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Mapping D. H. Lawrence's Apocalypse: The path of prophecy through his fictional and non fictional works

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In memory of my friend ***Joyce Sutton*** *who died on October 2nd, 2016, before she could see the fruits of her encouragement*.

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Abstract

This thesis, entitled *Mapping D. H. Lawrence's Apocalypse: The path of prophecy through his fictional and non* fictional *works,* aims at showing how Lawrence's novels, *The Rainbow, Women in Love and The Virgin and the Gypsy* are a working out of his singular vision and lead up to the composition of his *Apocalypse,* which can be considered as the crystallization of his philosophy as a whole. The following research will show how his original holistic conception of life enabled him to create a totally new and dynamic form of expression in keeping with this philosophy. His primary aim, to create a new and appropriate language for feelings, pushed him to break with literary convention, experiment with style and re-interpret well-established symbols in a new and totally innovative way. His specific symbols and myths will be isolated to show not only their importance but also how they are intrinsic parts or functional elements of what is Lawrence's moral philosophy. To this extent, *Apocalypse* can be seen as both a point of departure and a culmination of his creative endeavour. Disillusioned with Freudian theories of the personality, he set out to liberate man by formulating his own personal vision. Through an examination of both his fictional and non-fictional works, we will reveal the paradox of his creative thought. Namely, that the answer to the present turmoil lies in the simplicity of the past. It will be shown how Lawrence discredited civilization, with its emphasis on mind and reason, seeing it as responsible for its own nihilistic state. His answer, to strip away layers of dogma and creed to find a basic kernel of truth linking man's

happiness to the cosmos, is a message which is as pertinent today as it was in the turbulent times before his death in 1930.

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"I desire only to know the truth and to live as well as I can... And, to the utmost of my power, I exhort all other men to do the same... I exhort you also to take part in the great combat, which is the combat of life, and greater than every other earthly conflict."

Socrates

Introduction

English literature studies can never be complete without an appraisal of the works, both fictional and non-fictional, of D .H. Lawrence. Although he was ostracized during his lifetime and, even, in some cases, ridiculed, it is now generally agreed in literary circles that he is one of the most influential writers of all time. E. M. Forster, in an attempt to quell negative criticism after his death, wrote Lawrence's obituary and described him as "*The greatest imaginative novelist of our generation*" (*A Companion to E.M. Forster*, 323). His reputation rests upon his ability to recreate life, through an innovative use of language and symbolism that incorporates both his apocalyptic vision and his philosophy.

David Herbert Lawrence, fourth son of an illiterate coal-miner and a schoolteacher was born in Nottinghamshire at the turn of the century. His life was unconventional from the very outset. In class-ridden Victorian England, he defied all odds and, through the encouragement of his mother, he won a scholarship to attend Nottinghamshire University. Breaking away from the barriers of his class, he became a teacher until ill health forced him to renounce this career. His relationship with Frieda Weekley fuelled controversy even further. The wife of his university professor, she eloped with Lawrence to her parents' home in Germany, leaving behind her three small children. Although they married in 1914, they continued to be ostracized by conventional society, which pushed the couple into a voluntary exile which they maintained for the rest of their life. Born into the working class, but thrust into a university milieu through his education, he was probably the only writer of his time

with a well-rounded perception of the two different poles of society. Coupled with his marginalization, his privileged position on the fringes of society helped him to live the philosophy he preached.

His disillusionment with the analytical society of the twentieth century and its sterile ideals fuelled his self-imposed exile to New- Mexico where he reaffirmed his own natural affinity with nature and the cosmos. He bought a ranch and became adept in the ways of the earth. His proximity to the native Indians liberated him "*from the present era of civilization, the great era of material and mechanical development"* (*New Mexico*, 142) and confirmed for him man's relationship with the living universe. This reverence for the cosmos becomes a passionate religion and Lawrence is the apocalyptic messiah. *In Mornings in Mexico and Etruscan Places,* he wrote:

> "*In the oldest religion, everything was alive, not supernaturally but naturally alive. There were only deeper and deeper streams of life, vibrations of life more and more vast (…) to come into immediate* ***felt*** *contact, and so derive energy, power and a dark sort of joy. This effort into sheer naked contact, without an intermediary or mediator, is the root meaning of religion*" (*The Spell of New Mexico*, 35).

This citation makes it clear how important "*felt contact*" was for Lawrence. He believed that man must live according to his instincts, an inner intuition that automatically knows right from wrong and had served primitive man so well in his quest for life. For him, all the advances made through reason and the intellect had only served to degrade living experience.

Lawrence's antipathy for modern life, with its emphasis on generalisation, classification and scientific analysis, made him question the advances promulgated in the field of psychoanalysis. Freud's studies of the human psyche were upheld in intellectual circles as the most revolutionary theories of the day. Dividing the human personality into three parts, he elevated established codes of behaviour and rejected personal impulses as facets of the personality to be ignored or, at best, repressed. Lawrence rejected Freud's concept of the unconscious and, in the early 1920's, he wrote two essays, *Psychoanalysis and the Unconscious* and *Fantasia of the Unconscious* to contradict Freud's teachings. Through several flippant remarks, he dismisses Freud's negative connotations of the unconscious as a vulgar attempt to pay lip service to established conventions. General collectivity was the mantra of the day and Freud fuelled this idea through his teaching that man's main aim was to belong. Such teachings were anathema to Lawrence who turned to the theories of Carl Jung to substantiate his own thinking.

Lawrence, like Jung, believed that the unconscious was the source of creativity. For both men, it meant individuality and contained all the facets of the personality that made man a unique and vibrant being. In fact, in his work *Psychoanalysis and the Unconscious,* Lawrence makes it clear that" *where the individual begins, the unconscious, which is the specific life-motive, also begins*" (*Psychoanalysis and the Unconscious,* 13). He goes on to show how man, and man alone, has been responsible for his own decay by elevating the mind and reason above the senses and intuition, by valuing science and conventional religions over nature and the cosmos.

As a well-educated and well-read man, Lawrence could not deny the importance of the intellect or the benefits brought about by scientific and technological progress. Without them, he, himself, would never have been able to formulate and develop his own philosophy. He did, however; criticize society's bias towards conventional reasoning and ideals. As his philosophy developed, he understood that a holistic approach was necessary to restore the balance and offer man a chance to fulfil himself. In one of his essays, Lawrence makes it clear that true creativity is the fusion of all facets of the personality:

> "*The truly great discoveries of science and real works of art are made by the whole consciousness of man working together in unison and oneness: instinct, intuition, mind, intellect all fused into one complete consciousness; and grasping what we may call a complete truth"* (*Lawrence on Hardy and Painting*, 151-2).

Through his holistic approach, he made it the purpose of his life work to capture this "*complete truth*". Breaking away from literary convention, he explored language in new ways and took well-known symbols and transformed them into vectors of his own individual thought. He aimed to make his readers not only understand but also feel the complexity of life in all its creative nuances.

Lawrence believed that literature could be used as a tool for social change. In his work *Apocalypse*, he shows how religious scribes exploited language to distort the truth and force people to uphold conventional ideals. Through his controversial re-interpretation of the *Book of Revelation*, he contradicts two thousand years of established authority. Through an examination of the morphological shift, he succeeds in showing how Jewish and Christian scribes mutilated and destroyed an original

pagan document to fit their conventional religious doctrine. He believed that, for over two thousand years, the established order had used literature to control and manipulate the masses, shackling them to false ideals. He made it his aim to use the same conventional material as a tool for liberation, by re-interpreting it in a new light.

Paradoxically, Lawrence's mature philosophy consists in stripping away layers of dogma and creed to reveal a kernel of truth that had remained unchanged for centuries. He drew upon his knowledge of classical texts to illustrate his conviction that man, was intrinsically linked to the cosmos. His works are punctuated with mythology and legend, which serve to highlight this universal truth. His inference is clear. The past holds the key to the future and man should never forget the lessons he could learn from his intuition and instincts. Before the advent of our so-called civilization, with its emphases on the mind and reason, primitive man had lived in harmony with the cosmos; in other words he had not existed by following ideals in opposition to his nature.

Lawrence's interest in nature and the cosmos has been well-documented. In fact, it was not just an interest; it was, for him, a way of life. In the library of the University of California, in 1952, a discussion of Lawrence and Lawrence's work was held to mark the twenty-second anniversary of his death. Aldous Huxley remarked that "*the core of his whole genius*" hinged on his *"immediate sensitivity to the world at large"*, which found voice as a persistent theme in his writing. He went on to say:

> *"And this was essentially the basis of his life and was his greatest gift, I think: this capacity to be aware of the universe in all its levels, from the inanimate and the animal and the*

> *vegetable through the human, right up to something beyond. I think he was more aware on every level than anyone I've ever known*" (*D.H. Lawrence: Future Primitive*, 15).

Tianying Zang opens her thesis entitled *D. H. Lawrence's Philosophy of Nature: An Eastern View* with these words of Aldous Huxley. She examines how Lawrence lived and breathed his philosophy. It imbued every facet of his life, from his self-imposed exile to his death, which he believed would lead him to an afterlife of great communion with the cosmos. In her thesis, she shows how Lawrence's way of life became a religion on a par with the oriental religions of Buddhism and Hinduism. She goes on to explain how, what she terms "*interrelatedness*" becomes "*a point of relative identity*" for Lawrence, highlighting his holistic vision. Although Lawrence upheld individuality, he knew, like the Buddhists, *"that each thing has no self-nature or self-essence as it derives its existence purely through its dependence on everything else" (Philosophy of Nature,* 98). Indeed, in *Psychoanalysis and Unconscious* he stresses this very fact. "*Man cannot live by bread alone"*, he says. Man is, first and foremost, a social being but, for Lawrence, he must remain true to himself, be an individual within the collective society.

It is generally acknowledged that Lawrence was a deeply religious man and was well-versed in biblical texts. Studies on this subject are numerous and most critics agree that he used Biblical imagery and language to illustrate his apocalyptic vision. In his work, *D. H. Lawrence and the Bible*, T.R. Wright placed Lawrence firmly among the writers who considered the Bible as the foundation of western literature "*The Bible can be said to be a major component in the genesis of his fiction, a stimulus to his imagination, what Bloom calls a precursor-text or poetic father which his own writing*

attempts to emulate" (*D. H. Lawrence and the Bible*, 3). He goes on to use Bloom's theories of intertextuality to show how Lawrence's work can be seen as a "*supplement to the Bible, both adding to and attempting to supplant the original*". Similarly, Shirley Bricout, in her essay *L'itinéraire d'un prophète en fuite*, reveals how the Bible impacts Lawrence's style and language and, despite his rejection of conventional Christianity, became an essential source for his political and philosophical thought. Both writers recognize that Lawrence pinned his hopes for a renewal of civilization on the reinterpretation of the most influential biblical texts. In fact, Wright suggests that Lawrence personifies himself as Adam as he and Frieda re-enact the Fall of Man, "expelled from conventional respectable society" (*D. H. Lawrence and the Bible*, 7) and forced to wander around the world in search of paradise, a theme which runs continuously throughout Lawrence's fictional works. Michael Bell also recognizes the impact of biblical ideas on Lawrence's language. In his book, *Language and Being*, he shows how Lawrence rejects conventional orthodox religion in favour of a primitive, deeper belief in the cosmos. In his chapter entitled *The Metaphysics of The Rainbow*, he shows how Lawrence uses his language to portray the way religious feeling is absorbed by the Brangwens into the everyday world. He writes: "*They have a powerful sense of what we might call the "divine" but for them this is not separable from the natural"* (*D. H. Lawrence: language and being*, 83).

My research has shown that most critics concentrate only on one aspect of Lawrence's philosophy: either on his interest in the cosmos and nature, or on his condemnation of conventional religion as an illustration of his own apocalyptic vision. By tracing Lawrence's philosophy from his budding interest in primitivism to the

development of his mature philosophy, this thesis takes a more holistic approach befitting Lawrence's own methodology. The aim is to illustrate how his initial interest in cosmology became not only his way of life but an answer to the nihilistic pessimism of the twentieth century. We are going to show that, as one of the most well versed men of the early twentieth century, he examined and analysed not only classical ideals, but also modern intellectual concepts, scientific, philosophical and religious ideas, to try to find an answer to the predicament of the modern world. Paradoxically, for him, the answer lies in the past. My thesis hinges on the hypothesis that as Lawrence's own philosophy developed into maturity, it was really an effort to simplify and strip away the attempts civilization had made to sophisticate a kernel of truth that has always existed. The aim is to show how he used innovative language and symbolism to incorporate his vision.

The twentieth century brought with it an insight into the human psyche thanks to Sigmund Freud, the pioneer in this field. In this thesis, we will view Lawrence's creative works in the light of Freud's studies and show, more specifically, how, in many ways, he contradicted them. We will prove how his affinities lay with the philosopher, Carl Jung, especially in his conception of time, which was influenced by the Jungian theory of the collective unconscious. From here, we will show how his philosophy developed into a universal perception of a unified world devoid of distinctions of class, gender and creed.

This following work, entitled *Mapping D. H. Lawrence's Apocalypse: The path of prophecy through his fictional and non-fictional works*, will attempt to answer several provocative questions. Firstly, how far did Lawrence succeed in creating a

language for the feelings? Secondly, through his re-interpretation of the Book of Revelation in his work *Apocalypse*, how successful was he in undermining conventional authority by offering a new apocalyptic vision? Thirdly, to what extent can Lawrence be considered as a universal writer and how pertinent is his message to the society of today?

These questions will be examined by focusing the analysis on three major non-fictional prose works: *Apocalypse* (1930), *Psychoanalysis and the Unconscious* (1922) *and Fantasia of the Unconscious* (1922). Furthermore, we substantiate our research through an analysis of three major fictional works: *The Rainbow* (1915), its sequel *Women in love* (1920) and the novella *The Virgin and the Gypsy* (1926).

This thesis is divided into three chapters. The first chapter, entitled *Lawrence and Being*, centres on Lawrence's quest for being, and explores his innovative use of language and symbols to express his own apocalyptic message. After a brief background of the period, it shows how Lawrence's philosophy started to develop, from his initial interest in primitivism to a study of the human psyche. It examines both the theories of Freud and Jung and shows to what extent they influenced Lawrence. It concludes with an analysis of his fictional works showing how he used a holistic approach to give an impression of life and being.

The second chapter, entitled *Lawrence and Apocalyptic Thought*, explores Nietzsche's influence on Lawrence and shows how he completed the philosopher's nihilistic thinking by offering a vision of the future. It illustrates, through an examination of the philosophy of Stoicism, how the answer to present turmoil lies in

the past. The chapter concludes with a detailed analysis of his work *Apocalypse*, where we examine how Lawrence reinterpreted the *Book of Revelation*, negating conventional religious thinking by offering his own apocalyptic philosophy.

The third chapter, entitled *The Unconscious and its Fantasia*, explores Lawrence's conception of time. As a background to the question, it gives a brief description of the theories of Newton and Einstein but goes on to suggest that Lawrence's affinities really lay with Bergson. The chapter illustrates how Lawrence substantiates his premise, namely that the answer to the future lies in the past, through an exploration of the Jungian theory of the collective unconscious. The final section of the chapter is devoted to the question of universality and attempts to prove the validity of Lawrence's reputation as a philosopher whose message is of universal portent.

The specifically holistic approach has been justified through our own research which has led us into many fields of study. Through it, we have come to realize just how well-rounded Lawrence's knowledge was. He neglected no field of study and possessed a working knowledge of the sciences, religion, philosophy, astronomy, literature, and as well as the current affairs of his society. This gave him the tools not only to reflect on the issues of the time but also to formulate and develop a philosophy that has remained pertinent to this day. This thesis is our attempt to show that Lawrence's philosophy is greater than "*the sum of its parts*".

Chapter I

LAWRENCE AND BEING

"Human behaviour flows from three main sources:
desire, emotion, and knowledge"

Plato

Lawrence as Philosopher

It is common knowledge that the twentieth century witnessed a great period of decadence and decay, the breakdown of social institutions and disillusionment with social law. It was a century where the ideologies of science, progress, imperialism and religion were being questioned. The pillars of what was once called civilization were falling and people began to question the values of conventions that seemed at best inappropriate, or at worst outdated. The terrors and the brutality of the First World War shook the complacency of society and caused people to question their ideals. The world was fraught with skepticism, doubt, and uncertainty. People were disillusioned by sterile conventions and fragmented traditional moral codes. They were bogged down in a quagmire of empty ideas where conventional ideals had no place. The suffocating and distressing reality of the modern world urged many writers not only to reflect such a reality in their works of Art but also to sensitize their readers to it.

The artificial mechanism of twentieth century Britain led many to question its ideals and laud, instead, the simplicity of a more primitive way of life. In fact, Sigmund Freud, in his book *Civilization and its Discontents* (1930), recognized that the society of Britain in the early twentieth century was divided into two camps: those who upheld the idea of progress as sacrosanct to man's development and those who wanted a return to primitivism. At this time in British history, the two camps vied for supremacy, increasing confusion and fuelling the sentiment of discontent. *"There are many roads to happiness, but the painful truth is that none of them leads there for certain",* and as Freud said in his work "*there is always a price to pay*". Although Britain had experienced great industrial, scientific and technical advances at the

beginning of the twentieth century, misery was still prevalent: misery not only in a material or physical sense, brought on by squalor and poverty, but also in the form of spiritual frustrations, and hopeless pessimism.

The advocates of primitivism believed that civilization itself was the cause of misery, and according to Jean-Jacques Rousseau: *"we should be much happier if we gave it up and returned to primitive conditions"*. The supporters of progress, that is to say civilization, on the other hand, believed that civilization may not always bring happiness but it acted as restraint to the primitive impulses of the human psyche. Freud stated in his work *Civilization and its Discontents* that *"it is impossible to overlook the extent to which civilization is built upon a renunciation of instincts*" For him, civilization could not solve all the problems of society, but it did help prevent many irremediable situations. He saw men not as *" gentle creatures who want to be loved, and who at most can defend themselves if they are attacked; they are, on the contrary, creatures among who instinctual endowment is to be reckoned a powerful share of aggressiveness"*. Civilization brought with it certain rules and regulations that served to curb man's natural impulses, which he thought embodied man's instinct for destruction. Civilization's ultimate goal, according to Freud, is the unity of a mankind, sharing "*world dominion*" and struggling "*for life of the human species*". Staunch supporters of primitivism saw this as death of the individual. Even Freud, paradoxically, admitted, "*in fact, primitive man was better off in knowing no restrictions of instinct".*

Primitivism became a means through which man could combat the artificial and sterile ideals of a so called civilized society. It began in the seventeenth century with

the belief that the ideal stage in mankind's development lay in the very distant past when man lived naturally and freely in tune with cosmic elements. It gradually developed, reaching its height in the nineteenth century, to become a preference for "*Nature"* over "*Art":* that is to say, artificial stylized, forms of expression governed by conventional rules and regulations. In literature, it meant spontaneity where the imagination reigns supreme; it meant free expression of the emotions, through controversial language and innovative style. Early twentieth century writers counteracted the repressiveness of conventional society through an expression of their natural genius which defied all artificial forms and rigorous literary conventions.

D. H. Lawrence is a product of his time. Like most of his contemporaries, he was disillusioned with the analytic mechanism of modern life. This disillusionment was the basis for his interest in the exploitation of taboo subjects, an interest that contributed to his rapidly becoming one of the most controversial writers of the twentieth century. He was in many ways a man ahead of his time in his portrayal of taboo subjects, explicit language and symbolism. Such an innovative stance was necessary for him to reveal his philosophy. He was, above all, a philosopher and an ideologist whose fiction was a way, for him, to show that modern man had lost his spontaneity and innocence in this gigantic changing world. He felt that man-made institutions and social codes had imprisoned him, divorced him from his consciousness and brought about his own decline. Lawrence saw man as merely existing, no longer capable of living and fulfilling his potential. Through his works, his message is clear: modern man must liberate himself from all kinds of dogma, class, creed and gender and must divorce himself from imposed institutions and the dictatorship of conventions.

In this thesis, we aim to show that Lawrence was not against progress *per se.* As an intelligent and well-educated man, he understood the advantages that industrial and technological development had brought to the modern world. He did, however, oppose the nullifying effect that these advances had brought on the human mind, their preponderancy to generalize and categorize people into groups stifling their individuality in favour of a collective identity. In this thesis, we aim to explore his holistic approach though the way he challenged convention by bringing intuition back into the equation. His intention was not to negate completely the role of reason but to encourage the favouring of the vivifying influence of the senses. By adopting a holistic approach, our objective is to trace Lawrence's vision by examining all the facets of his philosophy, which led him to formulate his own unique and apocalyptic message.

Lawrence and Holism

The concept of holism goes back to ancient Greece, when Aristotle wrote in his work, "Metaphysics" that "*The whole is more than the sum of its parts" (Introduction to Psychology,* 108). Taken from the Greek word "*holos*", meaning "*wholes*", the term holism however, did not appear in the English language until 1926, when the South African Prime Minister, J .C. Smuts, coined the word, in his work, *Holism and Evolution*. Echoing, almost to the letter, the ancient words of Aristotle, he conceived holism as *"The tendency in nature to form wholes that are greater than the sum of the parts through creative evolution".* He goes on to say that "*This factor, called Holism in the sequel, underlies the synthetic tendency in the universe, and is the principle which makes for the origin and progress of 'wholes' in the universe" (Holism and Evolution*, 5). He was describing the tendency, in nature, to produce organized wholes

where the different parts are interrelated, so that they cannot exist outside the whole and can only be understood in relation to the whole.

The idea that man is an interactive part of a living organism was a major theme in ancient Greek philosophy. It influenced many of the teachings of Plato and Heraclitus whose pantheistic views not only emphasized the omnipresence of a mystical creative force but also confirmed man's interaction with it. In 6 BC, Heraclitus, who taught that all being constitutes a process of "*becoming*" through the harmonious interaction of opposites, wrote "*The law of things is a law of Reason universal; but most men behave as though they have a wisdom of their own*" (quote found in English Writings of Hu Shih, 231). Through these words, Heraclitus corrects man's erroneous idea that he is acting independently and from his one's own personal choice. However, the reality is that he is part of a greater whole, governed by a universal force which structures and unites everything. Two hundred years later, on the other side of the globe, the Chinese philosopher Zhuang Zhou remarked: "*All existing things are really one*" (*The Complete Works of Zhuangzi*, 186). He promulgated a fluid and flexible system of being where the whole is real and the separate parts are abstract entities.

With the advent of monotheistic religions, the emphasis shifted to separation and a distinction was made between the creator and his creation. From the Elizabethan age onwards, man through his own intervention divorced himself from the whole, and destroyed thereby his interaction with the living organism. A whole series of intermediaries in the form of priests, bishops or religious authoritarian figures were necessary for his communication with the Omni-present being. Religion became less a matter of instinctive feelings and more a rigid adherence to dogma and creed. Reason

reigns supreme and the senses were stigmatized and buried by rational codes of behaviour. By the beginning of the twentieth century, holism in society, had lost all the essence of its original meaning and had become degraded through the terms collectivity, generalisation, classification and oneness.

D. H. Lawrence exhorted all his creative efforts into restoring the classical meaning to the word holism. Like no other writer before him, Lawrence tried in his works to recreate LIFE. He understood that a real life experience was neither merely physical nor mental but a combination of both. He understood that a real life experience had to be lived on the physical plane and the mental plane, both in equal measure. In *Psychoanalysis and the Unconscious*, he makes it clear that all polarities of the human personality, reason and imagination; the heart and the mind; the conscious and the unconscious must synchronize perfectly for a man to be truly fulfilled:

> *"A soul cannot come into its own through that love alone which is unison. If it stresses the one mode, the sympathetic mode, beyond a certain point, it breaks its own integrity, and corruption sets in the living organism, On both planes of love, upper and lower, the two modes must act complementary to one another, the sympathetic and the separatist. It is the absolute failure to see this that has torn the modern world into two halves, the one half warring for the voluntary, objective, separatist control, the other for the pure sympathetic. The individual psyche divided against itself divides the world against itself, and an unthinkable progress of calamity ensues unless there be a reconciliation."* (*Psychoanalysis and the Unconscious,* 41)

Here, we can see how Lawrence underlines that an excess of either the feelings or the intellect is destructive and has been responsible for most of the calamities in the modern world. Society had to learn that "*the two modes must act complementary to one another"* and Lawrence felt that the novelist was best placed to convey his message. In his work *Study of Thomas Hardy and other Essays*, he declares that

> *"I am a novelist, and being a novelist, I consider myself superior to the Saint, the Scientist, the Philosopher and the Poet, who are all great masters of different bits of man alive, but never get the whole hog" (Study of Thomas Hardy and other Essays*, 195)

Lawrence tried to incorporate this holistic vision in his imaginative works. Indeed, in his posthumously published work *Study of Thomas Hardy*, he clearly declared that his aim as a writer was to portray life itself "*the wholeness of a man, the wholeness of a woman, man alive and live woman*" *(Study of Thomas Hardy and other Essays*, 198). Douglas A. Makey in his book *D. H. Lawrence: The Poet Who Was Not Wrong* said that he "*envisions a holistically integrated state of life as one in which creativity informs every activity" (D.H. Lawrence, the Poet Who Was Not Wrong*, 82). Creativity is the key-word here. This thesis aims to show how D.H. Lawrence's innovative style, original use of symbols and ambitious language, creates "*supreme fiction"* (to quote the words of Mark Kinhead) and achieves an imaginative vision inclusive enough to allow all opposites play (*Twentieth Century Interpretations of the Rainbow*, 120).

This innovative style has been much criticized by renowned writers throughout the last century but, in this thesis, we aim to show that it is an integral part of his

creative vision. Lawrence understood that man, confronted with any situation, shows a variety of emotions as he swings between the polarities of love and hate, excitement and fear, optimism and pessimism. His style and language, in his novel *The Rainbow*, for instance, embodies this idea. The passage describing the end of Tom's school days is an excellent example. As Michael Bell says in his book *D. H. Lawrence: Language and Being, "there are two interrelated areas of ambiguity in the account" (D. H. Lawrence: Language and Being*, 63). On the one hand, he is relieved to leave an institution where he had never really belonged. On the other hand, he feels a sadness at the loss of his school friends' companionship:

> *"He was glad to leave school. It had not been unpleasant, he had enjoyed the companionship of the other youths, or had thought he had enjoyed it, the time had passed very quickly, in endless activity. But he knew all the time that he was in an ignominious position, in this place of learning. He was aware of failure all the while, of incapacity. But he was too healthy and sanguine to be wretched, he was too much alive. Yet his soul wretched almost to hopelessness"* (*The Rainbow*, 15).

It is an unremarkable passage in itself but, nevertheless, it incorporates Lawrence's vision of human reality, leaving the reader as undecided as the protagonist himself. Michael Bell understood the importance of this approach if Lawrence was to reveal his holistic vision and make his works live. In an analysis of this passage, he writes "*Sometimes Lawrence presents the unmediated poles of feeling in a way that enforces our intuitive participation in the emotional process" (D. H. Lawrence: Language and Being*, 63). He goes on to admire Lawrence's disrespect for complex hierarchical syntax as he creates a casualness of style to illustrate his sense of being.

For example the repeated use of "*But*" at the beginning of sentences, underlines not only the separateness of each of Tom's emotions but also their polarity. Similarly, he uses short sentences to give poignancy to the emotions he is trying to express and wherever a long sentence occurs, as with the second sentence here, it is constructed on a paratactic principle, giving the impression of a continuous flow of simple sentence structure. "*In this way",* to quote the words of Michael Bell, "*short sentences are allowed to react directly upon each other"*, creating a *"fluid and indeterminate meaning"* which is the essence of life itself.

In a society rendered stagnant by analytical interpretation, Lawrence needed to re-affirm the importance of the instincts. He focused his writing career on bringing feelings back into the equation and giving man the chance to appreciate life. By denying their feelings and emotions for so long, man merely existed instead of living and this became his doom. Through his holistic approach, Lawrence succeeded in portraying "*man alive*" and he fostered innovative literary techniques to illustrate his message. The importance of the mind on reason had been extensively upheld since the Renaissance period, so Lawrence turned his attention backward to pre-medieval times, trying to re-affirm the values that existed in that era. In the section that follows, we are going to show how Lawrence succeeded in using the written word, a product of the rational mind, to create a language that not only incorporated his holistic vision but made his writing live.

Lawrence and Intuition

Lawrence's disassociation from conventional modern life manifested itself through a need to re-evaluate the importance of the senses. Lawrence believed that in

order to fulfill himself, man must return to his primal state and rely more on his instincts than on his intellect. In his posthumously published essay *Why the Novel Matters,* he said: *"right and wrong is an instinct: but an instinct of the whole consciousness in a man, bodily, mental and spiritual at once*" (*Study of Thomas Hardy and Other Essays,* 198). Lawrence implicitly believed that primitive man, who depended on his own intuition and instincts, knew how to live. The last line of his work, *Apocalypse,* clearly illustrates this idea "*Before men had cultivated the Mind, they were not fools*" (*Apocalypse*, 200). This idea not only shows his admiration for primitive man, but also underlines his disillusionment with the sterile, analytical life of the twentieth century. For him, the social cultural and technical development of the century, had impeded the natural and healthy instinct born to man, and had brought about the opposite effect to that which one could have expected.

One of the major themes of his imaginative works is the importance of intuition in the life of man. For this reason, D. H. Lawrence deliberately chose his characters either from the lower class or from rural backgrounds .Their simplicity and lack of sophistication made them more open to their intuition and instincts. He felt that the more sophisticated the individual was, the more he paid lip-service to the conventions of time. His character Tom, in *The Rainbow,* is an embodiment of these beliefs. When he sees Lydia for the very first time, he instinctively knows that she is his soul mate.

> *"That's her", he said involuntarily. As the cart passed by, splashing through the thin mud, she stood back against the bank. Then, as he walked still beside his britching horse, his eyes met hers. He looked quickly away, pressing back his head, a pain of*

> *joy running through him. He could not bear to think of anything."(The Rainbow*, 22)

The demonstrative sentence "*That's her*" is not just stylistically direct and dramatic. It is poignant in its symbolism. Tom knew instinctively that she was the woman for him. Without speaking one word and, by means of a quick glance, he felt their budding union. This passage illustrates Tom's heightened sense of emotion in the presence of the woman he loves. It is a love he feels with the whole of his being. It is a "*pain of joy running through him*". The oxymoron "*pain of joy*" illustrates Lawrence's holistic vision as Tom experiences both the emotional extremes and lives his experience to the full.

In *The Rainbow,* Lawrence controversially tries to show that a real union between a man and a woman is felt first and foremost in the body. The words "*pressing back his head*" convey the idea that Tom instinctively wanted to separate the mind and the intellect from the purity of his feelings. *"He could not bear to think of anything"* further intensifies this idea. Tom knows with all the power of his inner being that if the mind and the intellect are brought into the equation, they can only minimize the true union. As the relationship develops, these beliefs crystallize. It is an invisible connection that he feels at the centre of his being and his mind is paralysed in the face of it. This is clearly illustrated in the following passage:

> *"A daze come over his mind, he had another centre of consciousness. In this breast, or in these bowels, somewhere in his body, there had started another activity. It was as if a strong light were burning there, and he was blind within it unable to know anything, except that this transfiguration burned between*

> *him and her, connecting them, like a secret power."* (*The Rainbow,* 31- 2)

Here, we can see just how far Lawrence has divorced himself from conventional thinking. Ever since Descartes division of the body and mind into two separate entities, the society of the time had upheld the mind and intellect as the most important part of the human personality, totally or partially neglecting phenomenological perception as a valid form of consciousness and experience. In the phrase: "*A daze come over his mind, he had another centre of consciousness"*, Lawrence underlines his personal belief in the existence of a deeper or a truer self, one not contingent upon science and technology. A true union for him is felt in the blood, "*the centre of consciousness*". The power of this red substance lies in connecting two beings on a deep, emotional level. It lights and nurtures the fire of passion; its power is unseen but vital.

In an often quoted letter to the artist, Ernest Collings, Lawrence reiterates the idea that, by following his own intuition and instincts, man is never lost. He states:

> *"My great religion is a belief in the blood, the flesh, as being wiser than the intellect. We can go wrong in our minds. But what our blood feels and believes and says, is always true….All I want is to answer to my blood"* (*The Selected Letters of D. H. Lawrence,* 53)

The word "*religion*" here is clear. He felt that conventional society had killed instincts and that in order to be really fulfilled; man must search for the being within himself. He worshipped blood as the primal force of life, the "*life-flow*" of

"*unspeakable knowledge*" that pulses at the central being of man. Lawrence saw blood and not the intellect as the source of all knowledge.

Blood is a very powerful metaphor in the works of D.H Lawrence. It is the life force that pulses through a man's body, without which he cannot live. It nourishes man's whole being. The mind feeds only the intellect but the blood, in its eternal circuit around the body, feeds both the mind and the body. Sujata Gurudey in *The Fiction of D. H. Lawrence,* recognizes the importance of blood in Lawrence's philosophy. She says: "*Human beings are made up of blood. The internal organs all throb to the rhythm of the blood"* (*The Fiction of D. H. Lawrence*, 18). The imagery is powerful. The representation is that of a symphony with the blood as the conductor, the organs as the instruments and the inevitable connection between them becomes the music of creation. In *Psychoanalysis and the Unconscious*, Lawrence traces the origins of life from "*that prime centre, which is the very first nucleus of the fertilized ovule"* (*Psychoanalysis and the Unconscious*, 19) to the new-born child. The prime nucleus lives by *"drawing the whole stream of creative blood upon itself",* concept which nourishes "*the quick of life"* to create "*its own incarnate amplification*". The term "*creative blood*" is highly pertinent to his philosophy. "*Blood*" is always creative; it is never stagnant. As it pumps around the body, it takes from each organ the essence of its power and, through its circuit around the body transfers its energy into a life force that it is always fluid, always creative. It is through this life force that man will gain his power. Just as the fœtus in the mother's womb is nourished and fed through the power of the blood, man can, by following his innate intuition, develop and reach his "*incarnate amplification*".

The preceding discussion leads to a study of power as D. H. Lawrence understood it. He believed that man's real power comes from within himself, from his blood, and makes up his vital nature. In opposition to authority, it was an illustration of man's strength and, in the sterile society of the modern world, according to him, very few men possessed it. The power of "*blood consciousness*" meant, for Lawrence, the ability to live in harmony with the cosmos and show, through example, the true meaning of life. Through an examination of his work *Apocalypse*, we demonstrate how Lawrence differentiates between the concepts of power and authority, in order to illustrate his apocalyptic vision.

Power and Authority

In the English language, the two terms "*power*" and "*authority*" are often used synonymously. The word "*authority*" has its origins in the Latin "*auctoritas*", which essentially means the "*power to command*". It is easy, then, to understand how this interrelation has occurred. Historically, its use was restricted to discussions about the political history of Rome, giving it added connotations of hierarchy and domination. In the society of ancient Rome, "*auctoritas"* referred to a person's prestige, influence and ability to influence or persuade others to follow his will.

A consideration of status as a means to wield power and authority is one of the most important themes in the writings of D. H. Lawrence. He controversially rejected the interrelationship between the two terms, playing on difference rather than similarity. In his work, *Apocalypse*, he clearly establishes the difference between authority and power. According to him, authority is the tool of *"those that feel themselves weak" (Apocalypse*, 65), one used to subjugate and destroy *"those that feel*

themselves … strong in their souls". Authority is stagnant, repressive and destructive. Power is vital creative and unrestrictive. Authority is fuelled by convention. Power emanates from the inner being. He states:

> *"But society, now and forever, must be ruled and governed. So that the mass must grant authority where they deny power. Authority now takes the place of power, and we have" ministers" and public officials and policemen. Then comes the grand scramble of ambition, competition, and the mass treading one another in the face, so afraid they are of power." (Apocalypse,* 68)

The ungrammatical use of "*But*" at the beginning of the sentence shows the scorn Lawrence felt for modern society. In fact, the word "*But*" is reiterated several times throughout the entire work underlining the polarity of his thought. For him, the answer to man's disillusionment is clear: he must re-think for himself. Similarly, the word *"ministers*" written within quotation marks, in the above citation illustrates the contempt Lawrence felt for modern society. According to Webster's dictionary, the verb to minister means *"to attend to the needs and wants of others".* However, as a staunch critique of his contemporary world, Lawrence understood a different truth: the society in which he lived did not nurture, did not satisfy, did not fulfill "*the needs and wants*" of its citizens. However, for Lawrence, society was not only to blame. Man, too, had become submissive, preferring to be "*ruled*" and "*governed*" than to think for himself. Throughout his writings, his message is clear. The only hope for the modern world is for man to regain his spontaneity and to reassert his *"needs and wants"* in order to lift himself out of the quagmire of sterile ideals into a world revitalized by intuition and feeling.

Lawrence's wife, Frieda, once described him as a megalomaniac. The Webster's dictionary defines the term "*megalomania*" as *"a psychopathological condition in which fantasies of power and wealth predominate".* Lawrence was, indeed, obsessed with power, but not as a fantasy; for him, it was a dynamic reality. In *Apocalypse* he said "*Power is there, and always will be*" (*Apocalypse*, 68). Similarly, "*the wealth*" he looked for was far from being a material wealth. It was the wealth of fulfillment and well being emanating from the vibrant being.

At the beginning of the twentieth century, the issues surrounding power and authority were at the forefront of everyone's mind. The western world was recovering from the horrors of the First World War, where the power struggle had been fuelled by dictatorship and authoritarian rule. Tolerance and understanding had been thrust aside in favour of rigid adherence to a totalitarian regime. Lawrence's comments, made in *Apocalypse*, were pertinent to the political climate of his time, and his message reverberated throughout a society weakened, physically and psychologically, by the brutality of a selfish war. George A. Panichas praised Lawrence as "*a hero*" full of "*heroic effort*" who, through example, aimed to influence western civilization. He goes on to assert:

> *"In his own life, heroic effort characterized Lawrence's struggle* ***for more life to come into being*** *...(In Lawrence's work), it is the heroic impulse that remains evident- This heroism...(is) at once personal and critical"* (*The Critic as Conservator*, 77)

By living what he preached, Lawrence did, in fact, relay a powerful message. His megalomaniacal tendencies aspired to save western civilization by destroying the

complacency that had governed it for so long. He did not aim to impose himself by preaching morality but, instead, to use his life-work as an example to persuade modern man to consider a different future. According to Panichas, "*Lawrence's heroism*" is:

> *"A living and discriminating heroism. In its critical honesty, too, there reside its sympathy and generosity. Its openness....(is) the attempt of the writer to give of himself as authentically as he can, without any attitudinizing or moralizing, without the sham of mechanical or politic pieties…".(The Critic as Conservator*, 78)

Lawrence, by living according to his holistic vision, aimed to break down imperialistic values that had thrived in Britain since the Victorian era. He aimed, paradoxically, to show that, by allowing man to fulfill his inner being and to live as an individual, society could attain a unity, more profound, more permanent, than any authoritarian rule.

The prefix "*Megalo*" in the term megalomania comes from the Greek word "*megas*" meaning "greatness". This is pertinent not only to the way Lawrence's lived his life, but also to his philosophical vision. His personal greatness stands from his ability to live according to the dictates of his inner being, despite the sanctions of the conventional world. It is based on the power of example and the messianic qualities of his character. His power is his ability to transfer, through his philosophical vision this greatness to humanity. He wanted man to recognize himself as part of a great and vital being. This being, for Lawrence, meant the Cosmos.

Lawrence and the Cosmos

Every culture evolves and develops over time, shaping the mind of men who in turn formulate and reshape it. With the advent of the Renaissance, the social order of Elizabethan Britain changed dramatically. The teachings of conventional religion, and later science, resulted in man's complete divorce from the cosmos, fuelling his need for superiority which had been absent from the medieval picture of the world. He no longer wanted to be a small part of a greater being, but a bigger part of a smaller being.

As a result, a new social order was born, based on the ancient Greek neo-platonic schema of Macrocosm and Microcosm. This structure illustrated not only man's effort to order and control all sections of society but also emphasized the sense of his own importance. E. M. W. Tillyard, in his work *The Elizabethan Work Picture*, underlined this dramatic shift in perspective:

> "*Somehow the Tudors had inserted themselves into the constitution of the medieval universe. They were part of the pattern and they made themselves indispensable. If they to be preserved, it had to be as part of this pattern. It was a serious matter not a mere fancy if an Elizabethan writer compared Elizabeth to the* ***primum mobile****, the master-sphere of the physical universe, and every activity within the realm of the varied motions of the other spheres governed to the last fraction by the influence of their container..." (The Elizabethan Work Picture,* 8)

This excerpt is a veiled criticism of Elizabethan pretentions. The word "*somehow*" emphasizes the fact that the Tudors really had no right to interfere with universal order. The inference is clear: the Elizabethans might have thought that they

were restoring order in a chaotic world, but, in fact, for many of their critics, it was the beginning of man's decline. It was the beginning of state rule and authoritarian control leading to the complete suppression of instinctive feelings which were replaced by a dogmatic system of moral codes teaching man how to behave and what to believe.

Lawrence deplored man's attempt to bring an artificial order to the natural world. He deplored man's egoistic need to create a microcosm separate from the greater scheme of things. For him, however; man had succeeded only in belittling or degrading himself. He deplored this *"state of mind*" as *"unbearable*". In his introduction to *The Dragon of the Apocalypse,* he saw the need to completely re-evaluate man's relationship to the cosmos "*We shall have to change it. And when we have changed it, we shall change our description of the universe entirely"* (*Apocalypse*, 54). He felt that man was full of his own nothingness and that he should go back to the intuitive life of primitive man, in tune with the universe and in harmony with himself. In *Apocalypse,* Lawrence's message is clear. He wanted a return to "*the sense of being the macrocosm, the great sky with its meaningful stars and its profoundly meaningful motions, its wonderful bodily vastness, not empty, but all alive and doing"*. He goes on to say "*I am the Macrocosm, and it is wonderful*" (*Apocalypse*, 47). For him, there was no need for a miniature world separate and apart from the universe. Man is, and always will be, part of the great being and it is from this that he will gain his strength.

In 1922, Lawrence travelled to America and settled in Taos, New Mexico. His move was fundamental to the formation of his vision and the consolidation of his philosophy. By living in Mexico, and by immersing himself in the Indian's primitive

culture, he became aware of their cosmic consciousness. In his essay, *The Dance of the Sprouting Corn,* he records an Indian ritual where they express their gratitude to the sky and the earth for the food they have received:

> *"The sky has its fire, its waters, its stars, its wandering electricity, its winds, its fingers of cold. The earth has its reddened body, its invisible hot heart, its inner waters and many juices and unaccountable stuffs, Between them all, the little seed: and also man, like a seed that is busy and aware" (Mornings in Mexico and other essays*, 70).

It is a celebration of their vital relationship with the cosmos. In New Mexico, Lawrence, living on a ranch and working in close proximity to the soil, reawakened his own cosmic consciousness. In his essay entitled *New* Mexico published in 1936, he describes his own personal experience:

> *"I think New Mexico was the greatest experience from the outside world that I have ever had. It certainly changed me forever. Curious as it may sound, it was New Mexico that liberated me from the present era of civilization, the great era of material and mechanical development" (The Spell of New Mexico,* 60).

In the pristine environment of the Mexican desert, he reconnected with the universe. It became for him, a religious insight into the spirit of the place, enhancing his already powerful affinity with nature. In America, he learnt how to cast off the demands of a sterile existence and replace it with the organic vitality inherent in a natural world. He learnt to recognize right and wrong through the dictates of his being, uncorrupted by any form of artificial teachings.

These are some of the fundamental principles of Transcendentalism, a philosophical movement that had gained popularity in America during the early nineteenth century. It came about as a reaction to the artificial sterility of intellectual and scientific life, which force-fed ideals to the gullible masses teaching them what to believe and how to behave. The theory of Transcendentalism gives man the ability to think for himself. By focusing on nature, the truth, inherent in his inner being and divorced from any outside influence, is slowly revealed. A transcendentalist only searches for the truth; a real truth based on his own intuition and his own personal feelings of right and wrong.

Lawrence spent the majority of his life giving credence to such beliefs. His time in New Mexico confirmed the innate validity of his primordial being and transformed his thought processes into "a living religion". In his essay entitled, New Mexico, he goes on to say:

> *"I had no permanent feeling of religion till I came to New Mexico and penetrated into the old human race-experience there. It is curious that it should be in America, of all places, that a European should really experience religion, after touching the old Mediterranean and the East. It is curious that one should get a sense of living religion from the Red Indians, having failed to get it from Hindus or Sicilian Catholics or Cingalese" (The Spell of New Mexico,* 32).

He understood the power of the natural world to transcend conventional ideals and transform negative emotions into positive ones. The totality of his life's work was directed towards making modern man understand the value of nature and the cosmos.

He aimed to re-awaken man's natural affinity with the universe, encourage him "*to get a sense of living religion"* and rekindle a reverence for the primeval forces at the centre of life.

He successfully illustrates transcendentalism in his novel *The Rainbow* while, at the same time, underlining its limitations. In the Cathedral chapter, Will's emotional and spiritual intensity is seen as a kind of idealism and, therefore limited and fixed. His wife, Anna, although moved by her experience in the magnificent cathedral, understood that "*The altar was barren, its lights gone out. God burned no more in that bush. It was dead matter lying there. She claimed the right to freedom above her, higher than the roof. She had always a sense of being roofed in" (The Rainbow*, 191). A child of the Brangwens, her god is the god of nature, the god of the cosmos and Will's God stifles her freedom and imprisons her being. The experience in the cathedral is central to Lawrence's aesthetic vision. He portrays a true battle of wills between conventional spirituality and the force of the primal being. He underlines the limitations of Will's ecstasy. Although he is transported onto another plane, for Lawrence this is not true freedom: hence the oxymoron in his description "*this fixed, leaping forward-travelling movement" (The Rainbow,* 201). The words "*fixed, leaping"* in this citation illustrates the creative tension between Will's need to constantly move forward onto a spiritual plan and rid himself of the shackles of conventional dogma that hinder this freedom.

Anna feels suffocated by the prison of Will's transcendental state. The reader "*FEELS*" her struggle as she exerts her will for *"self-determination*". In *Psychoanalysis and the Unconscious,* Lawrence describes the human will as "*the*

faculty which every individual possesses from the very moment of conception, for exerting a certain control over the vital and automatic processes of its own evolution" (Psychoanalysis and the Unconscious, 47). Lawrence uses the metaphor of a bird to describe Anna's struggle for survival, as she tries to liberate herself from "*the tide of passion that leaps on into the Infinite in a great mass, triumphant and flinging its own course" (The Rainbow*, 191). She finds the strength to assert her will, "*the power which the unique self possesses to right itself from automatism*" (*Psychoanalysis and the Unconscious*, 48).

In the *Rainbow*, the Cathedral chapter is a testimony to how far Lawrence has divorced himself from conventional religion. Although he renounced his Congregationalist upbringing as a young man, he remained, nevertheless, profoundly spiritual. He wrote in 1914: *"Primarily I am a passionately religious man, and my novels must be written from the depths of my religious experience*" (*The Letters of D. H. Lawrence,* 165). He understood the limitations of a traditional religious belief that categorized and generalized. For him, there was no absolute in religion. It is a deeply personal experience and can never be measured. He once declared that **"***A man has no religion who has not slowly and painfully gathered one together, adding to it, shaping it; and one's religion is never complete and final, it seems, but must always be undergoing modification"*(*The Letters of D. H. Lawrence,* 40). In this passage of *The Rainbow,* Anna embodies Lawrence's views:

> "*These sly little faces peeped out of the grand tide of the cathedral like something that knew better. They knew quite well, these little imps that retorted on man's own illusion, that the cathedral was not absolute. They winked and leered, giving*

> *suggestion of the many things that had been left out of the great concept of the church. "However much there is inside here, there's a good deal they haven't got in", the little faces mocked."* (*The Rainbow,* 191)

Not only is she exerting her will but she is belittling and ridiculing her husband's passionate acceptance of his so-called absolute. The words in the above quotation "*grand tide of the cathedral"* and "*the great concept of the church"* underline Lawrence's doctrine that no established institution can ever incorporate everything.

This passage from *The Rainbow* is pertinent to Lawrence's criticism of established literary techniques. The Romantic Movement, which came into being at the end of nineteenth century, brought the imagination back into the equation, but for Lawrence, even this had its limitations. The Romantics used nature to symbolize a character's state of mind: it was a symbol first and a reality, second. For Lawrence, the natural world is a reality first, a world steeped in mystery where no elevation of it is necessary to underline its importance. Like the eighteenth century philosopher Spinoza, Lawrence recognized that God and nature were as one. He believed implicitly that if God is omnipresent, man has no need for any outside arbitrator to tell him that God exists. In his belief, the church stunted faith not nurtured it. In *The Rainbow*, once again, Lawrence illustrates this idea. Will's wife, Anna, reviles her husband's interpretation of the lamb in the stained-glass window of the local church. He sees it as Christ but in her view, he has lost touch with its value as a natural creature. Moreover, the lamb in the little red and yellow window, bears no relation to real life "*The lamb, looking very silly and self conscious, was holding up a forepaw, in the cleft of which dangerously perched a little flag with a red cross" (The Rainbow,* 149). Anna

understood that in their efforts to immortalise it, the Establishment had taken away its life and its vitality.

In one of his essays, Lawrence makes a direct appeal to his readers to "*Turn back to the life that flows invisibly in the cosmos, and will flow for ever, sustaining and renewing all living things" (Late Essays and Articles,* 310). He makes it clear that modern man has become "*exhausted"* and *"stale"* by trying to analyse and explain, through the sciences, the "*flame of a life everlasting, wreathing through the cosmos"* (*Apocalypse*, 202-3). Life is a mystery that can neither be explained nor recreated. Analytical scientific study only manages to degrade it. "*I would like to know the stars again as the Chaldeans knew them, two thousand years before Christ*". Furthermore, he declares in his *Apocalypse: "I would like to be able to put my ego into the sun, and my personality into the moon, and my character into the planets, and live the life of the heavens, as early Chaldeans did"* (*Apocalypse,* 51). He deplores the ability of the sciences to kill natural feelings, spontaneity and imaginative experience. The sun and the moon have become "*thought-forms to us, balls of gas, dead globes of extinct volcanoes, things we know but never feel by experience".* For Lawrence, man has lost the ability to live and he must learn it once more. He must recapture the creative force which has always existed between himself and the cosmos. He must *"experience*" "*the terrific embrac*e" and "*feel the sun as the savages feel him"*. The word "*him*" is pertinent to his vision. The sun is a living being, not an inanimate *"it*".

Lawrence urges man to re-evaluate the universe and understand its mystery and power. He wants to reawaken man to its vitality. In *Apocalypse*, he draws a distinction between "*astronomical space*" and "*astrological heavens*". For Lawrence, astronomy

represents reason and science; astrology, the instincts and imagination. The word "*astronomical space*" is pertinent in its imagery, underlining Lawrence's contempt for scientific man's emptiness. Furthermore, he goes on to say that "*the Zodiac is well-worth flirting with*". It is not, however, just a question of horoscopes and fortune telling. The word "*flirting*" in the above citation illustrates the beauty of Lawrence's vision portraying the universe as a powerful attractive force, eternally present, vibrant and embracing. For Lawrence, the Zodiac meant the macrocosmic force of the universe fuelled by the powerful interaction between the cosmos and man, a "*blazing interchange*" of energy that invigorates man and gives him life. *"There is an eternal vital correspondence between our blood and sun: There is an eternal vital correspondence between our nerves and the moon"* (*Apocalypse*, 77). Primitive man worshipped the sun and moon with an obsession born out of instinctive knowledge of their power. They were the life-givers and, as Lawrence states clearly in *Apocalypse*, their power is felt in the blood. Man, throughout the ages, with the force of his intellect, has only "*deteriorated" "the great and living heavens"* (*Apocalypse*, 52) transforming them from a "*blazing consciousness*" to mere "*fortune-telling discs of the night skies".* Lawrence teaches us that this primitive force is buried within every one of us and needs only to be re-awakened. Centuries of so-called civilization have succeeded only in deadening natural instincts – ones that primitive man relied upon to "*draw strength from the depths of the universe*". Man has lost the cosmos; his mind and intellect have destroyed the natural interaction with the planets and the stars. The state of modern man, in the eyes of Lawrence, is deplorable.

Throughout his creative writing, one of Lawrence's major themes is the idea of predestination but it is neither the modern idea of horoscopy nor the Christian idea of fortune. In harmony with the cosmos, Lawrence believed that the planets and the stars influenced the mood and behaviour of man and whatever was happening in the cosmos dictated the success or failure of man's actions on earth. Lawrence urges man to look to the cosmos and live. In *The Rainbow*, both Tom and Will knew, with a certainty born out of instinct, that the time was right to propose marriage to Lydia and Anna respectively. Tom had been toying with the idea of marrying Lydia for several months and his decision to do so came to him "*almost without thinking*" (*The Rainbow*, 34). Similarly, for Will the proposal became "*the simple solution*" which "*stated itself to him"* (*The Rainbow*, 115). Both men had become possessed with "*an inner reality, a logic of the soul"* (*The Rainbow*, 34) and it was almost as if the decision had been made FOR them and not BY them. Although on the night of Tom's proposal the elements were in turmoil, Lawrence finishes the passage with a vital description of the universe and succeeds in hinting that Tom's union with Lydia will be a perfect one.

> *"He went out into the wind. Big holes were blown into the sky, the moon-light blew about. Sometimes a high moon, liquid-brilliant, scudded across a hollow space and took cover under electric, brown iridescent cloud-edges. Then there was a blot of cloud, and shadow. Then somewhere in the night a radiance again, like a vapour. And all the sky was teeming and tearing along, a vast disorder of flying shapes and darkness and ragged fumes of light and a great brown circling halo, then the terror of a moon running liquid-brillant into the open for moment, hurting the eyes before she plunged under cover of clouds again"* (*The Rainbow*, 42).

This chaotic picture is Lawrence's idea of the universe "*all alive and doing".* He aimed to distance himself from the Romantics who used turmoil in the elements and dark storms to reflect disaster and destruction. For him, the cosmos was creative "*with its profoundly meaningful motions"*. Tom's proposal to Lydia seemed casually dispassionate but everything in the universe hints at the birth of a great union. The word *"iridescent*", defined in the Oxford Dictionary as *"showing colours as those of the rainbow",* is pertinent. It prophesies the beginning of a union that will eventually reach fruition. Similarly, the word "*teeming*" and "*tearing*" has positive connotations and depict the idea of child birth. The archaic meaning of the word to "*teem*" is to give birth and, coupled with the word *"tearing*", here in the passage, the imagery is complete.

In his novella *The Virgin and the Gypsy*, fortune telling is a key element in the plot.

Lawrence wanted to differentiate between the *"rather silly modern way of horoscopy and telling your fortune by the stars"* and "*FATE*", a power that favorably or unfavorably controls the events of one's life. For him, horoscopes were just another proof that modern society had degraded the power and mystery of this universe. He scorned the superficial, educated classes who "*want their **fortunes** told: never their misfortune"* (*Apocalypse*, 51). Lawrence's holistic philosophy makes it clear that life is a mixture of good and bad; union and rupture; happiness and pain. In *Psychoanalysis and the Unconscious,* he derides modern man for becoming "*too mentally domesticated".* The word "domesticated", here, is powerful in its imagery. A century of rational thinking has taught man that his intuition is inferior to his intellect;

it has trained him to divorce himself from his natural environment and follow the dictates of his reason. Like an animal, society has managed to train him to obey and adhere to the collective, instead of following his instincts and individuality. In his holistic vision, Lawrence encourages man to live dangerously once more, to feel the joy of ecstatic union as well as the pain of separation. To really live, is to ignore the safe haven of convention and embrace the unpredictable path of a living reality. In Psychoanalysis of the Unconscious, he goes on to say that "*Life cannot progress without these ruptures, severances, cataclysms; pain is a living reality, not merely a deathly"* (*Psychoanalysis and the Unconscious*, 21). Man must accept both his "*fortunes"* and "*misfortunes*" if his primal unconscious is to be fulfilled.

The concept of Lawrence's holistic philosophy can be clearly seen through the character of Eyvette in his novella, *The Virgin and The Gypsy*. As a well-educated parson's daughter, convention dictates that she should shun, or at best mock, the fortune telling of the old gypsy woman. However, some primordial force within her instinctively feels the power of the old gypsy's predictions. In the very first meeting with the gypsy's family, Lawrence describes her in animal-like terms, with her primitive instincts at the ready, scenting her fate: *"She had long, long-striding, fine legs, too slim rather than too thick, and she wore curiously-patterned pale-and-fawn stockings of fine wool, suggesting the legs of some delicate animal"* (*The Virgin and the Gypsy*, 52). She is in emotional turmoil, as her mind rejects what her instincts feel is right. Her initial hesitation underlines her fear of the unknown, but her need for privacy illustrates her reverence for such a power. She emerges from the caravan at twilight mesmerized by the power of the Gypsy's world. The word" witch-like"

illustrates just how far she has been captured by their spell. On returning to her friends, convention dictates that she should join in their fun and minimize the experience. However, she knew full-well, in the depth of her being, that she had entered, just for a short time, into "*another world, another kind of world, measured by another dimension*" (*Apocalypse*, 46)

Lawrence's stay in New Mexico confirmed, for him, the importance of the life of the senses. In fact, in his essay, *Indians and an English man*, he recognizes a common bond between the aboriginal Indian and himself:

> *"The point is, what is the feeling that passes from an Indian to me, when we meet? We are both men, but how do we feel together? I shall never forget that first evening when I first came into contact with Red Men, away in the Apache country. It was not what I had thought it would be. It was something of a shock. Again something in my soul broke down, letting in a bitterer dark, a pungent awakening to the lost past, old darkness, new terror, new root-griefs, old root-richnesses" (Indians and an Englishman*, 95).

He emphasizes that "*they are both men*" but the similarity stops there. They both share a primeval "rootedness" with the cosmos and for him, the analytical mechanism of society has been responsible for destroying these tendencies for modern man. In *Studies in Classical American Literature*, he writes: *"The more we intervene between us and the naked forces the more we numb and atrophy our senses"*. By sharing in their tribal culture, spontaneous life, which had been buried by years of sterile conventions, awakened in him, allowing him to fulfill his inner being.

Throughout his creative works, Lawrence attempts to show how man's natural affinity with the universe has been buried beneath layers of conventional ideals. It manifests itself, to the logical mind, in the form of superstitions, memories and dreams. At the beginning of the twentieth century, man's rational tendency to explore and enquire, encouraged him to question the origins of such phenomena. With the advent of psychoanalysis, a new conception of the human personality was born. In the section that follows, we aim to show how the dynamic changes of the modern era, especially the teachings of Freud and later Jung, helped him develop this thought into a full- blown philosophy.

The influence of Freud and Jung

The biggest cataclysmic development of the twentieth century was psychoanalysis. For many intellectuals, including D. H. Lawrence, it enabled them to revise their views on life and society. This social science revolutionized intellectual thinking and influenced many disciplines: literature, sociology, anthropology, ethnology, religion and mythology. Freud, the pioneer of this mode of thinking, broadly defined psychoanalysis as: *"a procedure for the investigation of mental processes which are almost inaccessible in any other way" (The Language of Psycho-Analysis*, 367). His *"investigation of mental processes*" led to the division of the human psyche. My research shows that D. H. Lawrence was obviously influenced by Freud's belief that the human personality could be divided into three parts, the id, the ego and the super ego. According to him, the id, or the unconscious being, is composed of both positive and negative impulses, which vie for power within the mind. The Eros, or the life instinct, comprises the forces of survival: the need to eat and drink; the sexual urge to

recreate. Thanatos, on the other hand, was seen as a set of negative impulses, present in every individual and interpreted as a death wish. Freud believed Eros to be stronger than Thanatos reducing the tendency of every person towards self-destruction.

Pertinent to D. H. Lawrence's conception of being was Freud's conception of the ego's task to repress the negative impulses of the id, and at the same time satisfy its needs in a socially acceptable way. The super ego, responsible for ensuring that moral codes are upheld, makes a person feel guilty when he acts unconventionally or immorally. This, for Lawrence then, becomes an element to be fought and evacuated. There was no place for the super ego in his philosophy. He railed against sterile conventions and championed a renewal of individuality. He believed that man, in the twentieth century, was overpowered by the influence of the ego. He had become too concerned with social convention to feel or recognize his "*incarnate amplification*"; his own individual needs to become a vital, creative and fulfilled human being.

Like most of his contemporaries, D. H. Lawrence became interested in the human psyche. In his work *Psychoanalysis and the Unconscious*, Lawrence sets out to explain his idea of the unconscious and how it compared to Freud's. In a letter he described his work as *"not about psychoanalysis particularly – but a first attempt at establishing something definite in place of the vague Freudian unconscious"* (*The Letters of D. H. Lawrence,* 40). This quotation summarizes Lawrence's whole approach to Freud. Humorously calling him a "*psychiatric quack*", he goes on to deplore psychoanalysis as a "*public danger*". In the very first chapter of *Psychoanalysis and the Unconscious*, he is derogatory towards Freud and describes the Freudian unconscious as "*the cellar in which the mind keeps its bastard spawn*" (*Psychoanalysis and the Unconscious*, 9).

The term "*bastard spawn*" is poignant and conveys all the contempt Lawrence felt for Freud's beliefs. Freud meant by it all the impulses which oppose established codes of behaviour; so, the word" bastard" then, is a fitting description. Similarly, by describing the Freudian unconscious as "a cellar", Lawrence is emphasizing all its negative connotations. He sees it as a place of repression, underground, something that is ignoble and morally reprehensible. For Freud, the impulses contained in the unconscious mind were negative and destructive. For Lawrence, however, such impulses were the key to life and the fulfillment of man's individual being.

In this way, Lawrence's real affinities lay with the Swiss philosopher Carl Jung, Freud's disciple who had become, over time, disillusioned with his theories. Freud saw the unconscious as the source of mental illness; Jung saw it as the source of creativity. Jung opposed Freud's belief that the unconscious contained all the unacceptable and repressed desires of the individual. He preferred to see it as a storehouse of repressed memories specific to the individual and to his past. He, himself, wrote of the differences between his beliefs and those of his teacher:

> *"Freud's original idea of the unconscious was that it was a sort of receptacle or storehouse for repressed material, infantile wishes, and the like. But the unconscious is far more than that: it is the basis and precondition of all consciousness. It represents the unconscious functioning of the psyche in general. It is psychic life before, during, and after consciousness"* (*The practice of Psychotherapy*, 34).

In 1948, the rift between Jung and Freud was acerbated by the ideas both men had about the role of libido in the human psyche. Freud saw the libido as a source of energy specifically motivated toward sexual gratification. He wrote:

> *"Libido is an expression taken from the theory of the emotions. We call by that name the energy, regarded as a quantitative magnitude (though not at present actually measurable), of those instincts which have to do with all that maybe comprised under the word' love". The nucleus of what we mean by love naturally consists and this is what is commonly called love"* (*The Language of Psychoanalysis*, 239).

Jung, on the other hand, saw the libido as so much more than this. For him, it was a life energy and the motivating force behind a variety of behavior. In the *Concept of Libido*, he defines it as "*a desire or impulse which is unchecked by any kind of authority, moral or otherwise. Libido is appetite in its natural state. From the genetic point of view it is bodily needs like hunger, thirst, sleep, and emotional states or affects, which constitute the essence of libido."* (*The Concept of Libido*, 132).

Jung, then, not only disagreed with Freud's focus on sexuality but believed that his concept of the personality was too limited and negative. He believed the unconscious held the key to human behaviour and was a reservoir of past experience which provided motivation for future aspirations. From this premise, he formulated the concept of the collective unconscious to define all the feelings shared by every human being. This concept will be discussed in more detail in chapter three of this thesis.

It is manifestly true that Lawrence agreed with Freud's distinction between the conscious and unconscious self, but the comparison stops there. In chapter two of *Psychoanalysis and the Unconscious*, he questions the word "*unconscious*" and underlines its limitations saying that the "*word unconscious itself is a mere definition by negation and has no positive meaning*". The following comment "*Freud no doubt prefers it for this reason"* (*Psychoanalysis and the Unconscious*, 10) underlines the contempt he had for Freud's assertion that the unconscious was governed by neurotic and irrational behaviour. Lawrence, himself, would have preferred the prefix "*sub*" or "*pre*" to rid the word of its negative connotations.

His rejection of Freud's teachings pushed him to foster Jung's ideas to help him formulate his own philosophy. In fact, in *Psychoanalysis and the Unconscious*, his description of "*the true unconscious*" as "*the well-head the fountain of real motivity*" echoes Jung's own definition cited above. It is, he goes on to say, *the spontaneous origin from which it behoves us to live*" and "*where life bubbles up*" free of any ideal interference." (*Psychoanalysis and the Unconscious*, 13)

Through our research, we can see how fully D. H. Lawrence follows and exploits the Jungian concept of the unconscious. Like Jung, he rejected Freud's theory which upholds adherence to conventional social behaviour. The idea of the superego was anathema to him and he preached spontaneity and individuality. The next section focuses on man's role as an individual within society. We are going to examine Lawrence's concept of the individual and how it proved Jung's theories. Like the Swiss philosopher, he believed the unconscious to be the source of creativity, the most important element of the personality, linking man to both his past and present and

aspiring him to the future. We will demonstrate how Lawrence rejected Freud's concept of man as, primarily, a social being, fostering Jung's idea that man is, first and foremost, an individual with his role as a social being taking second place.

The Individual and Society

Although twentieth century society was characterized by disillusionment with conventional values, Sigmund Freud used his psychoanalytical findings to emphasize the necessity for every human being to follow social codes and ideals. He believed that man was essentially a social being, with a natural affinity to belong to a social group or class. He thought that the discontent, so apparent in the society of the time, was a sickness born out of man's egoistic nature which threatened to undermine civilization.

He wrote: "*This cultural frustration dominates the large field of social relationships between human beings; we know already that it is the cause of the antagonism against which all civilization has to fight" (Civilization and its Discontents*, 49). He believed that man's egoistic nature, fed by his instincts and personal desires, should be repressed, so that everyman could live within a civilized society. For him, subjective instincts were hidden within the unconscious as a conglomeration of negative impulses which, if not repressed, could threaten a person's ability to belong. In *Civilization and Its Discontents* he states: *"It is impossible to overlook the extent to which civilization is built upon a renunciation of instinct" (Civilization and its Discontents*, 49). In this quote, Freud illustrates just how far he believed that any discontent in society was the fault of the individual and not of society itself.

Carl Jung, on the other hand, believed the blame for social discontent should be placed firmly at the door of a society, which could no longer satisfy the needs of the individual and not of the individual himself. In his essay, *On the Psychology of the Unconscious*, published in 1912, he wrote*:*

> *"Every individual needs revolution, inner division, overthrow of the existing order, and renewal, but not by forcing these things upon his neighbours under the hypocritical cloak of Christian love or the sense of social responsibility or any of the other beautiful euphemisms for unconscious urges to personal power. Individual self-reflection, return of the individual to the ground of human nature, to his own deepest being with its individual and social destiny here is the beginning of a cure for that blindness which reigns at the present hour." (Two Essays on Analytical Psychology*, 5)

He believed that man must be an individual first, and a social being second. When he wrote: *"It is the individual's task to differentiate himself from all the others and stand on his own feet. All collective identities… interfere with the fulfillment of this task. Such collective identities are crutches for the lame, shields for the timid, beds for the lazy, nurseries for the irresponsible"(The Search for Roots: C. G. Jung and the Tradition Gnosis*, 262) he emphasized his belief that a society, based on collectiveness was the haven of the weak and it would be only through his differences that man would find his strength. Dismissing Freud's negative theories, he preached that the unconscious was the source of knowledge. He believed that only by understanding our unconscious inner nature – "*the undiscovered self*" – can we have access to self-knowledge.

Lawrence appreciated the ideas of Jung and, like him, saw the unconscious as the source of individuality, the need to be free, the need to be one's self. In *Psychoanalysis and the Unconscious,* he underlines this idea: *"Where the individual begins, life begins. The two are inseparable, life and individuality. And also, where the individual begins, the unconscious, which is the specific life-motive, also begins"* (*Psychoanalysis and the Unconscious*, 13). Lawrence believed, like Jung, that if man suppresses his unconscious nature, he is really denying life. In order to live and to become fulfilled, man must understand the true nature of his inner being.

According to Lawrence, thanks to the unconscious, the human being, free of any artificial intervention, will develop into a unique and separate individual, able to fulfill himself: For him, the unconscious meant individuality "*that essential unique nature of every individual creature*" (*Psychoanalysis and the Unconscious*, 15) the essential being within every man to which he must look in order to live. He invites us to follow our instincts not merely to exist. He assures us that, if we follow our unconscious being, we can, at last, "*begin to live from the spontaneous initial prompting*" (*Psychoanalysis and the Unconscious*, 16). The word "*prompting"* is deliberately selected by Lawrence to illustrate the role of the unconscious being which serves as a reminder that real life comes from within and waits only for recognition from the conscious mind which must finally divorce itself from" *the dead machine principles of ideas and ideals*". He encourages man to fulfill himself as "*a specific individual, not a mathematical unit*" (*Psychoanalysis and the Unconscious*, 16) an autonomous being with its own specific nature and not an automated machine paying lip service to conventions.

Through his writings, both imaginative and theoretical, Lawrence found the courage to speak out against the analytical mechanism of the twentieth century. By promoting individuality, he makes a direct challenge to the conventional generalities and ideals of modern society. In his fictional works, he supports his philosophical vision by giving voice to marginalized groups and minorities making them vibrant and alive. Tilly, Tom's housekeeper, in *The Rainbow*, for example, represents minority groups through both her gender and her class. Through the use of the vernacular, Lawrence succeeds in portraying a vivid personality who is not afraid of expressing her feelings for her master through her jealousy, possessiveness and surly condemnation of Lydia. In fact, the vernacular becomes, for Lawrence, an indispensable tool in his narrative technique. Dr**.** Rodica Pioariu made this point in her paper entitled *Dialectal and Vernacular Language in Lady Chatterley's Lover by D. H. Lawrence:* "*However it could be successfully used especially in literary style because it is sure to add and colour and vigour to the speech of the characters" (Dialectal and Vernacular Language in* ***Lady Chatterley's Lover*** *by D .H. Lawrence,* 1). Scenes where marginalized or minority groups are present, are almost solely depicted in terms of interactive dialogue purposely used by the author to promote an impression of real vitality and substance. Ursula's encounter with the Bargee and his wife is one such example. *Dr***.** *Pioariu* concludes that characters use the vernacular to *"prove their solidarity with the members of the community they belong to but also as a challenge to the upper classes they get involved with"* (*Dialectal and Vernacular Language in* ***Lady Chatterley's Lover*** *by D. H. Lawrence,* 6). In fact, it can be said

that for Lawrence's characters the vernacular is used with pride and becomes a badge of defiance to conventional authority.

Traditionally, in English literature, the lower classes or minority groups are, at best, ignored, or, at worst, depicted in a derogatory way. Lawrence breaks with this literary convention and not only describes such characters in a positive way, but makes them the heroes, or heroines, of his fictional works. In his novella, *The Virgin and The Gypsy*, for instance, he portrays his central character (The Gypsy) as handsome, well-dressed, clean and attractive:

> *"The gipsy man had been sitting loosely on the side of his cart, watching the faces. He now jumped softly down from the shaft, his knees a bit stiff. He was apparently a man something over thirty, and a beau in his way. He wore a sort of shooting-jacket, double-breasted, coming only to the hips, of dark green-and-black frieze; rather tight black trousers, black boots, and a dark-green cap; with the big yellow-and-red bandanna handkerchief round his neck. His appearance was curiously elegant, and quite expensive in its gipsy style. He was handsome, too, pressing in his chin with the old, gipsy conceit"* (*The Virgin and the Gypsy*, 19)

In this passage, Lawrence depicts a man who is confident and sure of himself. The character's strength lies in the fact that his marginalisation is voluntarily assumed. He is proud of his freedom and individuality, and through his life, he knows that conventional society has nothing to offer him. The sentence "*The gipsy man had been sitting loosely on the side of his cart, watching the faces"* presents the idea of an observer on the outside of society looking inwards and his conceit underlines his

knowledge of the truth; the people behind the *"faces*" are superficial and only playing at life. Lawrence's description of the six young people forms a deliberate contrast to his portrayal of the gypsy:

> *"Six young rebels, they sat very perkily in the car as they swished through the mud. Yet they had a peaked look too. After all, they had nothing really to rebel against, any of them. They were left so very free in their movements"* (*The Virgin and the Gypsy*, 17).

Their superficiality is evident. Although they are described as "*rebels"*, there is no substance to their rebellion. They are breaking only insignificant rules in a society riddled with mechanical conventions. The gypsy's refusal to "*pull aside*" and allow the young people to pass is a more significant rebellion and underlines his arrogance. He recognizes the futility of their apparent freedom: "*They were left so very free in their movements"* in a society governed by outdated ideals. The young people have no real power even to change themselves. They give the appearance of rebellion but their so-called individuality is only superficial .The real core of their being is bogged down by convention. In contrast, the gypsy's individuality is substantial. Although his knees are stiff, he feels no constraints from a society that he has consciously rejected. His conceit centres on his unique knowledge that he, alone, with his spontaneity and strength of feeling, holds the key to future change.

Unlike Freud, Lawrence believed man's true power lies in his ability to recognize unconscious forces, accept them and become an individual. He was obsessed with the idea of the unconscious as something to be exploited and cherished, forcing every man to live according to his instincts. In his essay *"A study of Thomas Hardy*", he states

unequivocally that *"the final aim of every living thing, creature or being is in the full achievement of itself"* (*Study of Thomas Hardy and Other Essays*, 12). The phrase *"in the full achievement of itself"* is in keeping with his holistic vision. It is only when man re-awakens his ability to live-physically, mentally and spiritually together- that he will fully understand the mystery of a life devoid of generalities and ideals. In chapter eleven of *The Rainbow* Lawrence's voice is clearly heard through his criticism of Skrebensky, a soldier trained to obey the Establishment without question, "*serving what he had to serve, and enduring what he had to endure, without remark" (The Rainbow,* 309). He is a man whose *"collective side*", (to quote Lawrence's words in his work *Apocalypse*) has isolated and destroyed his individual nature. The repetition of the modal *"had to*", in the above citation, illustrates that he is a man conditioned to follow rules and regulations. He is a man submissive to the authority of convention and ignorant of the power within himself: *"To his own intrinsic life, he was dead. And he could not rise again from the dead. His soul lay in the tomb. His life lay in the established order of things"* (*The Rainbow*, 309). In an extremely forceful passage, Lawrence berates the "*great established, extant Idea of life*" as represented by Skrebensky, finding it obsolete and in need of change:

> *"He could not see, it was not born in him to see, that the highest good of even the average individual. He thought that, because the community represents millions of people, therefore it must be millions of times more important than any individual, forgetting that the community has become a formula lacking in all inspiration or value to the average intelligence, then the* ***common good*** *becomes a general nuisance, representing the*

vulgar, conservative materialism at a low level" (*The Rainbow*, 309)

In this passage, the author is directly criticizing the Utilitarian philosophy of the nineteenth century which was put into place by the Establishment under the influence of Jeremy Bentham and John Stuart Mill. It was a social doctrine based on the value of utility, that is to say, the usefulness of anything is measured according to its ability to provide the happiness of the majority. To quote the words of Jeremy Bentham *"it is the greatest happiness of the greatest number that is the measure of right and wrong"* (*A Fragment on Government*, 7). Although it was promoted as a benevolent ideal, the reality has proved very different. In this passage, Lawrence's voice can be clearly heard, urging change. The community, indifferent to individuality, had become centred around material considerations of wealth and prosperity where "*the highest good of the greatest number"…"chiefly meant the material prosperity of all classes"* (*The Rainbow*, 276). For Lawrence, the *"common good*" has become "*a general nuisance".* In his work *Apocalypse*, he urges man to realize that real wealth lies in his "*natural power"* (Apocalypse) to be himself; to be an individual living, not merely existing, in a world where *"the collective self either lives and moves and has its being in a full relationship of power: or it is reversed, and lives a frictional misery"* (*Apocalypse*, 69).

Here through these words, Lawrence is undermining the fundamental principle of his philosophy that every man must recognize and accept his own nature while tolerating the differences of others. If he is incapable of this, then, Lawrence implies, society will always have its discontent.

Although Lawrence favoured individualism, at the same time, he understood that man could not escape the society in which he lived. In *Psychoanalysis and the Unconscious*, he states that: "*This is a law of life and creation, from which we cannot escape"* (*Psychoanalysis and the Unconscious*, 46). Lawrence believed that man must try to retain his sense of being; his sense of individuality within society. In *Psychoanalysis and the Unconscious,* he makes it clear that man cannot live in isolation; that for his own well-being and fulfillment, he must interact with other human beings "*Man doth not live by bread alone .He lives even more essentially from the nourishing creative flow between himself and others"* (*Psychoanalysis and the Unconscious,* 46). His aim was to re-vitalize society by nurturing the *"vital dynamic correspondence"* (*Psychoanalysis and the Unconscious*, 107) between *"the individual and the outer universe*". The individual's fulfillment depends upon his union with others. *"It is the circuit of vital flux between itself and another being or beings which brings about the development of every individual psyche and physique"* (*Psychoanalysis and the Unconscious*, 46). There must be interaction between the individual and society. Furthermore, he saw society as the product of the individuals of which it was composed. If they were sterile and dead, society would be, too.

In the light of this idea, most of his fictional writings were concerned with the relationship between men and women. His aim was to portray an ideal union between two separate beings, both individuals in their own right, who come together to form a supreme consummation which thrusts them *"into another circle of existence*" (*The Rainbow,* 133). In his novel, *The Rainbow*, the union between Tom and Lydia reveals the culmination of his ideas. Tracing the relationship from its initial courtship to its

fruition, Lawrence explores the pendulum of fluctuating emotions between the couple as they shift from obsessive possession to mutual acceptance and understanding of each other's differences. In the beginning, the very "*foreignness*" that attracted Tom to Lydia becomes such an obsession that it threatens to destroy their union. Tom's torment stems from jealousy of her past and he is forced to transcend his selfish need to own and possess her in order to accept her as an individual being in her own right. At the end of chapter three, their coming together illustrates the "*creative flow*" that can enrich not only the individual but others too.

> *"It was the entry into another circle of existence, it was the baptism to another life, it was the complete confirmation. Their feet trod strange ground of knowledge, their footstep were lit-up with discovery. Wherever they walked, it was well, the world re-echoed round them in discovery. They went gladly and forgetful. Everything was lost, and everything was found. The new world was discovered, it remained only to be explored" (The Rainbow,* 133)

This passage is central to Lawrence's thinking. The couple, by accepting each other as true individuals, have come together to embrace the mystery of life. The words *"their footsteps were lit up with discovery"* highlights the unique essence of their experience. Life is never static and it should never be predictable. By implication, Lawrence's message to society is clear. Men must learn to live together and interact as individuals: to tolerate their differences and embrace their similarities in order to create a new world to be "*discovered*" and to be "*explored*". Even though this new world would surely contain *"bonds and constraints and labours*", it would *"still be complete liberty*".

Lawrence realized that the health of society lies in the hands of the individual. He wanted real change emanating from the individual to the society and not from the society to the individual. As an artistic writer, he aimed to use his works to bring about this change. His art became a tool of persuasion and, coupled with his own personal lifestyle, he tried to set an example of how man should really live his life. He didn't write to impress the mind but to impress himself on the mind. His goal, throughout his writing career, was an interaction, so perfect, between himself and his reading public that his influence on conventional thinking would be undisputed. Unfortunately, his dreams only came into fruition posthumously.

Lawrence and literary Convention

The atmosphere of twentieth century England was so conducive to change that D. H. Lawrence was encouraged to challenge the literary conventions of the time in order to make his voice heard. His fictional writing became an illustration of his philosophy and he aimed to thrust his readers *"into another circle of existence"* by nurturing the creative flow between the receptive mind of the audience and himself. His writings make a direct appeal to the senses (to the unconscious mind) as he tries to recreate Life. He understood just how difficult his task really was. If the unconscious represents life, then it can never really be known; it defies analytical explanation and remains a mystery. In his work, *Psychoanalysis and the unconscious;* he states *"the unconscious cannot be conceived, it can only be experienced"* (*Psychoanalysis and the unconscious*, 15) and it is this experience that he tries to embody in his works. He reiterates these ideas in a poem written in "*Studies in Classic American Literature*" which reads as follows:

"This is what I believe:

That I am I.

That my soul is a dark forest.

That my known self will never be more than a little clearing in the forest.

That gods, strange gods, came forth from the forest into the clearing of my known self, then go back." (Studies in Classic American Literature, 26)

These thoughts are central to his philosophy. He considers his "*soul*" (his unconscious) to be "*a dark forest*", an *unchartered*, unexplored and unknown territory: the more you dig in it, the more mysterious it becomes; the more you try to know it, the less you will achieve. In the light of Freud's philosophy, this poem re-affirms the importance of the unconscious mind. The words *"That gods, strange gods, came forth from the forest"* foster the idea that the instinctive life of the unconscious is the governing force of man's personality. It is something to be worshipped and not to be recoiled from. He ends his work *Psychoanalysis and the Unconscious* on a similar note: "*so, the few things we have to say about the unconscious end for the moment. There is almost nothing said. Yet it is a beginning. Still remain to be revealed the other great centres of the unconscious" (Psychoanalysis and the Unconscious,* 49).The overriding sense of his works both fictional and non-fictional, is one of unfathomable mystery and the literary innovations of the twentieth century played a great part in his achievements.

Despite Lawrence's staunch criticism of Freud, it was through Freud's revolutionary thinking that the character of English Literature changed. His studies were highly influential in leading the writers of the twentieth century to explore the human psyche and realize that language could be used in new ways. Virginia Woolf and James Joyce, for example, formulated the stream of consciousness technique to illustrate the abstracting habits of the conscious mind by presenting thought in a continuous flow. T. S. Eliot, another pioneer, experimented with ways of using language to reach the unconscious layers of the mind. Moving away from literary convention, he portrayed his meaning through a dream-like accumulation of images and not through the logical progression of plot. Lawrence, himself, adopted a similar approach. Perceiving life as a succession of union and rupture, he needed to find a way to illustrate the integrating and disintegrating forces of the personality which he could never have depicted through conventional literary techniques.

Lawrence's problem was, then, two-fold. He needed to use his creative writing to put across his philosophy but words, his chosen medium of expression, could not fully express his feelings. In *Psychoanalysis of the Unconscious,* he makes it abundantly clear that language is an instrument of the mind and, as such, serves only to inhibit spontaneous feelings:

> *"In the beginning was the Word. This is the presumptuous masquerading of the mind. The Word cannot be the beginning of life. It is the end of life, that which falls shed. The mind is the dead end of life. But it has all the mechanical force of the non-vital universe. It is the great dynamo of super-mechanical force"* (*Psychoanalysis of the Unconscious*, 47)

If he was to put across his philosophy, he not only had to create a language for the feelings, but he had also to make the language live. He had to recreate the "*spontaneous vital reality*" that could uplift the reader and free him from "*mechanic-material reality*" (*Psychoanalysis of the Unconscious*, 47) of the automatised world.

In one of his posthumously published papers *Phoenix II*, Lawrence said: *"My field is to know the feelings inside a man, and to make new feelings conscious"* (*Late Essays and Articles*, 221). As a writer, he knew how difficult this task would be. In fact, in November 1925, in an essay entitled *The Novel and the Feelings*, he wrote: "*We have no language for the feelings"* (*Lawrence and Modernism,* 192). He set out to create a language that not only incorporated his apocalyptic vision but also captured the essence of man and life.

One of the most striking features of Lawrence's creative style is his complete disregard for modern syntax structure. Contrary to the opinion that Lawrence "has no style", it has become evident that this is, in fact, a central part of his narrative technique. Michael Bell, in his work *Language and Being*, successfully refutes Virginia Woolf's criticism of the author:

> *"The thought plumps directly into his mind; up spurt the sentence as round, as hard, as direct as water thrown out in all directions by the impact of a stone. One feels that not a single word has been chosen for its beauty, or for its effect, upon the architect of the sentence".* (*The Fiction of D. H. Lawrence*, 5)

He goes on to show that this casual informality of language is, in fact, Lawrence's strength. Deliberately moving away from convention, Lawrence aimed to

create a new form of writing and reformulate the language through which it is expressed. Woolf's criticism of Lawrence that "*not a single word has been chosen for its beauty"* is comprehensible within the context of her own creative endeavours but it is to be remembered that, for him, the main purpose of art is neither aesthetic nor decorative; it is to create a state of being. He aimed, then, to make his language live. In *Apocalypse*, he criticizes the unnatural imagery of the Book of Revelation as "*unpoetic", "arbitrary"* and "*really ugly*". He abhors the "*grand phraseology and imagery because of its pompous unnaturalness*" (*Apocalypse*, 62). In his own fictional works, he aimed to represent real life by using real language and real images, even if it meant using unconventional and controversial vocabulary to portray so-called taboo subjects of the time. For in Lawrence's world, where life reigns supreme, the words "*unconventional*" and "*taboo*" did not exist.

As one of the greatest writers of all time, it is a credit to his literary genius that he was able to use his language to illustrate his philosophy and create a true apocalyptic vision. He wanted to make us live through our senses, through our instincts, and through our feelings. He wanted his message to reverberate through our mind and body, through our blood and intuition, through our consciousness and unconsciousness, through our spirit and through intellect. In fact, what he wanted to portray was Life. In his travel book *Etrucian Places*, Lawrence marvels at the skill of the Roman craftsmen, who through their simplicity of style, brought inanimate objects to life. He wrote of them:

> *"There is a simplicity of style combined with a most peculiar, free-breasted naturalness and spontaneity" ... "The things they*

> *did, in their easy centuries, are as natural and easy as breathing. They leave the breast breathing freely and pleasantly with a certain fullness of life. Even the tombs. And that is the Etruscan quality; ease, naturalness and an abundance of life, no need to force the mind or the soul in any direction" (Etruscan Places,* 28).

This passage is a precept for his creative works. He emulates the Etruscan "*naturalness and spontaneity*" by adopting a casualness of expression in much of his narrative prose. He took it upon himself not only to create a language of the feelings but to transcend language and make it live. He once wrote that "*to understand an experience, you must live it" (The Letters of D. H. Lawrence*, 295) and he aimed to use his works to sensitize the reader to his message. From the previous passage taken from *Etruscan Places*, it is easy to see that Lawrence felt that feelings were paramount. In any creative work, an artist has to appeal to the senses – only then – will his true message be understood. He was disillusioned with the didactic analytical approach that characterized the twentieth century. As he says in *Etruscan Places*, if he could, as a creative writer, make his work live, then, there would be "*no need to force the mind and soul in any direction*". The reader through his receptivity would be able to decide for himself.

His work *Apocalypse* incorporates the whole of his literary vision. He deplored the dogmatic interpretation of the Bible which was "*verbally trodden into the consciousness*", its mystery destroyed at every turn by fixed interpretation: "*The Bible is a book that has been temporarily killed for us, or for some of us, by having its meaning arbitrarily fixed" (Apocalypse,* 60) .He goes on to say: "*Once a book is*

fathomed, once it is known, and its meaning is fixed and established, it is dead" *(Apocalypse,* 60). A book only lives while it has the power to move us, and move us differently, as long as we find it different every time we read it. For Lawrence, a true work of art must appeal to the individual sense of self that is at the centre of every man. The reaction is instinctive and spontaneous; it is not the "*tyranny"* of "*an automatically ideal humanity*" *(Apocalypse,* 49). "*Tyranny*" is a strong word here and it must be explained what Lawrence meant by it. He used it to shock the reader out of his complacency and force him to realize the manipulating energy of modern society. It is a society that dictates how people should live or feel; that forces people to conform to destructive generalities and "*shackles*" them to material ideas and ideals.

Lawrence's divorce from conventional techniques influenced his choice of literary genres. In his posthumously published essay *Why the Novels Matters*, he stated that he chose the novel form as the only genre where "*all things are given full play, or at least may be given full play, when we realize that life itself, and not inner safety, is the reason for living" (Tradition in Modern Novel Theory*, 22). However, it was not the novel form in the "*conventional*" sense of the word. In his essay *The Novel,* written in 1925, he described the novel "*as the highest form of human expression so far attained*" (*The Novel,* 15) while condemning the modern novel genre for its predictable plot and conventional form: "*It becomes harder and harder to read the whole of any modern novel. One reads a bit, and knows the rest; or else one doesn't want to know any more*" *"* (*Study of Thomas Hardy and Other Essays,* 179). For Lawrence though, this predictability "*was not the novel's fault, rather the novelists'* ".

Lawrence saw the novel as "*the one bright book of life*" (*Study of Thomas Hardy and Other Essays*, 195), the only literary genre *"so incapable of the absolute"*. It was, for him, the only form where he could explore life on every level, where plot was secondary, character development primary; where symbolism reigned, and language knew no bounds. In most of Lawrence's novels the plot, in the conventional sense of the word, is almost non-existent. Through a series of everyday life experiences, he explores character development and the evolution of relationships. His focus is on his characters' emotional response to these life experiences as he shows their struggle to come to terms with their feelings and develop their own individuality.

He aimed for "*communication*" not for manipulation. "*I don't want to stimulate anybody else into some particular direction*" (*Why the Novel Matters*, 169) he says in *Why the Novel Matters*. He goes on to say that "*a particular direction ends in a cul-de-sac".* For him, the novel was the only literary genre that offered him fluidity and the possibility for innovation; that could accommodate "*the flow and change*" characteristic of life; that could allow him to illustrate his holistic vision "*a strange assembly of apparently incongruous parts, slipping past one another*" (*Why the Novel Matters*, 170). His communication technique relied on his innovative use of symbols. Taking old symbols and using them in new ways, he was able to communicate his message, to divorce himself from analytical interpretation to "*affect the whole man alive*" and "*making him tremble with life and the wisdom of life*" (*Why the Novel Matters*, 169). In the section that follows, I am going to explore some of the most pertinent symbols in the works of D. H. Lawrence, showing how they illustrate his major themes and became vectors of his own personal philosophy.

Lawrence and Symbols

According to Lawrence, the analytical tyranny of the twentieth century was responsible for the fixed interpretation of much of the literature. In his work *Apocalypse,* he illustrates the importance of the fluidity of meaning and criticises the modern mind for thinking that "*every book is the same*". He states that "*The real joy of a book lies in reading it over and over again, and always finding it different, coming upon another meaning, another level of meaning"* (*Apocalypse*, 60). Through an examination of *the Book of Revelation*, he aims to revitalize the creative mind by giving us an insight into his narrative technique. He dismisses the use of allegory with its fixed interpretations not only as antipathetic but also as unnatural. He goes on to define it as a:

> "N*arrative description using, as a rule, images to express certain definite qualities. Each image means something, and is a term in the argument and nearly always for a moral or didactic purpose, for under the narrative of an allegory lies a didactic argument, usually moral*" (*Apocalypse,* 48)

For Lawrence, then, allegory acerbates analytical tyranny. It is the writer's interpretation of events which becomes "*a rule*", and an instrument through which he imposes his "*didactic argument*". In his own fictional works, the images are transformed into symbols as he tries to give his work "*meaning"* and try to make it live.

In his *Introduction of the Dragon of the Apocalypse by Frederick Carter*, he says that true symbols defy "*superficial allegorical meaning*". His argument is that, if

you give something a meaning, it is automatically limited or fixed. A symbol, on the other hand, lives and reflects being. It defies meaning and becomes the reflection of the dynamic life force within every human being. This is clearly stated in *Apocalypse*:

> "Y*ou can't give a great symbol a "meaning", any more than you can give a cat a "meaning". Symbols are organic units of consciousness with a life of their own, and you can never explain them away, because their value is dynamic, emotional, belonging to the sense-consciousness of the body and soul, and not simply mental"* (*Apocalypse*, 48)

Lawrence, in his literary works, uses symbolic episodes centred on animals and other natural imagery to present those forces of consciousness that lie outside rational articulation. It is well-known that the nineteenth century Romantics used nature extensively to illustrate emotive states. For them, the natural environment reflected states of feelings: a beautiful spring day is used to symbolize the positive warmth of love, for example, while a storm reflects the turmoil of conflict and tragedy. Such romantic fancies are absent from the writing of Lawrence, however, where nature is used in a more natural or realistic way. As we have already discussed earlier in this chapter, in a passage of *The Rainbow* concerning Tom's proposal to Lydia, natural elements are central to the success or failure of his endeavour. Paradoxically, although the elements were in turmoil, it was the month of March, and as an experienced farmer, Tom knew instinctively that the time was right to sow the seeds of his future life. It can be said, here, that Tom's knowledge is truly *"dynamic, emotional, belonging to the sense-consciousness of the body and soul" (Apocalypse,* 48). If he

had relied simply on the mental processes of his mind, he would have clearly renounced his mission, persuaded that the chaotic elements were foreboding disaster.

The symbolism of the Romantics, then, proved too restricting for Lawrence's vision. His symbols have multiple states of being and can never be fixed or limited. They are not used to underline an argument or to be didactic. They are used to illustrate the whole of human experience. He took well-known symbols and transformed them into vectors of his own individual and unique thought. Throughout his writing career, his aim was to disassociate them from their traditional interpretation and give them a new meaning. Our writer used a wide range of symbols, but for the purpose of this study, I will limit my analysis to some of the most pertinent ones. In this chapter, we are going to examine how he uses the rainbow and the horse to symbolise the powerful and revitalizing forces of the inner being. In chapter two, as an evaluation of his apocalyptic vision, we will examine the well-established symbols of the apocalypse – the horse, the underworld, the dragon, woman and twins – and show how Lawrence's innovative style gives them a new meaning, pertinent to his own personal philosophy. Chapter three follows with a discussion of the natural elements of fire and water, which become for Lawrence symbols of death and rebirth.

The Rainbow

One of the most significant and recurrent symbols in D. H. Lawrence's works is the rainbow. The traditional interpretation of the rainbow, especially in the Bible, is peace and the promise of a new beginning. In the book of Genesis, it appeared to Noah as a sign that the Biblical flood was finally over. God promised Noah never to destroy the world in such a way again and the rainbow was the seal of this pledge: "*This is the*

sign of the covenant which I make between Me and you and every living creature with you, for everlasting generations" (*The beginning of wisdom*: *Reading Genesis*, 189). It becomes a symbol of hope and portrays the dawning of a new era, beginning with Noah, his family and the paired animals spared from the flood.

In his fictional works, Lawrence retains this traditional idea. At the end of his novel, *The Rainbow*, for example, Ursula, reflecting on life, sees a rainbow in the distant sky and interprets it as a new beginning: "*she saw in the rainbow the earth's new architecture, swept away, the world built up in a living fabric of Truth, fitting to the over-arching heaven" (The Rainbow,* 418). The contrast between what Ursula, who embodies Lawrence's voice, hopes for the future and the reality of the modern day world, is clearly evident. The word "*architecture"* promises a world of strength and interaction, through both its connotations of science and art. In comparison, the modern world, depicted as "*old, brittle corruption of houses and factories",* is outdated, fragile and riddled with unethical ideals. Lawrence's use of the conjunction "*and*" to separate houses from factories illustrates the deep disconnection of the society of the time. For Ursula, and by inference, Lawrence, the rainbow comes to represent the core of the whole of human experience. The words "*the world built up in a living fabric of Truth"* are central to Lawrence's vision of a world where individuals interact, their actions interwoven to create a vibrant being.

In Biblical texts, the seven colours of the rainbow represent the different factions of the Church, spread throughout various regions of the world. In the *Book of Revelation*, John of Patmos uses the symbol to prophecy a unified church where all the factions interact, free from persecution. This unification of differences is pertinent to

Lawrence's philosophy. The rainbow is formed by two different elements – the rain, on the one hand and the sunlight, on the other. Both merge to create something beautiful, vital and unique. For Lawrence, it symbolizes the unifying strength of a concrete relationship, formed by two separate individuals, whose differing facets of the personality complement and sustain each other, to form a living whole.

In his novel of the same name, Lawrence uses the symbol to show how two very different people – the typical rustic farmer and the exotic Polish lady Lydia – can come together to form a union, so perfect in its consummation that it is offered as a model to which future generations of the Brangwen family aspire. Indeed, after the birth of her daughter, Anna, searching to satisfy *"the slight expectant feeling, as of a door half opened,* ***glimpses*** *a faint, gleaming horizon, a long way off, and a rainbow like an archway, a shadow-door with faintly coloured coping above it" (The Rainbow,* 183). The author hints, here, that although motherhood is a marvelous experience, true fulfillment lies in the union between a man and a woman. When Tom meets Lydia, only then does he become a complete human being. In the novel, Lawrence traces their relationship from the first *"brown iridescent cloud-edges*" of Tom's proposal through the broken arches of their rupture during Lydia's pregnancy to their final consummate union after two years of married life. Chapter three ends with a skillfully written passage in which the writer combines both the traditional meaning of the rainbow as a symbol of hope and peace and his own personal interpretation of it:

> *"Anna's soul was put at peace between them. She looked from one to the other, and she saw them established to her safety, and she ,was free. She played between the pillar of fire and the pillar of cloud in confidence, having the assurance on her right hand*

> *and the assurance on her left. She was no longer called upon to uphold with her childish might the broken end of the arch. Her father and her mother now met to the span of the heavens, and she, the child, was free to play in the space beneath, between."* (*The Rainbow*, 88)

Breaking with tradition, where the rainbow has always been seen as a physical arch in the sky, symbolising hope and promise, here, Lydia and Tom have, themselves, become the rainbow. The child represents the future, the hope of a new beginning. The two separate pillars of the rainbow represent the different natures of two separate individuals who come together united to form a new and vital being. In the above passage, the pillar of the cloud represents the mystery of Lydia and the pillar of fire symbolizes the passionate obsession of Tom. The couple have managed to complete each other, accepting their own individuality while living a consummate union.

The Horse

Another important symbol in D. H. Lawrence's work is the horse. In literature, throughout the ages, the horse has had many meanings with both positive and negative connotations. Pertinent to this study, in chapter 11 of *the Book of Revelation* (Chapter 19, verse 11), Christ was seen riding a white horse:

> *"Now I saw heaven opened, and behold, a white horse. And He who sat on him was called Faithful and True, and in righteousness He judges and makes war. His eyes were like a flame of fire, and on His head were many crowns. He had a name written that no one knew except Himself. He was clothed with a robe dipped in blood, and His name is called The Word of God. And the armies in heaven, clothed in fine linen, white and clean, followed Him on white horses. Now out of*

> *His mouth goes a sharpsword, that with it He should strike the nations. And He Himself will rule them with a rod of iron. He Himself treads the winepress of the fierceness and wrath of Almighty God. And He has on His robe and on His thigh a name written: KING OF KINGS AND LORD OF LORDS." (Parallel Bible, 2114).*

In this passage, the horse represents "*the Word of God*" intrinsically linked to the mind and the intellect. The overriding mood is one of dominance and control.

It is the symbol of authority: restrictive, tyrannical and destructive. The words *"Now out of His mouth go a sharp sword, that with it He should strike the nations. And He Himself will rule them with a rod of iron"* are pertinent to this study in that they express the exact opposite of Lawrence's beliefs. In fact, in *Psychoanalysis and the Unconscious*, he derides the biblical phrase "*In the beginning was the Word*" as "*the presumptuous masquerading of the mind"* and underlines its sterility "*The word cannot be the beginning of life. It is the end of life, that which falls shed. The mind is the dead end of life."(Psychoanalysis & the Unconscious,* 47).He believed in power, not authority. He worshiped the inner being upholding the potency of the feelings over the stagnant automatism of the mind. This image of control from *the Book of Revelation* is the exact antithesis of his message and for him, the horse, in many of his fictional works, comes to represent the sensual potency of man.

At the beginning of the twentieth century, Lawrence understood man's reticence to accept his inner being. In fact, modern man, through the influence of Freud, was afraid to even recognize his sensuality. The teachings of this psychoanalytical master had degraded natural feelings into something negative that ought to be repressed. Lawrence attacks this erroneous view in both his fictional and

non-fictional works and tries to re-establish the importance of the feelings and revitalise society.

In *Fantasia of the Unconscious*, he wrote about "*a man*" who "*has a persistent passionate fear-dream about horse" (Fantasia of the Unconscious*, 199). He uses it to undermine Freud's persistence in interpreting human behaviour in terms of the Oedipus complex and replaces Freud's idea of "*incest dreams*" with his own personal interpretation. In fact, he is almost derogatory towards the Freudians with their insistence on "*a repressed incest desire*". He says *"Now a psychoanalyst will probably tell you off-hand that this is a father-complex dream" (Fantasia of the Unconscious,* 56). He affirms, that when man dreams about a horse and, wakes afraid, it is his conscious mind, his waking mind, that rejects and fears his inner passion (the horse). It is his subconscious mind, the mind in which dreams manifest that celebrates the life of his inner being. The fear manifests in the dream as the subconscious dread of the repressive nature of modern society *"Rather the contrary, a living fear of the automatic conclusion: the soul's just dread of automatism*" *(Fantasia of the Unconscious,* 198). For him, the horse represents man's inner passion which has been tamed by the automatic mechanism of society. Conventional man lives in fear of his intuition and the horse dream is a manifestation of this fear "*The horse is presented as an object of terror, which means that to the man's automatic dream-soul, which loves automatism, the great sensual male activity is the greatest menace".* However, *In Fantasia of The Unconscious*, Lawrence reminds us of the necessity "*to read dreams backwards",* and he states *"But the dream-conclusion is almost invariably just the reverse of the soul's desire, in any distress-dream".* In this way, then, man in his

subconscious mind, is striving for a fulfillment of his inner being. "*The spontaneous self is secretly yearning for the liberation and fulfillment of the deepest and most powerful sensual nature" (Fantasia of the Unconscious*, 200) and his fear is fed by instinctive knowledge of the potency of his inner nature and its eruptive energy if its freedom of expression is denied.

In the introduction of *Apocalypse*, the critic Mara Kalnins comments that "*Central to Lawrence's thinking was his perception of man as a creature of dual consciousness, perpetually in conflict with himself, with the claims of emotion, instinct and the senses on the one hand, and those of the intellect and reason on the other" (Apocalypse*, 19). This idea can be clearly illustrated in the final chapter of *The Rainbow*. Ursula, the daughter of Anna and Will Brangwen, finds herself at a threshold in her life with significant choices to make. Emotionally charged after the break up with her longtime partner, she struggles hard between following the dictates of her inner being and those of conventional society. As a schoolteacher, her whole life has been centred on the Establishment and her relationship with Skrebensky left no place for her to fulfill her sensual being. She is feeling bereft and emotionally unfulfilled when she encounters a group of horses on her way home. In a skillfully drawn passage, Lawrence forces the reader to feel the protagonist's struggle. He uses elements of nature to describe the horses' potency as they vie for Ursula's attention. The storm imagery is particularly poignant, not only as it describes the power of the horses but also illustrates the turmoil in the young woman's mind.

Nevertheless, the language is very different from the language in the passage of Christ. In chapter eleven, *book of Revelations*, Christ is portrayed as a controlling

figure who wants to subjugate man to his will through the use of his mind and intellect. In this passage of *The Rainbow*, it is as if the horses recognize the importance of free will. They do not force Ursula to accept them but they are "*waiting*" for her natural receptiveness to overtake her mind. The horses are teaching her to feel; to experience and to attain true knowledge. Indeed, this illustrates the belief that we had spoken of earlier that man had to feel in order to live. In fact, in *Apocalypse* he states that true knowledge *"is always a matter of the whole experience" (Apocalypse*, 15). At the end of this passage, Ursula's divorce from her conventional self is complete. Her mind is suspended as "*the use went from her*" while *"she sat on the fence leaning back against the trunk of the thorn-tree, motionless"* (*The Rainbow*, 462). The phrase "*the use went from her*" underlines her disassociation from mechanised society. She is no longer the machine serving the Establishment. The poignancy of her experience led her *"to a deep, inalterable knowledge*" (*The Rainbow*, 463); a knowledge, described by the author in *Psychoanalysis of the Unconscious* as "*unspeakable knowledge, interchanged"*, which will inevitably revitalise life and lead society to creativity.

Lawrence, familiar with the theories of Freud, attempted in this passage to refute the psychoanalysts' teachings. In his chapter entitled *Sleep and Dreams* in *Fantasia of the Unconscious*, he discusses Freud's concept of dreams as a manifestation of repressed desires. Discussing the fear dream about horses, he flippantly dismisses the predictability of an imagined Freudian interpretation: "*Now a psychoanalyst will probably tell you off-hand that this is a father-complex dream"* (*Psychoanalysis and the Unconscious*, 199). According to Lawrence, for Freud, such a dream, is always evidence of repressed and negative desires. In the same chapter, he

goes on to say that "*It is always wrong to accept a dream-meaning at its face value"* (*Psychoanalysis and the Unconscious*, 196). For him, such dreams are the manifestation of "*the living spontaneous soul"* which man in his "*wakeful automatic condition"*, fears and represses. He says" *the automatic pseudo-soul, which has got the sensual nature repressed, would like to keep it repressed".* However, for Lawrence, man should recognize his dreams as the voice of his true inner being: *"The spontaneous self is secretly yearning for the liberation and fulfillment of the deepest and most powerful sensual nature"* (*Psychoanalysis and the Unconscious*, 200). We are going to analyse this episode in The Rainbow in the light of Lawrence's beliefs. Although, Ursula is awake, we feel the struggle between her "*automatic pseudo-soul*" and her "*living spontaneous soul*". It is her "*living* spontaneous soul" that has a natural affinity with the horses. She is subconsciously aware of their presence, and instinctively feels their power. Despite her initial reticence, she feels, on a subconscious level, a certain affinity with them. They stir up her emotions and re-awaken her inner being until the vitality of her "*living spontaneous soul*", rich with a "*lightening of knowledge",* triumphs over her "*automatic pseudo-soul*". This underlines Lawrence's philosophy, namely that "*the greatest desire of the living spontaneous soul is that this very male sensual nature, represented as a menace, shall be actually accomplished in life"* (*Apocalypse,* 199). Her fear is of conventional society, which had for so long forced her to repress her feelings and deny her inner being. At one stage in her encounter with the horses, they draw away and allow her the chance to escape:

> *"They were behind her, The way was open before her, to the gate in the high hedge in the near distance, so she could pass into the smaller, cultivated field, and so out to the high-road and the ordered world of man. Her way was clear. She lulled her heart. Yet her heart was couched with fear, couched with fear all along" (The Rainbow,* 461)

The words "*Yet her heart was couched with fear*" underline her instinctive, natural rejection of mechanical society and show the failure of her mind to lull her heart. In fact, through the words "*couched with fear all along*", the reader understands that Ursula has always been afraid of the modern world. It is only now, through her encounter with the wild horses, that she has become aware of it. In this passage Lawrence clearly underlines the power and strength of feelings to lead man to choose for himself.

Ursula's decision was both dramatic and controversial leading to the author's ostracism from the bigoted society of twentieth century England. Believing herself to be carrying his child, she, nevertheless, chose to break with Skrebensky and, by so doing, reject the conventions of the time. In Freudian terms, the public had been confronted with a "*less ideal situation*" in which the ego "*is obliged to guide"* the id *"in the direction in which itself wants to go" (Introductory Lectures on Psychoanalysis,* 96). According to conventional thinking, Ursula should have repressed her feelings, denied her inner being and conformed to the rules of society, which dictated that she should marry the father of her child. Looked on in these terms, Lawrence's denouement in his novel *The Rainbow* is almost blasphemous. He portrays a modern woman, strong, confident and in charge of her life; a woman who believed

that the fruit of any relationship should be "*free to play"* between the mother and the father *(The Rainbow,* 88). As the embodiment of Lawrence's beliefs, she knew that no-one should sacrifice inner being to convention even, or ESPECIALLY, for a child. In a powerful passage she states *"If there had been a child, it would have made little difference, however. She would have kept the child and herself; she would not have gone to Skrebensky" (The Rainbow,* 465). Indeed, in chapter three of *The Rainbow*, Lawrence writes from the perspective of the child, Anna, and describes her peace and security within the union of her parents. His message is clear. A child should never "*be called upon to uphold with her childish might the broken end of the arch"* (*The Rainbow,* 79). As the future of the nation, children must be given the freedom to develop their own identity and nurture their sense of being.

D. H. Lawrence understood the potency of the senses and the danger that could ensue if they were not nurtured and allowed their being. Unlike Freud, who preached that a neurosis occurred if negative emotions were not repressed adequately.

Lawrence believed that repression itself was the cause of a rupture in the psyche. In *Women in Love*, by using the symbol of the horse once again, he illustrates the destructive potency of emotions, if kept in check. Coming back home from school in the afternoon, the Brangwen girls met Gerald Crich at the level crossing riding his horse. In this passage, the red Arab mare symbolises the senses, the train represents modern life and Gerald the voice of convention. Gerald arrives at the crossing on the quivering mare just as the train is approaching. The noise and the clamour of the train frighten the horse, which instinctively wants to bolt. However, her master "*pulled her*

back and held her head to the gate". The poor mare becomes more and more agitated until she rears up and strikes out violently:

> *"The mare opened her mouth and rose slowly, as if lifted up on a wind of terror. Then suddenly her forefeet struck out, as she convulsed herself utterly away from the horror. Back she went, and the two girls clung to each other, feeling she must fall backwards on top of him. But he leaned for-ward, his face shining with fixed amusement, and at last he brought her down, sank her down, and was bearing her back to the mark. But as strong as the pressure of his compulsion was the repulsion of her utter terror, throwing her back away from the railway, so that she spun round and round on two legs, as if she were in the centre of somewhirland"* (*Women in Love*, 62).

No doubt the Freudians would have applauded Gerald as he assumes the role of the superego and tries to subdue the horse. He states later to the girls "*A horse has got a will like a man, though it has no MIND strictly. And if your will isn't master, then the horse is master of you".* The Freudian's would have seen the horse's (the id's) instinctive recoil from the train (the ego) as a neurosis that needed to be cured. Lawrence sees it in an opposite light. He really makes the reader feel that it is because of the force of Gerald's will and his repression that the horse is provoked to revolt. If the horse (the id) had been allowed to follow its instincts then this violent behaviour would not have ensued.

Conclusion

Lawrence knew that in the twentieth century, in a society riddled with convention, people had a long way to go before they achieved real fulfilment and recognized their

inner being. However, he knew that such a change was necessary if they wanted to avoid the sterility of further decline. In *Psychoanalysis of the Unconscious*, he makes it clear that the struggle for individual integrity would never be easy, and once gained, could easily be threatened by the interaction of separate and different beings *"a difficult, complex maintenance of individual integrity throughout the incalculable processes of interhuman-polarity"* (*Psychoanalysis of the Unconscious*, 45). He emphasises the quasi-impossibility of the task through the words "*Who can do it? Nobody*" but goes on to say that it is an obligation for everyone if we are not to *"suffer ascetic tortures of starvation and privation or of distortion and overstrain and slow collapse into corruption."* (*Psychoanalysis of the Unconscious*, 46)

He was a man, who lived what he preached; who set up his life as an example for others to follow, who preferred personal fulfilment to public recognition. In fact, he was neither afraid to voice his own ideas nor face the consequences of them. As a man ahead of his time, he suffered at the hands of a society that was not yet ready to accept him. Censored and ostracized, he remained to the end of his life, faithful to his doctrine, refusing to bow down to the bigotry that he held responsible for the "*shrieking failure*" (*Psychoanalysis of the Unconscious*, 46) of modern life. After the censorship of his novel *Lady Chatterley's Lover* in 1928, he complained to Morris Ernest on reading his book, *To the Pure: A Study of Obscenity and the Censor*:

> *"Myself, I believe censorship helps nobody; and hurts many. But the book has brought it home to me much more grimly than before. Our Civilization cannot afford to let the censor-moron loose. The censor-moron does not really hate anything but the*

> *living and growing human consciousness. It is our developing and extending consciousness that he threatens—and our consciousness in its newest, most sensitive activity, its vital growth. To arrest or circumscribe the vital consciousness is to produce morons, and nothing but a moron would wish to do it."* (*The Selected Letters of D.H. Lawrence,* 414)

In this letter, Lawrence not only voices his anger towards the Establishment which had succeeded, once again, in silencing his message, but also reveals his frustration towards a civilisation that was bent on destroying itself. His use of the word "*censor-moron*" is striking. According to the *Oxford English Dictionary*, the word moron comes from the Greek *mōron,* meaning *"foolish*". Lawrence's imagery is powerful. Modern man upholds the mind as the most important facet of the human personality but, for Lawrence, it has failed to fulfill man's true potential. He is wasting away in a prison of his own making and the keys to his freedom lie within his grasp. Lawrence criticizes human stupidity as they turn the key on his liberating message and deny "*the living and growing human consciousness".* His frustration is not for his own renown, it is for the blind automatism of modern society.

D. H. Lawrence was not afraid to sacrifice public recognition to fulfill his inner being. After the censorship of *The Rainbow,* with his reputation in tatters, he moved to the Continent where he lived as a free spirit continuing to develop his philosophy. He was almost like a modern-day Messiah, working to save a society that had ultimately rejected him. He wanted his life to be seen as an example for all to follow. Maintaining that man has only one life, he must live it to the full, in harmony with the universe and true to his individual being. His true aim in life was to gain immortality but not the

ephemeral immortality of public renown but an immortality based on real communion with himself, others and a *"circumambient universe*" (*Psychoanalysis of the Unconscious*, 47). He once stated: *"I am not immortal till I have achieved immortality, and immortality is not a question of time, of everlasting life, it is a question of consummate being"*. Like Christ before him, he knew that his immortality would not arrive in his lifetime. He understood that the way would never be easy, that great suffering awaited him "*it is not easy to achieve immortality to win a consummate being, it is supremely difficult, it means undaunted suffering",* but he preached that it would be worth it (as he quotes in the final chapter of *Fantasia of the Unconscious*) to live in a "*World without end. Amen"* (*Fantasia of the Unconscious*, 222).

Chapter II

LAWRENCE & APOCALYPTIC THOUGHT

"To move the world, we must move ourselves"
Socrates

"The misuse of language induces evil in the soul"
Socrates

Apocalypse as a moral Philosophy

At the beginning of the twentieth century, the whole structure of the British society was undergoing a change in several important ways. The First World War not only transformed the whole world order but altered Britain's social make-up, bringing with it internal problems such as increased state intervention and control, diversity of political parties, breakdown in class structure and growing demands for female emancipation. With the approaching millennium, the feeling of doom and gloom was exacerbated by the horrors experienced in the First World War and the economic depression of the 1930's. People were left without hope and devastated. They were losing faith in all forms of institutions and were desperate to fill the void caused by depression and were in search of a new hope.

The First World War resulted in the collapse of the worlds' greatest empires such as Russia, Austria-Hungary and the Ottoman Empire. National boundaries were being redrawn throughout the world which ushered in prosperity for some countries and brought economic depression to others. Although Britain remained a strong empire, the feeling of superiority that had characterized it for so long was severely undermined by the war and with it came the realisation that many other nations had the capacity to be just as powerful. The USA, for example, which benefited from the war both economically and politically, became the new superpower, leaving Britain with less influence in foreign policy. This change in the world order and the diminishing superiority of the British Empire gave rise to a feeling of insecurity and uncertainty as the British questioned their role on the world stage.

Coupled with its economic and political decline, Britain was faced with internal issues which were difficult and exhausting to handle. In order to finance the war effort and control rationing, during and after the conflict, Britain was forced to terminate its policy of laissez-faire in favour of strict state intervention. Unemployment put a massive strain on the British economy after the war. Soldiers, returning home, were unable to work due to their extensive injuries or psychological problems such as shell shock or insomnia. In June 1921, a crisis figure was reached as two million people became unemployed. The British were dramatically affected by this and, throughout the depression of 1920/1930's; they suffered misery and hardship on a daily basis. Food shortages, endless queues and lack of financial aid fuelled the feeling of despair and gloom. Britain was wallowing in a dark night of hopelessness where optimism was a rare commodity.

After the First World War, social change in Britain was radical. Before the conflict, the country was predominately a two-party state, the Liberals on the one hand and the Conservatives on the other. However, with the advent of increased franchise in 1918 and the rising influence of the Trade Unions, the Labour Party gained phenomenal support, overtaking the Liberals as the main opposition to the Conservative Party. For the first time in British history, the rights of the working class were given priority. The gap between the upper and lower classes narrowed as Labour, bowing to pressure from the Unions, improved workers' salaries and increased taxation on the aristocracy. Power shifted from the landed gentry to the middle classes as Britain recognised the importance of trade and industry. The whole of the pre-war social fabric collapsed. Stately homes, whose upkeep depended on a vast array of

servants, were forced to close as people sought unemployment in public services and industry. This transformation nurtured a feeling of uncertainty and distrust as the British took their first tentative steps within the new social fabric.

All these internal issues in the post war period were exacerbated by the growing demand for female emancipation. During the war years, women had gained an unprecedented independence as they took over-positions vacated by men sent to the Front. After the armistice, many women would have liked to continue their employment but they were never given the choice. In 1918, when the men returned from the war, they were forced out of the labour market. The Restitution of the Pre-War Practices Act, supported by both Labour and the Trade Unions, returned financial responsibility of the family to men. Women were laid off in large numbers, and by May 1919 they constituted three-quarters of the unemployed. In addition, after 1922, married women received no financial help from the government on the assumption that they were their husband's responsibility. They were shunned from the work force altogether, and if by some faint chance they insisted on keeping their job, they were condemned by public opinion, fuelled by a hostile press, of denying employment to their ex-service men. The situation was volatile. Women who had tasted economic and social independence were not easily quelled into submissiveness. The atmosphere of early twentieth century Britain was characterised by female dissatisfaction and mounting anger towards the limitations imposed on them by a male chauvinist society. As tension mounted between the sexes, the atmosphere of doom and gloom increased.

This overriding feeling of bleak despair gave birth to an apocalyptic fervour as the country grappled with transition. Since John of Patmos had written the Book of

Revelation in 1AD, the word "*apocalypse*" had come to mean chaos and destruction, the annihilation of the human race and the end of the world. The despondent mood of British society at the turn of the twentieth century upheld this interpretation. However, according to the Oxford English Dictionary, the essential meaning of the word "*apocalypse"* is a "*revelation or a prophecy*" (*Oxford English Dictionary*). John of Patmos in his biblical text was indeed using the word in this sense as he set down divine evidence of the end the world. He not only tempered his warning to devout Christians by promising an everlasting life in heaven, but encouraged a stoic acceptance of hardship with the revelation that they would be amply recompensed in the afterlife. In modern day England, the interpretation of the apocalypse was more secular than religious but the two meanings existed side by side. The desperation and despair, so evident in the society of the time, was counteracted by a sense of hope, which tried to restore order to chaos; lightness to gloom; future creation to present destruction.

Riva Castleman, in her article entitled *Apocalypse t*akes the definition even further. She upholds the conventional meaning of the word as "*any disclosure or revelation"* (*Castleman*, 2) but goes on to say that "*by extension, apocalypse means showing, illuminating and illustrating through symbolism"* (*Castleman*, 2). She goes on to show, by using this interpretation, how apocalyptic fervour influenced the Arts at the beginning of the twentieth century. Her article, which is a critical review of the exhibition "*A Century of Artists Books*" held at the French Museum of Modern Art, re-evaluates the book as an important artistic tool through which every artist can reveal his own personal message. She defines the function of art as "*apocalyptic*" and goes

on to say that: "*it is within the sequential revelation provided by the traditional book form the artists have created their own prophetic works*". (*Castleman*, 2) Just as John of Patmos used his biblical work to slowly reveal God's message, the artist uses the book format (chapter, paragraph, sentence, word) to gradually portray his vision. It was a time of innovation and creativity, as artists moved away from conventional expression to embrace new forms capable of incorporating the multi-layered dynamic that is Life.

The apocalyptic fervour of the twentieth century influenced the arts in two important ways. Firstly, artists rewrote and reinterpreted the apocalypse story in their own personal way. Max Beckman's exile to Holland, for example resulted in his Apocalypse where he portrays theatrical and bourgeois characters in illustrations accompanying the text of the seven-headed beast. In the modern period, the apocalypse story became increasingly cynical. The film entitled "*La Fin du Monde*" written by Blaise Cendrars and illustrated by Fernand Leger, demonstrates how far the world had shifted from adherence to religious codes towards the worship of a new god, money. The text opens with God, portrayed as an American banker protesting over his lack of profits from the prayers for the dead and other religious administrations after the end of Great War. To punish humanity, he engineers other catastrophic events culminating in the trumpet blast blown by the angel on the dome of Notre Dame, announcing the end of the world. The world is destroyed and created again from scratch. God returns cynically to his office desk to wait for the next end of the world, which is an inevitable outcome of a civilisation geared to egoistic materialism. It is a

very bleak message and offers a dismal prophecy for the future, if there ever can be a future in a world riddled with materialistic gain.

The second aspect of apocalyptic fervour manifested itself in the artist's need to reveal his philosophy of art. Interestingly, many painters and sculptors used the written word to express their artistic intention at the different stages in the creation of their works of art. Matisse's *Jazz* (1947) is one such example in which the artist reveals his artistic philosophy in a collection of instructive tracts, diagrams, and diaries. In the same way, Marcel DuChamp's *La Jeune* mariée mise *à* nue par *ses célibataires*, known as the *Green Box,* is a compendium of thought illustrating the artists conceptual intentions in the creation of his monumental glass sculpture, *The Bride Stripped*. This is the apocalypse story turned upside down. To quote the words of Riva Castleman *"Unlike the Apocalypse which was believed to reveal what was actually meant to be, the Green Box reveals how something came to pass"* (*Castleman*, 7). This comment is pertinent to the present study especially in relation to the philosophy of D. H. Lawrence who makes his readers look into the past in an attempt not only to understand the present but to reformulate the future.

Central to Lawrence's apocalyptic vision is his holistic approach which incorporates the traditional interpretation of the end of the world, with all its connotations of despair and destruction. This for him is the core meaning of revelation and the extended meaning of illumination as it is highlighted in his artistic and social philosophy. This chapter will therefore, concentrate on tracing and studying both his fictional and non-fictional works, tracing his philosophy to reveal his apocalyptic vision. In the immediate section that follows, we will explore Nietzsche's influence on

Lawrence and show how he completed the philosopher's nihilistic thinking, by offering a vision of the future. It is followed by an examination of the philosophy of Stoicism, tracing its development from its initial meaning, promulgated by Zeno of Citium, that man's happiness depended on a healthy relationship with the cosmos to the modern interpretation of the term, denoting indifference to both pleasure and pain. The chapter continuous with a detailed analysis of his work *Apocalypse*. It examines how Lawrence reinterpreted the *Book of Revelation*, negating conventional religious thinking by replacing it with his own apocalyptic thinking. Taking Stoicism as his starting point, the chapter concludes with an exploration of apocalyptic symbols revealing Lawrence's unique interpretation of them.

Nihilism and the Establishment

Nietzsche's influence on Lawrence has been well documented. In his thesis entitled, *Beyond Nihilism: A study of D. H. Lawrence And Friedrich Nietzsche*, tracing the similarities between the two philosophies, A. P. McNeill shows that the young Lawrence was an avid reader of Nietzsche's philosophy and endorsed many of his theories. However, in later life, he became disillusioned with him and saw him as a "*restraint on his own creativity"* (*Beyond nihilism: a study of DH Lawrence and Friedrich Nietzsche*, 4). This confirms Lawrence as a free and independent spirit, capable of thinking for himself and creating his own unique vision. Indeed, Jessie Chambers in her work: *D. H. Lawrence: A Personal Record* underlines this point. She argues that as a philosopher "*a la mode*" at the beginning of the twentieth century, Lawrence felt compelled to study and analyse his theories. It was an integral part of his personal education "*In all his reading, he seemed to be groping for something that he*

could lay hold of as the guiding principle in his own life"… "What he read was to be applied to the here and now; he seemed to consider all his philosophical reading from the angle of his own personal need" (*Chambers,* 113). The theories of Nietzsche then, were useful to Lawrence to help him develop his own philosophy but as it grew, he felt constrained by them and found the courage to reject them.

Nietzsche's influence on Lawrence can be seen in several ways. For the purpose of this study, I will focus on Lawrence's critical response to Nietzsche's theory of nihilism and try to show how it affected his apocalyptic vision.

The atmosphere of the twentieth century, just after the First World War, was conducive to the re-affirmation of nihilistic feeling. As we have already stated in the background to this chapter, the British society at this time was experiencing a period of transition. Ideals were breaking down, conventions were being questioned and the delineation of established groups was becoming nebulous. The Establishment was being increasingly undermined as the society changed from a two-party state to multiple political representation; from religious affiliation to secular intervention, from a secure male-orientated society to the turmoil of female emancipation. The clear boundaries that had characterised British society no longer seemed to exist forcing people to question their absolutes. As the millennium approached, this social turmoil gave rise to pessimistic despair which characterized itself by a nihilistic approach to the world.

Nihilism literally means nothingness. According to the Webster English dictionary, nihilism is the belief that all values are baseless and that nothing can be known or communicated. It comes from the Latin word *nihil*, meaning nothing, not

anything or that which does not exist. It appears in the verb "*annihilate*", meaning to bring to nothing, to destroy completely.

Nihilism, as a philosophy, can be divided into three categories. Firstly, political nihilism which embodies the notion that all ancient political, social, and religious orders must be eradicated if society was to improve. Secondly, ethical nihilism, sometimes called moral nihilism, which denies the existence of all morals codes and values recognizing them as the tenuous products of an ever-changing society with no real concrete foundation. Thirdly, existential nihilism incorporating the idea that life has no intrinsic meaning or value.

The seeds of nihilism are found in the third century BC when the Skeptics denied the possibility of certainty. They began to question absolute truths and undermine established conventional thinking. Sceptism, is characterized by doubt and uncertainty; a stream of endless questions leading to a truth that will itself turn into another question. Moreover, through his precept "*What he wished to believe, that is what each man believes*" (Nihilism, Internet Encyclopedia of Philosophy), (c.371-322 BC), Demosthenes promulgates the importance of individual interpretation for the formation of personal moral codes. The philosopher, Stirner, in the early 19th century, promoted this idea and developed it even further. In his work, *The Ego and its Own*, he sets down the precept that individual freedom is the only valuable law for society and that the state geared towards control and intervention should be destroyed. He understood however, that the equation was not so simple. Even in a democratic or liberated state, the freedom of the individual is always hampered by the constraints imposed upon it by others. He argued that existence is an endless "*war of each against*

all" (Stirner: The Ego and Its Own, 230). The shift from scepticism, with its emphasis on doubt, to nihilism with its emphasis on nothingness, was gradual and it was not until the end of the 19th century that a real study was made and it became a true philosophy.

In his work *Beyond Good and Evil*, Nietzsche portrays nihilism as an ambiguous concept symptomatic of either strength or weakness. His philosophy hinges on the hypothesis that the only reality is the world of desires and passions (the spirit) and it should be the role of the will (the thinking mind, the part of the personality which controls decisions) to fulfil these inner drives. Where then, he asks, is the mechanical world in all this? *"Supposing that nothing else is **given** as real but our world of desires and passions, that we cannot sink or rise to any other **reality** but just that of our impulses for thinking is only a relation of these impulses to one another: are we not permitted to make the attempt and to ask the question whether this which is **given** does not **SUFFICE**, by means of our counterparts, for the understanding even of the so-called mechanical (or **material**) world?"* (*Beyond Good and Evil*, 118). He attempted to answer this question in his study of nihilism.

Nietzsche believed that nihilism was the inevitable outcome of a mechanical society where moral codes were based on collective reason at the expense of individual desire. In the following quote, he prophesies the complete destruction of western society with a certainty that indicates apocalyptic fervour: "*What I relate is the history of the next two centuries. I describe what is coming, what can no longer come differently: the advent of nihilism"... "For some time now our whole European culture has been moving as toward a catastrophe, with a tortured tension that is*

growing from decade to decade: restlessly, violently, headlong, like a river that wants to reach the end"(The Will to Power, 1). Although nihilism is born out of despair, it offers the only hope. Nietzsche looks upon it as a necessary evil. For him, it is the only way for society to surmount its morbid decay and discover the true course for mankind. He states: *"I praise, I do not reproach, [nihilism's] arrival. I believe it is one of the greatest crises, a moment of the deepest self-reflection of humanity"* (*The Banalization of Nihilism: Twentieth-Century Responses to Meaninglessness*, 43). He goes on, though, to question man's ability to endure it. *"Whether man recovers from it, whether he becomes master of this crisis, is a question of his strength"* (*The Banalization of Nihilism: Twentieth-Century Responses to Meaninglessness,* 43). If society is to have any chance of recovery, man must find the courage to assert himself and impose his will on outdated conventions.

According to his philosophy, at this stage of social evolution, the will is the deciding factor between stoic indifference and determined rebellion. Nietzsche recognized two forms of nihilism: passive nihilism synonymous with resignation and indifference: active nihilism synonymous with rebellion and destruction.

One of the most important characteristics of nihilism, whether active or passive, is disillusionment with moral codes and effective authority. Hopelessness and despair are the overriding feelings as all aims, motives and goals disappear. The human being is inevitably faced with a dilemma either to fill the void with a similar set of different values or deny all authority and embrace true freedom. In passive nihilism, on the one hand, the will is characterised as weak, which in turn diminishes the power of the spirit. The spirit needs something to depend on and, in order to forget about the

emptiness, it seeks an escape in anything that still maintains an outward semblance of authority. Nietzsche calls this "*self narcotisation*" .The weakened will strives to fill the void by following these hollow escapes, becoming intoxicated with resignation and debauchery. In active nihilism, on the other hand, the will is strong and becomes a catalyst for change. Disillusioned with conventional society, which upholds the values of reason and logic, it seeks to embrace irrationality and freedom from logic: in other terms to fulfill the demands of the spirit. The will and the spirit became united in their power to deny all forms of authority. It is a true rebellion against the constraints of existence as all goals are denied. Active nihilism recognizes not only that a truthful world does not exist but that man himself is responsible for creating these false ideals. Man must therefore make it his responsibility to recognize the lies, acknowledge them, and actively transform the essence of life.

Nietzsche's revolutionary theory influenced many artists, social critics and philosophers. Oswald Spengler, for example, in his work *The Decline of the West* (1926) confirmed that Nietzsche's analysis of collapsing civilisations was accurate. He studied several failed cultures and noticed that age-old traditions were weakened and finally destroyed by several nihilistic factors. In his study, he concludes that western civilisation is already showing advanced signs of decay where all three kinds of nihilism work together to undermine established authority.

Many philosophers recognized Nietzsche's work and their predictions about nihilism were mainly pessimistic. Helmut Thielicke in his work *Nihilism: Its Origin and Nature, with a Christian Answer,* (1969) states that *"Nihilism literally has only one truth to declare, namely, that ultimately Nothingness prevails and the world is*

meaningless" (Nihilism Internet Encyclopedia of Philosophy). For him, he concludes that life is completely amoral. With no values, ethics or ideals, human nature reigns unchecked allowing extreme forms of depravity to surface. He cites the Nazi reign of terror as one such example. Eugene Rose's in his work Nihilism*: The Root of the Revolution of the Modern Age* (1994) endorses this point of view. He argues that if nihilism proves victorious, the world will become *"a cold, inhuman world"* where "*nothingness, incoherence, and absurdity*" (*Mirage of Dignity on the Highways of Human Progress: The Bystanders Perspective*, 244) will triumph.

This pessimistic outlook is not a characteristic of nihilism in general, but the outcome of passive nihilism in particular. As we have already shown in our above description, it leads, at best, to indifference and, at worst, to debauchery and fanaticism. Active nihilism, on the other hand, sews the seeds of hope. It is constructive rather than destructive. As the individual seeks to fulfill himself, he creates a new and vital world. It is a purging force that wipes away the old and brings in the new. Nietzsche's philosophy stops short of giving a concrete picture of the aftermath of this transitional period. It is left to other writers, one of which is D. H. Lawrence himself, to offer a picture of a world pristine, revitalized and full of hope.

We can now see that both Nietzsche and Lawrence believed that nihilism was the inevitable outcome of a society in morbid decay. Nietzsche promulgated a *"transvaluation of all values"* translated into a need to eradicate conventional Christian morality and replace it with a new set of values that would revitalize the new spirit of humanity. D. H. Lawrence adopts a similar stance in both his fictional and non fictional works. In *Apocalypse*, he blames the Christian community with its doctrine of

the "thou-shalt-not" for the sterility of human existence "*Christianity and our ideal civilisation has been one long evasion"* (*Apocalypse*, 78). Furthermore, he states that "*It has caused endless lying and misery such as people know today, not of physical want but of far more deadly vital want*" (*Apocalypse*, 78). He sees the modern world as inhabited by a *"community of the weak*", who in their nihilistic state reveal "*a frenzied desire for the end of the world, the destruction of humanity altogether*" (*Apocalypse*, 78). He welcomes nihilism, that is to say the destruction of humanity, as a positive step forward for the future of mankind. However, it is not the passive nihilism of the Christian community that embraces physical death with a willingness born from stoic acceptance of an afterlife in eternal heaven. It is the active nihilism of Nietzsche, a transitionary phase "*which must be expected to follow the demise of the traditional world: **leaving it behind**, in favor of **a counter movement** which will take the place of this perfect nihilism*" (*The Will to Power*, Preface 3.4). For both Nietzsche and Lawrence this "*counter movement*" finds expression in the re-evaluation of the needs of the human being.

This "*counter movement*" for both Nietzsche and Lawrence meant the establishment of a Dionysian worldview. The term Dionysian is taken from Greek mythology where it is associated with the qualities of the god Dionysus. In direct contrast with the Apollonian world order, it upholds the values of chaos and disorder and is fuelled by irrationality and instinctive feelings. In keeping with the view of the Greek philosophers, Nietzsche believed that, in the human personality, the two states (reason, on the one hand and emotion, on the other) could exist side by side. In his work *The Will to Power*, he recognizes that the conflict between the two opposing

states of mind are "*a monster of energy*" (*The Will to Power*, 118) that creates rather than destroys. He underlines this view in *Will to Power*, where he talks of his *"Dionysian world of the eternally self- creating, the eternally self-destroying, and this mystery world of the twofold voluptuous delight"* (*The Will to Power*, 106).

In his holistic vision, Lawrence believed, like Nietzsche, that the two facets of the personality, reason and emotion, could exist side by side and that conflict which inevitably ensued, was creative not destructive. In fact, he saw it as a vital element that could serve as a catalyst to push man from passive into active nihilism. For both Nietzsche and Lawrence, nihilism is a necessary evil that must "*be endured*" if man is to lift himself out of his sterile analytical state. It offers man hope to fulfill himself, as the inner being is revitalised through the resurgence of feelings that exist in unity with rational expression.

As Lawrence's own philosophy developed, he became disillusioned with the concepts of Nietzsche. This disenchantment centres on the German philosopher's interpretation of the will. A. P. McNeill in his thesis, *Beyond Nihilism*, argues that "*Lawrence did not see in Nietzsche's* ***Will to Power*** *any hope or salvation for mankind to overcome its nihilistic condition"* (*Beyond nihilism: a study of DH Lawrence and Friedrich Nietzsche*, 69). Similarly, John B. Humma, in his article *D. H. Lawrence as Friedrich Nietzsche*, states categorically that Lawrence *"who became the proponent for warm blood knowledge, for intuitive and instinctual life, reacted quite hostilely to what he felt was Nietzsche's intellectuality and his ideas of will"(* D.H. Lawrence as Friedrich Nietzsche, 110). Both McNeill and Humma believe that what Lawrence proposes as a solution is similar to Nietzsche's philosophy of power. Humma goes on

to discuss Lawrence's erroneous view of the *Will to Power* and argues that his "*blood consciousness*" (*The Letters of D.H. Lawrence*, 470) is similar to the Nietzschean will born out of the Dionysian union and emanating from "*our entire instinctive life*" (*Beyond Good and Evil,* 36).This being said, the debate is far from over and the question concerning the will remains open.

Through my research, I have tried to analyse Lawrence's "*blood consciousness*" and I tend to favour his interpretation of the Nietzschean will. In the analysis that follows, I will try to show that, although Lawrence's definition of the will is very similar to that of Nietzsche, it differs in one very important point. Lawrence, in *Psychoanalysis of the Unconscious*, states that in the geneses stage of the individual, the will and the unconscious were one. *"It does not depend originally on the mind. Originally it is a purely spontaneous control-factor of the living unconscious*" (*Psychoanalysis and the Unconscious*, 47). The key words here are "*control factor".* Lawrence saw the will as a determining factor in the human personality *"a certain faculty belonging to every living organism, the faculty for self-determination."* (*Psychoanalysis and the Unconscious*, 47). By "*self-determination*" he meant individuality. According to Lawrence the will is "*a strange faculty"* which "*every individual possesses from the very moment of conception, for exerting a certain control over the vital and automatic processes of his own evolution"* (*Psychoanalysis and the Unconscious*, 47). Through his use of the words "*the vital and automatic processes*" it is clear, then, that Lawrence saw it as a mediator between the inner being – that is to say, the unconscious – on the one hand, and the rational mind – that is to say, the conscious – on the other. Like Nietzsche then, he believed *"the will is the*

power which the unique self-possesses to right itself from automatism" (*Psychoanalysis and the Unconscious*, 48). Lawrence goes on to say that as the individual personality develops, the will associates itself with "*the automatic processes*" at the expense of the vital and inner being. With the will as the "accomplice", the mind takes over, dominating the inner being into submission, and proceeding *"to assume control over every organic-psychic circuit"* (*Psychoanalysis and the Unconscious*, 48). These ideas are still in accordance with those of Nietzsche. Where they differ, is how they see the role of the will during the nihilistic stage. In active nihilism, Nietzsche declares that the will – the controlling force of the personality – voluntarily breaks away from the falsehood of society and asserts itself to fulfill the demands of the spirit. Lawrence, on the other hand, believes that the will, once associated with the *"automatic processes*", never returns to the vital and creative flux of the inner being. He believes that in active nihilism, the will remains dormant, passive and inactive allowing the inner spirit to re-awaken and revitalise itself. In his Foreword to *Women in Love*, Lawrence states exactly this: *"The creative, spontaneous soul sends forth its promptings of desire and aspiration in us. These promptings are our true fate, which is our business to fulfill. A fate dictated from outside, from theory or from circumstance is a false fate"* (*Women in Love*, *485*). At this level, the inner being resurges and rejects the tyranny of both the mind and the will.

The influence of Nietzsche and his philosophy of nihilism can be seen in both Lawrence's fictional and non-fictional works. Lawrence shared the same apocalyptic fervour about the future of western society as Nietzsche. In a letter to Constance Garnett, dated November 17th, 1917, he clearly illustrates his disillusionment with the

twentieth century society: *"I think there is no future for England, only a decline and fall. That is the dreadful and unbearable part of it: to have been born into a decadent era, a decline of life, collapsing civilisation" (The art of D. H. Lawrence*, 76).Such a stance is evident throughout his fictional works. He tried to capture the atmosphere of decadence and decay that was part of twentieth century society and his pessimistic outlook can be clearly seen through the setting of his novels. In *Women in Love,* for example, which is essentially concerned with the breakdown of civilisation, the plot moves from the mining district of Beldover to the Tyrolean Mountains but his message about of the state of society is poignantly clear. His profoundly pessimistic outlook is reinforced by a "*symmetry of setting*", to use the words of Stephen Rowley in his article entitled *Ultimate Revelations: Apocalyptic Vision and Symbolic Sequence in Women in Love.* Through the following illustration *"the mining district silted with black coal-dust and peopled by spectres who are fully alive, and its correspondingly negative images set in Tyrolean mountains powdered with white snow and peopled by creatures who are either ghouls or predatory animals and certainly not healthy human beings" (The Ultimate Revelations*, 140), he underlines Lawrence's conception that the whole of society, whether in the town or in the country, was in a state of decline and the people living within in it, were suffering from a sickness which infused their whole being. Both the "*black coal-dust*" of the industrial town and the "*white snow*" of the Tyrolean Mountains symbolise the layers of conventional belief that have accumulated throughout the years and suffocated the spontaneity of man. Indeed, the hero, Birkin, succinctly underlines this point through his words *"so we cover the earth with foulness: life is a blotch of labour, like insects scurrying in filth" (Women in Love*, 55).

The coal-dust and the snow represent the "*foulness*" of mechanical society which buries the very essence of individual man. In such a world, "*life is a blotch of labour*" and man can only exist; he cannot really live. Life, which should be natural and spontaneous, becomes a struggle and an effort. Man cannot escape the "*foulness*" of society; like "*insects scurrying in filth",* he wallows in a prison of his own making, as the foulness of conventional belief soils his soul. In this passage, Birkin voices Lawrence's opinion and underlines his pessimistic view of life leading to his nihilistic outlook.

After the end of the First World War, Lawrence, like Nietzsche believed that the conventions upheld by modern society no longer had any value. In *The Gay Science*, Nietzsche recognised that modern man was merely paying lip service to conventional ideals which in turn led to decadence and morbid decline "*it should appear – and it certainly does appear – that life depends on appearance; I mean, on error, simulation, deception, self-deception"* (*The Gay Science,* 66). This is one of the overriding themes of Lawrence's fictional works. He portrays man as existing in a mechanical world doggedly adhering to worn out obsolete ideals. In *Women in Love* for example, the religious impulse is no longer a passionate stirring of the spirit but has become instead a dead obedience to the dictates of expected behaviour. When asked if he is a Christian, Alexander, the owner of Breadalby, replies "*No, I am not but I believe in keeping up the old institutions*" (*Women in Love,* 99). Appearances have taken the place of reality. Hypocrisy reigns, convictions are shallow and feelings have become a sham.

Similarly, in *the Virgin and the Gypsy*, the whole Saywell family, as their name implies, is united in their efforts to offer a harmonious front to conventional society:

> *"Outside the family, what was there for them but danger and insult and ignominy? Had not the rector experienced it, in his marriage. So now, caution! Caution and loyalty, fronting the world! Let there be as much hate and friction INSIDE the family, as you like. To the outer world, a stubborn fence of unison"* (*The virgin and the Gypsy*, 7).

In this passage, Lawrence poured out all the scorn he felt for the apathy of modern man. The word "INSIDE", written in capital letters, attracts attention from within the text. It is a *reminder* that man's inner being is starving for attention and is trying to break through the layers of falsehood that has covered it for centuries. The capital letters symbolised the inner being shouting for attention. In fact, by emphasising it in this way, the author affirms his belief that the creative "*spontaneous soul*" must possess the ability to resurge and express its own individuality. It needs no outside forces to help in self affirmation.

In *The Virgin and the Gypsy*, D. H. Lawrence illustrates in fictional form all the ideas he set out in theory. The rector represents the intellect and, like the mind, he is consumed with the power to deny reality. In such a state, to quote the words of D. H. Lawrence in *Psychoanalysis of the Unconscious*, he *"begins to affect life, to pretend to make and unmake life"* (*Psychoanalysis of the Unconscious*, 47). His mother, the Mater, represents the will and becomes his accomplice, feeding his illusion and abetting his denial:

> *"Very quickly she took her cue. The rector still 'loved' his delinquent wife, and would love her till he died. Therefore hush!*

> *The rector's feeling was sacred. In his heart was enshrined the pure girl he had wedded and worshipped"* (*The virgin and the Gypsy,* 4). Together they perpetuated the falsehood "*till every tree became a clipped tea-pot*".

The *"woman who had betrayed the rector and abandoned his little children"* (*The virgin and the Gypsy,* 4) became the "*white-snow flower*" which "*did not wither"* and the ideal of "*She-who-was-Cyhthia*" was born. This is the very essence of passive nihilism as laid down by Nietzsche

In fact, this idea runs throughout most of Lawrence's fictional works, as his main characters struggle to escape false reality and fill the void. They replace one false ideal with an equally erroneous one, perpetuating the" *humiliating and sterilizing process*" which Nietzsche called self-narcotisation. In *The Rainbow,* for example, the young Tom, before his marriage to Lydia, feels disillusioned with "*the cold material of his customary life"* (*The Rainbow,* 19). He is unfulfilled and restless as "*he dreamed of foreign parts*" (*The Rainbow,* 20). The only way he could find to numb his frustration and reach a comfortable state of self-denial was through drink. He would go into Ilkeston and "drank to get *drunk"*. It was only in this intoxicated state that he could forget the emptiness of his mundane life and embrace conventional society:

> "*He was happy and at one with all the world, he was united with all flesh in a hot blood-relationship. So, after three days of incessant brandy-drinking, he had burned out the youth from his blood, he had achieved this kindled state of oneness with, all the world, which is the end of youth's most passionate desire. But he had achieved his satisfaction by obliterating his own individuality that which it depended on his manhood to preserve and develop." (The Rainbow,* 21)

In this passage, D. H. Lawrence's message is clear. In his narcotic state, he had achieved a so-called union with "*all flesh in a hot blood-relationship"* but at the cost of his true self. He is denying his inner being and the "*satisfaction*" he has achieved is destructive and ephemeral. He is in a true state of self-denial as he obliterates his own individuality and degrades himself further. When intoxicated *"he went upstairs with a prostitute who seduced him" (The Rainbow,* 12) which not only shocked him but destroyed for him the ideal picture of women. Despite his momentary physical release, he felt disappointment and a sense of nothingness. Abstaining from repeating the experience, Tom is astute enough to realise that such behaviour could lead him nowhere *"it had been so nothing, so dribbling and functional, that he was ashamed to expose himself to the risk of a repetition of it" (The Rainbow*, 41). Although "*the steadying hand of common sense*" told him *"it did not matter very much",* he knew deep in his self that he had denied his true being.

Another example of Nietzsche's self-narcotisation, or process of denial, is illustrated through the stoicism of Aunt Cissie in D. H. Lawrence's novel *The Virgin and the Gypsy.* Sacrificing her life to look after her crippled mother, this middle-aged woman grapples with feelings of jealousy and envy towards her two vibrant nieces. Her dissatisfaction was tempered only by the make-believe illusion that her sacrifice was an accepted convention and held an important place in the lives of those at the rectory. It has almost become a religious experience as she plays her stoic role, accepting her faith and looking for her reward in heaven:

> *"Aunt Cissie's green flares of hellish hate would go up against all young things, sometimes. Poor thing, she prayed and tried to obtain forgiveness from heaven. But what had been done to her,*

> *she could not forgive, and the vitriol would spurt in her veins sometimes" (The Virgin and the Gypsy,* 6).

In this passage, Lawrence pours out all the scorn he felt for orthodox religion. In the words "*Poor thing",* he pities Cissie for her blind adherence to a convention that would never serve her well. For him, she has one life and she must live it to the full and not wait for a reward in heaven. Through the pronoun "*she*", written in italics in this passage, he shows, that no matter how hard the false Cissie tries to accept her fate, the real Cissie, buried beneath layers of false identity, can never, or SHOULD never, be subdued. It is interesting to note that Aunt Cissie's "*flares of hellish hate"* are green. Further analysis of Lawrence's work will show that, for him, the colour green has connotations of life, fecundity and originality. He sees, then, Cissie's rage as a positive and natural reaction to the sterility of her life. In this passage, Lawrence's message is clear. Conventional society is responsible for imposing false identities, false realities, on the human being, stifling his life force and preventing him–from living.

Like Nietszche, Lawrence's nihilistic outlook translated itself into the annihilation of the human race. This is one of the major themes of his novel, *Women In Love.* In a poignant passage, in which he discusses with Ursula the lie that is life, the protagonist Birkin declares his dissatisfaction with the human race:

> *"But I abhor humanity, I wish it was swept away. It could go, and there would be no absolute loss, if every human being perished tomorrow. The reality would be untouched. Nay, it would be better. The real tree of life would then be rid of the most ghastly, heavy crop of Dead Sea Fruit, the intolerable*

> *burden of myriad simulacra of people, an infinite weight of mortal lies."* (*Women In Love,* 151).

Many critics are of the opinion that Birkin is the embodiment of Lawrence's voice. However, my research has shown that this is an erroneous idea. It is true that Birkin, being the most conspicuous voice of the novel, replaces the narrator's voice of *The Rainbow*, but that said, he does not totally embody Lawrence's vision. "Lawrence did not *"abhor humanity".* He hated the state humanity found itself in. In fact, he believed humanity capable of greatness if only it could divorce itself from the "*infinite weight of mortal lies"* which was modern society. In his essay, *Nobody Loves Me*, he states categorically that:

> "*one may be at war with society, and still keep one's deep peace with mankind. It is not pleasant to be at war with society, but sometimes it is the only way of preserving one's peace of soul, which is peace with the living struggling, real mankind" (Late Essays and Articles*, 313).

His "*war with society*" is the equivalent of Nietzsche's active nihilism. He wanted humanity to rise up and rebel against the sterility of false conventions. He wanted the way of life to change; for man to rise out of the ashes of active nihilism into a new level of existence obliterating his social being and resurrecting his individual consciousness. In his article *The Crown,* he urges man to turn chaos into order, destruction into creativity and death into rebirth. He orders him to be original and productive in his creation:

> *"if we have our fill the destruction, then we shall turn again to creation, we shall need to live again, and to live hard, for once our great civilized form is broken, and we are at last born into the open sky, we shall have a whole new universe to grow up*

> *into, to find relations with. The future will open its delicate, dawning as one in front of us, unfathomable"* (*Reflections on the Death of a Porcupine and Other Essays*, 294).

In this passage, Lawrence makes it clear that once man is faced with annihilation, he will automatically fight to survive. His use of the conditional tense, coupled with the adverb, "*then*" clearly shows that there is no other choice but for man "*to turn to creation*" and live again. The verb "*need*" poignantly underlines man's thirst for life. Our great civilization has forced man, throughout the centuries, into a sterile existence where "*form*" dominates over individuality. When "*our great civilized form is broken",* when nothing exists, only then can man finally re-affirm his relationship with the cosmos and re-vitalise himself. Free from the constraints of civilized society, he can grow up to find his own way.

Lawrence illustrates these ideas in his fictional work *The Rainbow*, in the chapter entitled *The Marsh and the Flood,* Lydia compares her two husbands and her relationship with them. Lawrence uses her reminiscences to map her transformation from subservience to independence making a parallel with society's shift from idealism to nihilism. Her relationship with her first husband Paul was characterised by her blind attachment to him. She had no identity of her own and he treated her as his possession *"He incorporated her in his ideas as if she were not a person herself, as if she were just his aside-de-camp, or part of his baggage, or one among his surgical appliances" (The Rainbow,* 184) .He dominated her but she was his willing slave. In their story, Lawrence portrays man's hero-worship of convention. Paul represents mechanical society which dominates and controls; Lydia, represents the unquestioning receptiveness of modern man. In the beginning, she found his authority over her as

"*something wonderful*", almost "*God-like*". She worshipped him blindly, "*he was her lord*" and she was his "*slave*", *"crouching at his feet*" and "*embracing his knees".*

Inevitably, just as with the ideals of conventional society, through time, Lydia became disillusioned with both Paul and his ideas. Through the attention of other men, "*who would discuss the ideas with her" (The Rainbow,* 185), she came to realise the falsity, or more importantly, the hypocrisy of "*her lord*". Although he was preaching liberty, he accepted her self-subordination as his right. Lawrence's message is clear; if man does not practice what he preaches, then, his ideas are empty and their failure is inevitable. This was the beginning of Lydia's personal awakening. However, like Alexander, the owner of Breadalby Hall in *Women in Love*, she is in a state of passive nihilism and continues to adhere to obsolete conventions, namely the convention which states that, she, as his wife, should follow him, even though "*she disbelieved in him*" *(The Rainbow,* 336).

The rebellion and subsequent flight to London symbolise a nihilistic state where everything has failed and everything has broken down. Up until this time, Paul had been fuelled by his own self-importance but, after the rebellion, there was nothing to take its place: "*He was a broken, cold man. He had no affection for her nor for any one. He had failed in his work, so everything had failed. He stiffened, and died*" (*The Rainbow*, 242). The words "*he had no affection for her nor for any one*" are poignant. Paul is an empty man incapable of feeling. So, when his ideas collapsed, he was completely annihilated. This is Lawrence's dire message to humanity; when the values on which it has based its existence prove to be false, and when the mind and the reason

have failed, there must a thirst for life, which must come from the inner being, if mankind is to have any chance of survival.

Lydia, in her re-awakened state, understood that "*Life must go on*". She understood that "*behind the failure, was the unyielding passion for life*" (*The Rainbow*, 185). She began to perceive that Paul was misguided in his self-importance; that he was "*not the beginning and the end*". She no longer belonged to the frenzied world of ideals where "*nothing matters but this work of rebellion"*. After the death of her husband Paul, Lydia, "*Young, and foolish and frightened*" (*The Rainbow*, 187), could have renounced life but for the maternal instinct she had for her child. She tells Ursula "*I thought everything was lost in the world. Only I had your mother a baby, it was no use my dying*" (*The Rainbow*, 187). Lawrence uses the maternal instinct as a symbol of the inner being, which resurges and takes control of her life. Here, he is illustrating the main difference between his philosophy and that of Nietzsche. "*The unyielding passion of life*" has nothing to do with the will; it is, certainly, the will to live but it is founded in the instincts and not in the mind. The word "*unyielding* " is strong in its imagery, and corresponds exactly to the idea of maternal instincts; no matter how many layers of convention stifle the life of society, a mother's instinct for her child remains forever obdurate. By implication, Lawrence develops this idea further. The mind may prove to be fallible; ideals may be destroyed but "*the human joy*", "*the unyielding passion of life*" is, hidden maybe, but always ready to resurge into creativity.

Even though Lydia followed her instinct to live, she is still in a state of passive nihilism. Exiled in London, she withdraws from society and remains isolated and

aloof. Lawrence's imagery is poignant in the phrase: *"She was like one walking in the Underworld, where the shades throng intelligibly but have no connection with one" (The Rainbow*, 36). The words "*underworld*" and "*shades*" conjure up images of Dante's *Inferno*. Lydia is walking through a living hell and her recoil from it is instinctive. Although she mastered the English language, Lawrence, through the words "*the shades throng intelligibly but have no connection with one"*, tries to show that the relationship between people is so much more than the ability to communicate through language. It is a connection or a spark that ignites at every level and is recognized mutually by all the participants. By contrast, unlike her life in London which "*went on grey, uncoloured*", her move to the country "*was the first shake of the kaleidoscope*" (*The Rainbow*, 37) that served to reawaken and revitalise her. The author uses her move to Yorkshire to illustrate her brutal but necessary transcendence from passive to active nihilism. The open country and the moors gave her life as it "*forced itself upon her as something living*". Although she was confused, Lydia was very receptive to nature: she replaced the darkness of her soul by light and painted her life with "*a new colour*". D. H. Lawrence uses the imagery of the sea to describe this transitional period of her life. The ebb and flow of the tide symbolise her fluctuation between re-awakening and withdrawal:

> *"Always, however, between-whiles she lapsed into the old unconsciousness, indifference and there was a will in her to save herself from living any more. But she would wake in the morning one day and feel her blood running, feel herself lying open like a flower unsheathed in the sun, insistent and potent with demand" (The Rainbow*, 48)

Lawrence's use of the conjunctions "*And*" and "*But*", in the above quotation, underline the presence of both tendencies which vie for supremacy in Lydia's mind. Here once again, Lawrence is reasserting that the will works against the inner being. In the phrase: "*there was a will in her to save herself from living any more"*, the will is associated with the mind's need to follow convention. The words: "*save herself from living*", convey the idea that conventional life is safe and that the role of the will is to ensure that man promotes convention and lives without danger. By starting the second sentence of the above quotation with the conjunction "*But*", the author makes it clear that the will is separate from the inner being and works against it. The words: *"she would wake in the morning one day"*, strengthen this idea. The alliteration of the soft consonants "*f*" and "*s*" gives the idea of receptiveness as she awakens from her dormant state. The blood pulsing around her body is the life force, which re-unites her with the potency of the cosmos.

Through Lydia's reawakening, Lawrence confirms Nietzsche's assertion: *"To live is to suffer, to survive is to find some meaning in the suffering" (Man's Search for Meaning: An Introduction to Logo therapy*, 4). In the countryside, Lydia is assaulted by a myriad of sensations, which stir her senses and move her into receptiveness. Through a series of short, sharp sentences, Lawrence successfully coveys her pain, as she is forced out of her passivity onto a plane of active awareness:

> *"It hurt her and hurt her. Yet it forced itself upon her as something living, it roused some potency of her childhood in her, it had some relation to her" (The Rainbow,* 45).

By starting the third sentence with the adverb "*yet*", and by linking the set of simple sentences with a comma instead of a full stop, the author gives the impression

of a continuous, relentless onslaught of sensations, which destroy her "*automatic consciousness*" and rouse her soul to attention. Through the words: *"some potency of her childhood"*, Lawrence is once again reminding us that the primal force that links every man to nature and the cosmos is the same the world over and is unchanging over time. For the union to be complete, man has only to recognize it, not only within himself, but also within other people.

Through his character Lydia, Lawrence is putting his philosophical theory about nihilism into practice. It is significant that Lydia demands *"her life back again"* during the winter season. Throughout the ages, literary convention, especially during the Romantic era, had dictated that a so-called re-awakening would take place during spring or summer months when nature was fertile and budding with life. Lawrence's break, here, with literary convention is deliberate. Winter symbolises society in its nihilistic state. Nature is dormant; nothing is alive *"Snow lay in great expanses, the telegraph posts strode over the white earth, away under the gloom of the sky" (The Rainbow,* 46). This is a graphic illustration of the world drowning under the weight of convention. The telegraph posts which *"strode over the white earth"*, symbolise the grip that analytical mechanism had over the earth. Lydia's demand for life is fuelled by her nostalgia for her childhood: *"winter darkened the moors, and almost savagely she turned again to life, demanding her life back again, demanding that it should be as it had been when she was a girl" (The Rainbow,* 46). The idea of childhood meant, for Lawrence, a period of spontaneity and innocence before the responsive soul is corrupted by conventional ideals. The adverb *"savagely"* repeated twice by Lawrence, confirms Lydia's metamorphosis from a subservient wife, following in the shadow of

her husband's ideals, to a vibrant and independent woman, revitalised by her responsive connection with the universe, and ready to meet her mate.

In a state of nihilism, both Nietzsche and Lawrence believed that a withdrawal from society was essential in order to pass on to the next step. Indeed, for Lawrence, it is an essential period of calm in which a person regains his natural receptiveness, enabling him to reach important decisions. In chapter VIII of *Apocalypse*, he emphasises this very point *"When anything very important is to be decided we withdraw and ponder and ponder until the deep emotions are set working and revolving together, revolving, revolving, till a centre is formed and we know what to do" (Apocalypse,* 93). In this quotation, he makes it clear that the right decisions come from the inner being and have nothing to do with convention. Through this thought process, he negates orthodox religious thinking which promotes withdrawal from society as essential for spiritual meditation and stoic acceptance.

Lawrence and Stoicism

Throughout his short but meaningful life, D. H. Lawrence was vociferous in his condemnation of modern society and its degradation of the living experience. Centuries of so-called civilization had buried society beneath layers of rigid convention and sterile ideals. In fact, Lawrence saw scientific and technological progress of which man is so proud as one of the most important reasons for man's decline. In chapter one of this thesis, I discussed the role astronomy has played in destroying forever the image of the sun and moon as vital life forces, turning them instead into "dead nothing" (*Apocalypse*, 52). Lawrence also believed that philosophy and religion were guilty of the same crime and he set out, ironically, to create a

philosophy that would strip away the layers of false beliefs and restore man to his primal state.

To illustrate these ideas, the next section of this chapter is dedicated to an examination of the doctrine of Zeno of Citium, which later became the philosophy of Stoicism. We will show that, starting from a kernel of truth, namely that every man has a direct relationship with the cosmos, layers of doctrine, and later dogma, were appended to this idea to form a philosophy or a way of life that, in its very essence, negates it. We will conclude the section with an appreciation of Lawrence's *Apocalypse* as a critical examination of the *Book of Revelation* by John of Patmos. In this way, we aim to show that Lawrence, through his literary genius, managed to create his own philosophy by stripping away the layers of a long established philosophy, that of Stoicism.

The philosophy that was to become Stoicism began in Athens in 301 BC with the teachings of Zeno of Citium. Originally the term "stoicism" was taken from Stoa Poilike (the painted arch), the place where Zeno taught his philosophy, and it bore no relation to the conventional meaning of the word "*indifference to the feelings of both pleasure and pain*" (*Studies in Social Philosophy, 105)* which still prevails today. He stated that man's happiness depends upon his ability to live a life of virtue. By this he meant the will to live according to the laws of nature. This exactly matches Lawrence's beliefs; he would have undoubtedly argued that if Zeno had found it necessary to reassert such a belief, then, the human race was already, at that time, in a state of decline. Zeno taught that the universe is an active, reasoning substance known as god or nature. His disciple, Chrysippus, defined the universe as *"God and the*

universal outpouring of its soul" (*De Natura Deorum*, 39). In this way, then, it is easy to see how the morphological shift in the word "virtue", to include its religious and ethical connotations, could have occurred.

Lawrence undoubtedly shares the pantheistic view of Zeno and his disciples. In 1911, after rejecting his Nonconformist upbringing, he wrote, *"There still remains a God" ... "a vast, shimmering impulse which wavers onwards towards some end"* (*Apocalypse and Writings of Revelation*, 17). The indefinite article "a", in the above quotation, underlines his rejection of THE God of conventional religious belief. It is the god of Zeno and Chrysippus, the "world's guiding principle", that exists "in the common nature of things and in the totality that embraces all existence" (*De Natura Deorum*, 39). The Stoics recognized that the essence of god could be found in everything. According to them, the substance that makes up the universe can be divided into two classes: the passive and the active. The passive substance, as defined by Seneca is matter which *"lies sluggish, a substance ready for any use, but sure to remain unemployed if no one sets it in the motion*" (*Letters from a Stoic*, 140). The active substance, defined as Universal Reason (Logos), is an intelligent æther or primordial fire, which acts on the passive matter. According to Zeno, this æther is the basis of all activity in the universe; a life giving force, which has the ability to both destroy and regenerate at will. As in accordance with the doctrine of Heraclitus, Zeno adopted the view that*: "the universe underwent regular cycles of formation and destruction"* (*Full circle: How the classical world came back to us*, 136).

Avid readers of D. H. Lawrence will recognize, in these ancient beliefs, the concept of Lawrence's metaphysics. When he wrote, in his work *Apocalypse* "*I am*

part of the sun as my eye is part of me. That I am part of the earth my feet know perfectly, and my blood is part of the sea" (*Apocalypse*, 27), he was not merely speaking metaphorically but he was recognizing "*the terrific embrace*" of the Chaldean sun and moon. Like Zeno, he longed for "*the living sun and the living moon of the old Chaldean days"* (*Apocalypse*, 52). He understood their energy and potency and recognized the wonder of the creative flux existing between man and these celestial beings. He says of the moon "*The moon is the great moon still, she gives forth her soft and feline influences, she sways us still, and asks for sympathy back again"* (*Apocalypse*, 53). Similarly, he demands homage for the sun whose invigorating force is the source of life and energy on earth. In fact, in his work Psychoanalysis and the Unconscious, he emphasis that a healthy development of the human psyche depends on the reciprocity of the vital flux between himself and the cosmos *"The actual evolution of the individual psyche is a result of the interaction between the individual and the outer universe" (Psychoanalysis and the Unconscious,* 46). By using the example of the mother and the child, he affirms the ancient concept of life as a continuing cycle of communion and rupture *"The flux between mother and child is not all sweet unison. There is as well the continually widening gap. A wonderful rich communion, and at the same time a continually increasing cleavage" (Psychoanalysis and the Unconscious*, 22). Lawrence understood what the ancient knew so well that these are *"the two synchronizing activities of love, of creativity*" (*Psychoanalysis and the Unconscious*, 22).

As we have already discussed in chapter one, D. H. Lawrence believed in cosmic determinism – the same determinism upheld by Zeno of Citium and the rest of the

Stoic philosophers. The Logos was seen as a rational force that directed the universe for a single purpose – that everything happens for the best. From this deterministic viewpoint, the Stoics deduced that the consequences of all actions are the result of forces out of our (human beings) control. They argued that man has the ability to reason and, through his reasoning, accept this deterministic outlook. They upheld the values of wisdom and self-control in order to fulfill their duty that consisted in obedience to the rules of nature. One of the rules of their discipline was to "follow where reason leads" (*A History of Western Philosophy*, 264). Man must strive to be free of the passions and passively react to external events. Stoic virtue consists in the ability of man to amend his will to suit the world in which he lived. To quote the words of Epictetus, a virtuous man must remain *"sick and yet happy, in peril and yet happy, dying and yet happy, in exile and happy, in disgrace and happy*" *(A History of Western Philosophy*, 264). In the words of the ancient Greeks, the word "*passion*" meant "*anguish*" or "*suffering*": so if a man was to be happy, it was natural that he should free himself from such emotions and transform them into fortitude and calm.

Lawrence's beliefs differ from the Stoics in one important point. Although he believed that cosmic elements influence the fate of man, he felt that this belief was grounded in intuition rather than in reason. He wrote in *Why The Novel Matters* that "*Right and wrong is an instinct, but an instinct of the whole consciousness in a man, bodily, mental, spiritual at once*" (*Why the Novel Matters*, 171). In this quotation, he underlines his belief that the word "*instinct"* is more literal a translation of the word "*Logos*" than the word "*Reason*", used by the Stoics, with all its connotations of the stultifying control of the mind. He also denigrates the importance these ancient

thinkers placed upon the mind, bringing instincts back into the equation and emphasizing his holistic approach.

In the Middle Stoa, approximately 100 BC, the philosophers Panaetius and Posidonius were responsible for bringing Stoicism to Rome. Here, during a period that became known as Late Stoa, the ideas expressed by this school of thought were deliberately fostered as a social and political tool. Since the Stoics believed that the whole of mankind belonged to the same universe, the Romans used this idea to their advantage and facilitated the conception of Roman citizenship. Stoic emphasis on acceptance and universality, coupled with the view that one cannot change the order of things, were all doctrines that helped the Romans govern their vast empire.

With the advent of Christianity, Stoicism developed even further, translating itself into a fatalistic acceptance of adversity. In the first century BC, John of Patmos wrote the *Book of Revelation* and encouraged Christians to welcome suffering as a sign of God's favour. He taught them to believe that they were the Chosen Ones whose persecution would be rewarded by an eternal place in the kingdom of heaven. The section that follows is dedicated to an examination of the various interpretations of the *Book of Revelation* showing how they compare with D. H. Lawrence's work Apocalypse. Through this analysis, we aim to show how Lawrence, using his critical genius, succeeded in stripping away the literary "tinkering" of a pagan manuscript which he believed made up the kernel of the book, so as to then reveal his own personal and apocalyptic vision.

Lawrence and the Book of Revelation

John of Patmos (also known as John the Revelator, John the Divine or John the Theologian) wrote *The Book of Revelation*, the last book of the New Testament, around the first century *AD*. It is generally believed that John of Patmos was banished to the island of Patmos by the Roman authorities on account of his religious beliefs. This is generally taught to be an acceptable explanation, because the Romans were renowned for using banishment as an appropriate punishment for many offenses, including those of magic and astrology. In the eyes of the Roman authorities, the prophetic outpourings of John of Patmos were classed in the same category. His prophecies were seen to undermine the authority of the Roman Empire and he was exiled accordingly. It failed to be a deterrent, however, as he continued to write his apocalyptic text.

Throughout the centuries, the *Book of Revelation* has been interpreted in several ways, but there are generally thought to be four mainstream interpretations. The difference between them is in the way the historical context is viewed and understood. The first mode is called the *Preterist* (or past history) view where the *Book of Revelation* is interpreted according to the historical context. In other words, theologians, critics and historians take into consideration all the events that had happened in the past while explaining the text. John of Patmos wrote about the events that were happening in the empire at that time and the book is an account of the first century church's struggle with Roman persecution. It is also a revelation for his fellow Christians as he predicts the outcome of the Emperor Domitian's persecution of them.

He urges them to maintain a stoic calm and welcome martyrdom as the means of gaining access to the Kingdom of Heaven.

From the Symbolic history point of view, the *Book of Revelation* is considered as timeless, befitting humanity in general without any exceptions. Although the events described in the text happened in the Roman Empire at the time of John Patmos, they can be interpreted in a symbolic or allegorical way making them relevant to all ages and putting forward a universal message as to how God deals with humanity in all generations. This view was upheld by St. Augustine, who argued that the 1,000-year reign of the church, mentioned in chapter twenty of the Book, was not a literal number at all but a figurative way of describing the "*age of the church*" (Chapter 20, verse 2) on earth. In this way, then, it becomes a message for all persecuted people of the world and an eternal means of fuelling fortitude in the face of adversity.

From the Continuous History viewpoint, the thousand years mentioned in chapter twenty is taken literally and the events recounted are considered as predictions of future happenings in the Christian church. This interpretation was popular during the Middle Ages when, with the advent of the first millennium, apocalyptic fervour was at its ~~fore~~ height. As a restraining influence, it was also popular with the Evangelical movement in Colonial America during the seventeenth century. John Cotton, the evangelical leader, used it to control his followers, who studied it fervently as they anticipated the end of the world.

The last mode of interpretation is The Future History view, which became popular at the end of the nineteenth century. It argues that all the events recounted by John of

Patmos in the *Book of Revelation*, except chapters one to three, have not yet occurred. They are, instead, predictions of future events that will take place after the second coming of Jesus Christ, with the approach of the end of the world. This view is very popular in Protestant theology for its reforming and restraining influence and encourages followers to live virtuous lives in anticipation of their heavenly reward.

John of Patmos wrote *the Book of Revelation* not only as a critic of the society in which he lived, but also as a message of hope to his followers so that their persecution at the hands of the Roman authorities would not be in vain. Good would overthrow evil and martyrdom should be welcomed as a rite of passage to an eternal life in heaven. These ideas were anathema to D. H. Lawrence. Man should not be placated by the promise of an afterlife. For Lawrence, man has one life and he should live it to the full. He culminates his work, *Apocalypse,* with this thought *"Man wants his physical fulfillment first and foremost, since now, once and once only, he is in the flesh and potent"* (*Apocalypse*, 122). He was against the conventional interpretation of *the Book of Revelation* believing it to be a tool to stifle and control individuality. In a Review of *the Book of Revelation* by Doctor Oman, which he wrote using the pseudonym L. H. Davidson, he makes a stark criticism of the rigidity of traditional thought and its failure to understand that: *"an apocalypse has, must have, is intended to have various levels or layers or strata of meaning"*(*Apocalypse*, 41). In a rhetorical question*:*

> *"Why should Doctor Oman oppose the view that, besides the drama of the fall of World Rule and triumph of the word, there is another drama, or rather several other concurrent dramas?"* (*Apocalypse*, 41).

He poured out all the scorn he felt for the fixed ideals that had destroyed forever man's liaison with the cosmos.

D. H. Lawrence knew, when he wrote *the Review of the Book of Revelation* by Dr. John Oman in 1924, that his ideas were really controversial. On March 31st, 1923, J. Middleton Murray wrote of Lawrence:

> *"I felt, and I said, that he was an enemy of civilization. It was perfectly true. He is the conscious and deliberate, yet passionate and potent enemy of modern civilization. If our modern life, our modern civilization, is fundamentally good and true and valuable, then indeed the cry must be raised against D. H. Lawrence" (D. H. Lawrence: The Critical Heritage,* 184).

It is for this reason, then, that he chose to write under a pseudonym, hoping to give his vision more weight and really influence the thought trend of society.

According to D. H. Lawrence, there is "*a pagan kernel to the book*" (*Apocalypse*, 98). He believed that the original version of this apocalyptic text belonged to the pre-Christian world and was a symbolic account of how to restore a living connection with the cosmos and find inner harmony. In his work *Apocalypse*, he talks of *"witnessing the opening, and conquest of the great psychic centres of the human body. The old Adam is going to be conquered, die, and be re-born as the new Adam"* (*Apocalypse*, 101). For him, its meaning is symbolical rather allegorical, its references are astrological rather than biblical and its theme is the "*drama of cosmic man*" rather than "*the triumph of the world*" (*Apocalypse*, 41).

D. H. Lawrence believed that generations of scribes had distorted the original account by adding, taking away or transforming important details in order to promote their own conventional views. He states in *Apocalypse* that the book:

> *"was written over perhaps more than once, by Jewish apocalyptists, before the time of Christ: that John of Patmos probably wrote over the whole book once more, to make it Christian: and after that Christian scribes and editors tinkered with it to make it safe"* (*Apocalypse*, 98).

Through a series of acerbic and sometimes flippant remarks, he traces the damage made by this "*tinkering*" and attempts to restore the text to its original meaning. His first criticism of the *Book of Revelation* concerns the plan that has been "*very much broken up"* (*Apocalypse*, 47) by the Jewish need to force "*some ethical or tribal meaning in*" (*Apocalypse*, 97). He goes on, in derogatory fashion, to criticize the *mise en scène,* which, with the addition of Jewish detail, has become, to quote his words, "*a complete muddle*" and:

> "*we are not surprised"... "to find the mise en scene of the vision muddled up, Jewish temple furniture shoved in, and twenty-four elders or presbyters who no longer quite know what they are, but are trying to be as Jewish as possible, and so on"* (*Apocalypse*, 97).

He admired the "*lovely plan*" of the ancient apocalyptic text, which was based on the pagan conception of time. Primitive man believed that time moved in cycles and, when one cycle finished, another began, quite like the original one but on a different level. We are going to discuss this further in chapter three but it is pertinent to mention it here to elucidate an understanding of the design of the ancient account.

According to D. H. Lawrence, it is a world based upon the astrological heavens with the twelve zodiac signs at its centre and time moving in spirals, from one level to another: *"The* ***world*** *is established on twelve: the number twelve is basic for an established cosmos. And the cycles move in seven"* (*Apocalypse*, 97). This design was too "*pagan and immoral*" for the Jewish and, later, the Christian scribes who needed to make "*things safe*" by adopting "*our time-continuum method"* and deleting whole passages of "*star-lore*" (*Apocalypse*, 98). To this end, then, the Lion of Judah is transformed into a Lamb (the conventional image of Jesus Christ) whereas, in the original pagan text, it would surely have been Aries (The Ram) or Taurus (The Bull). Lawrence points out that these *"pagan mysteries of the sacrifice of the god for the sake of a greater resurrection are older than Christianity"* (*Apocalypse*, 99)*;* it is then logical that this apocalyptic mystery was described in terms of the Zodiac. Leo (The Lion) represents God who received blood sacrifices in the form of either a sheep (Aries) or a bull (Taurus); they, in their turn, became the sacrificed god whose blood was shed so that mankind could live.

From the very first chapters of the *Book of Revelation*, John of Patmos establishes his message. The theme of his work is the triumph of the word of God over the evil rampant in the world. To this end, from the very beginning, the symbol of the book, believed by D. H. Lawrence to have been added by the Jews, is introduced, destroying, forever, the intended supremacy of instinct and intuition. He says in *Apocalypse*:

> *"The Almighty has a book in his hand. The book is no doubt a Jewish symbol. They are bookish people: and always great*

> *keepers of accounts: reckoning up sins throughout the ages"* (*Apocalypse*, 99).

Here, his tone is flippant, even humorous and, although he goes on to say "*it is a detail*", it is, nevertheless, important and serves to transform the whole meaning of the work. The book becomes a symbol of the mind and the intellect, re-enforcing John of Patmos's message to his followers so that they remain rational and stoic in the face of adversity, with a promise of eternal life in heaven. It is through the influence of the written word – that is to say, the book – that conventional religion controls and manipulates the masses. Through systematic detailing of the additions, suppressions and transformations of the pagan document, D. H. Lawrence succeeded in restoring authenticity to a vision that had been distorted beyond recognition. He has shown how a society can "*tinker*" with a kernel of truth, twist it into meaninglessness and create a false reality that becomes a controlling convention. Similarly, Shirley Bricout, in her essay *L'itinéraire d'un prophète en fuite*, reveals how the Bible impacts Lawrence's style and language and, despite his rejection of conventional Christianity, became an essential source for his political and philosophical thought.

Through a lightly veiled criticism, he infers, in *Apocalypse* that what the Christians had done in the *Book of Revelation*, Freud and his disciples have done to society:

> *"We cannot help hating the Christian fear, whose method, from the very beginning, has been to deny everything that didn't fit or better still, suppress it"* (*Apocalypse*, 87).

Freud's psychoanalytical theory plays the role of the Christian church and conditions society to repress any emotions that could undermine the status quo. It is the aim of the conscious mind to control the primal urges of the personality or, to quote the words of Lawrence, to *"suppress it, destroy it, deny it"* (*Apocalypse*, 87). He concludes with the thought that men are:

> *"fools today, for stripping themselves of their emotional and imaginative reactions, and feeling nothing. The price we pay is boredom and deadness"* (*Apocalypse*, 92).

He aimed throughout his literary career to revitalize the thought processes of the human mind, re-evaluate the role of intuition and encourage man to search for answers within his inner being.

Lawrence and the Symbols of Apocalypse

Since ancient times, and across multiple civilizations, symbols, whether religious, social or political, reveal man's ability to create ambiguity and mystery. D. H. Lawrence understood the power of a symbol to stir the imagination and adapt itself to different interpretations. *In A Review of The Book of Revelation* by Dr. John Oman, he states: *"As a matter of fact, old symbols have many meanings, and we only define one meaning in order to leave another undefined"* (*Apocalypse*, 42), recognizing the inexhaustibility of the interpretation of any symbol and seeing it as an appropriate means of expression in apocalyptic writing. As we have already discussed, the *Apocalypse* means different things to different people and a symbol should be left with a flexibility of meaning to cover all possibilities. In the same review, Lawrence writes

"an Apocalypse has, must have, is intended to have various levels or layers or strata of meaning" (*Apocalypse*, 41) and he criticizes Dr. Oman's exhaustive explanation as a product of the intellect and not the imagination:

> "*Yet we cannot agree that Dr. Oman's explanation of the Apocalypse is exhaustive. No explanation of symbols is final. Symbols are not intellectual quantities; they are not to be exhausted by the intellect"* (*Apocalypse*, 41).

In his own work entitled *Apocalypse*, he offers another interpretation, giving the symbols an astrological meaning and relating the drama of cosmic man. For Lawrence, then, it is a question of interpretation. The following section thus treats the fundamental exploration of the different apocalyptic symbols of the *Book of Revelation*, comparing their usage with ancient belief and showing how they correlate to D. H. Lawrence's vision. By an analysis of his fictional works, we will show how the author incorporates these apocalyptic symbols within the framework of his creative art, thereby giving us a clear picture of his apocalyptic vision. This vision is not a denial of conventional interpretation. In fact, in *A Review of The Book of Revelation by Dr. John Oman*, he states: "*We gladly accept Dr. Oman's interpretation of the two Women and the Beasts*" (*Apocalypse*, 41). It is rather the realisation of the immense freedom in accepting multiple layers of interpretation, giving imagination free reign to create each person's individual vision.

The horse

One of the most important symbols in the *Book of Revelation* is the horse. Throughout the centuries, the horse has developed a great deal of symbolism, which

dates back to prehistory. It can be found in folklore, myths and legends in a variety of cultures and traditions. As one of the first animals to be adopted and tamed by man, it contributed greatly to the development of civilisations. The horse has always served man both in work and in art. He relied on it in war and battles, in agriculture to produce his food, in transportations to shorten the distances, and for leisure to entertain himself. Persian and Arab poets wrote poems and long folkloric stories honouring this magical creature. In many ancient civilisations, the man who owned a horse was considered as a man of honour, pride and identity. It was a symbol of wealth, prestige and high rank in society. In *Apocalypse*, D. H. Lawrence said: "*You were a lord if you had a horse*" (*Apocalypse*, 101). It was seen as an emblem of potency and a life force representing nature according to its four basic elements: Earth, Fire, Air and Water.

In many cultures, the horse is associated with the astrological skies. For instance, in Chinese mythology, horses are an important motif. The Chinese zodiac consists of a twelve-year cycle, and each year is associated with a certain creature, The seventh in the cycle is the horse which is equated with Gemini, and represents practicality, love, endurance, devotion and stability. The Celts, on their part, associated the horse with the sun god and assigned it a place with the goddess, Epona, who was a protector of horses and goddess of fertility. They attributed its symbolism to war with all its connotations such as power, victory, honor, domination. For the Greeks and Romans, the horse symbolises the same qualities as the Celts but it was thought to be created by the god Poseidon (Neptune) and to be devoted to Hades (Pluto) and Aries (Mars). The ritual, every October, of sacrificing a horse to the god Mars underlines the importance this animal had for the Greeks and Romans, who would keep its tail

through the winter months as a sign of fertility and rebirth. In Hinduism, the horse is directly associated with the cosmos and is linked to the god, Varuna. In this culture, a white horse is believed to be the last incarnation of the supreme god, Vishnu.

Like all these ancient cultures, D. H. Lawrence recognized the importance of the horse as a symbol of power and a source of life. In chapter X of his work *Apocalypse,* he pays homage to this magical beast as *"the symbol of surging potency and power of movement, of action, in man" (Apocalypse*, 102). Man, says Lawrence, has a dark affinity with the horse and his connection with it is felt deep within his soul:

> "*Horses, always horses! How the horse dominated the mind of the early races, especially of the Mediterranean! You were a lord if you had a horse. Far back, far back in our dark soul the horse prances. He is a dominant symbol: he gives us lordship: he links us, the first palpable and throbbing link with the ruddy-glowing Almighty of potency: he is the beginning even of our godhead in the flesh" (Apocalypse,* 101).

Even though he insists on defying meaning, he goes on to give his own personal explanation of the four horsemen in the *Book of Revelation*. For him, they can be interpreted in two ways: the first, according to the four humours of Hippocrates, the second according to the four planetary natures of man as laid down the Chaldean astrologists. In the first way, the four colours of the horses (white, red, black and pale) correspond to the four natures of man (sanguine, choleric, melancholic and phlegmatic). The second meaning highlights the interrelation between man and the universe. The Chaldean astrologists believed that the four primary natures of man

(jovial, saturnine, martial and mercurial) corresponded to the sun and the planets Mars, Saturn and Mercury.

It is no surprise, then, that John of Patmos, and the Jewish apocalyptists before him, "*cut away*" the astrological references transforming the horse from a symbol of potency and life into an emblematic representation of future events. This, according to Lawrence was a deliberate attempt to make the pagan document acceptable to the Orthodox Church:

> "*The original meaning, which was pagan, is smeared over intentionally with a meaning that can fit this* ***Church of Christ versus the wicked Gentile Powers*** *business. But none of that touches the horsemen themselves. And perhaps here better than anywhere else in the book can we see the peculiar way in which the old meanings has been cut away and confused and changed, deliberately, while the bones of the structures have been left" (Apocalypse,* 104).

All the interesting and vital cosmic details have been cut away leaving the *Apocalypse*, to quote the words of D. H. Lawrence in chapter X of his work of the same name, *"a string of cosmic calamities, monotonous" (Apocalypse,* 105). Through his words "*In they ride, short and sharp and it is over. They have been cut down to a minimum" (Apocalypse*, 101) he manages to convey his derision for the scribes and editors who had destroyed forever the astrological and zodiacal magic of these symbols. His aim in his work is to try to restore the pagan vision to its former glory, "*to have back the pagan record of initiation*" *(Apocalypse,* 101) and highlight his own apocalyptic beliefs.

According to orthodox interpretation, the four horsemen of the Apocalypse, described in chapter 6 of the *Book of Revelation*, are symbolic descriptions of different events, which John of Patmos prophesied would take place before the end of time. The first horseman riding a white horse is interpreted in conventional thinking as the antichrist who will be given authority and conquer all who oppose him. The antichrist parallels the true Christ who returns at the end of *Apocalypse* also mounted on a white horse. For Lawrence, however, the white horse represents life that shines with a dazzling, white light. In *Apocalypse*, he explains how the blood of life can be seen as white *"in our old days, the blood was the life, and visioned as power it was like white light" (Apocalypse*, 102). In *Revelation (Chapter 6, verse 2)* the rider of the white horse "*held a bow, and he was given a crown, and he rode out as a conqueror bent on conquest"* (Mounce, *The Book of Revelation,* 138). For Lawrence, this is not the antichrist. It is "*the royal me*" *(Apocalypse*, 102), and his horse is "*the whole **mana** of a man*". He is the "*very self*" who must ride out and conquer the old self in anticipation of the birth of a new self. Lawrence compares him both to the sun and the moon:

> *"And he rides forth, like this sun, with an arrow, to conquest, but not with the sword, for the sword implies also judgement, and this is my dynamic or potent self. And his how is the bended bow of the body, like the crescent moon" (Apocalypse,* 103).

The last rider on the white horse at the end of the *Book of Revelation* is, for Lawrence, the true self, a triumphant and victorious self leading "*his hosts*" to life. He negates verse fifteen of chapter nineteen of *Revelation* as a Jewish addition conjuring up the picture of a controlling and vengeful god: *"And out of his mouth goeth a sharp*

sword, that with it he should smite the nations: and he shall rule them with a rod of iron" (*The Testament for English Read*er, 1085). This is an anathema to D. H. Lawrence. The sword, he said, implies judgment and would have been absent from the pagan record "*Let us go back to the bow and arrows of him to whom judgment is not given"* (*Apocalypse,* 103).

The second horseman of the *Apocalypse* appears in *Revelation* (Chapter 6: Verse 4):

> *"Then another horse came out, a fiery red one. Its rider was given power to take peace from the earth and to make men slay each other. To him was given a large sword"* (Mounce, *The Book of Revelation*, 139).

This was intended by John of Patmos to prophesy a terrible period of warfare, which would inevitably break out before the end of the world between the supporters of the antichrist – the false religion – and the followers of the true God. For Lawrence, the red horse represents choler "*not mere anger, but natural fieryness, what we call passion*" (*Apocalypse,* 102). He goes on to say that with the appearance of the second rider *"strife and war enter the world"* (*Apocalypse*, 103). It is not the physical world of which he speaks but *"the inner world of the self"* (*Apocalypse*, 103). The conflict is the struggle between the conscious and the unconscious mind or, to use the words of Freud, the super ego and the id.

John of Patmos uses the third horsemen, astride a black horse, to prophesy a period of austerity and famine, the inevitable outcome of the wars with the second horseman:

> *"...and there before me was a black horse! Its rider was holding a pair of scales in his hand. Then I heard what sounded like a voice among the four living creatures, saying, A quart of wheat for a day's wages, and three quarts of barley for a day's wages, and do not damage the oil and the wine!" (Chapter 6, verse 5 and 6)* (Mounce, *The Book of Revelation*, 139).

The writer's message is clear. The followers of the true religion will be faced with a period of scarcity and corruption leaving them weak and poor. For Lawrence, the black horse represents the ego, the conscious mind, which must try to find a balance between the superego and the id. In his *Apocalypse,* he represents it as the black bile, in an effort to portray modern man's predicament: the ego has chosen the super ego over the id and intuition has been sacrificed to convention. "*Bread*" he says symbolises the flesh or physical instincts which had been "*symbolically sacrificed*" in favour of false ideals. His imagery is powerful. Bile is a necessary element for digestion in the human body but when in excess can result in death. By inference, the ego "*carries the balance of measure*" (*Apocalypse*, 103) in the human personality, but when its influence is biased, individuality is automatically sacrificed to conventionality: to Lawrence, this means "*death*".

The fourth horseman of the Apocalypse, riding a pale horse is symbolic of death and destruction. The inevitable outcome of strife and war; famine and deprivation, is, for John of Patmos, the physical death of the believers to be followed by a period of purgatory until they reach their destined place of an eternal life in heaven. The rider on the pale horse, also represents death for Lawrence, but it is the death of the physical and dynamic self "the ***little death*** *of the initiate*" (*Apocalypse*, 103) which forces man

to retreat into "*the underworld*" of his "*being*" *(Apocalypse,* 103), in preparation for his rebirth onto a new and vital plane.

The underworld

Throughout all civilisations and in most religions and mythologies, death has always been a terrifying idea for man. He has always wondered where his soul and body went after death. Therefore, the belief in the afterlife or the existence of the otherworld was a very comforting idea and became one of the major symbols of apocalyptic writing. Man believes that the underworld, or netherworld, is deep underground, beneath the surface of the world, and is the place where souls go after death. It was imagined to be mysterious and shadowy, beyond ordinary human experience. In mythology, it is generally portrayed in one of two ways: either the home of nonhuman, supernatural, or otherworldly beings such as fairies, demons, giants, and monsters or, paradoxically, a source of growth, life, and rebirth. Considered mainly as a place of afterlife, most descriptions of the underworld contain clear parallels with elements of earthly life, such as powerful rulers and palaces. The passage from the physical world to the underworld is composed of a spiritual journey, often fraught with danger and uncertainty whose distance cannot be measured in physical or concrete terms.

In many cultures around the world, "*the land of the dead*" has held great fascination for writers and artists alike. It has been the subject matter of many works of art, be they secular or religious, which reflect the interpretation of different cultures. In some traditions, the journey to the underworld constitutes punishment for evil deeds that the individual undertook when alive. In others, it is simply the destination of all

souls, whether they be good or bad. In the section that follows, we are going to explore how ancient civilisations viewed the underworld, and highlight how these beliefs influenced Lawrence's thought.

For the Ancient Egyptians, the underworld became a symbol of rebirth. Death was thought to be simply a short-term interruption, rather than a complete cessation of life. They believed in an afterlife where the deceased would be reborn to live his "*life*" on a different plane. Their burial rituals reflected these beliefs. Wealthy Egyptians were buried with paraphernalia of luxury items, but all interments, regardless of social status, included the burial of goods for the deceased. They believed that the dead would have need of them when they woke up in the other world. The Egyptian burial rites included the mummification of the body, which was then entrusted to the god, Anubis, who would decide whether or not the deceased was worthy of entering the realm of the dead.

This element of judgment was a fundamental concept governing the idea of the underworld in ancient cultures. The Greeks, the Romans and the Chinese believed that the underworld was the destination of all departed souls, whether they were good or bad, and that the soul inhabited the region of the underworld which corresponded to the deeds committed in their life. The Roman underworld, ruled by the god Pluto, was divided into five parts. All souls went to the second region where they crossed the water to be classified into different categories. Each region had specific characteristics and the souls that were destined to go there were rewarded or punished according to their deeds on earth. The third region, for example, called Erebus or the gloomy region, was reserved for all people who were put to death without cause; the fourth

region, called Tartarus, or the region of torments became home for all those who had blasphemed against god or tormented their fellow man. Children, the pure in heart, or those who had sacrificed their lives for the country, were destined for the fifth region, a place of joy and bliss.

The underworld of Greek mythology is very similar to that of the Romans. Governed by Hades, The departed souls travel over the river to reach their destination, assigned to them according to their deeds on earth. There are three major regions: the Fields of Punishment for those who had created havoc on the world and committed crimes specifically against the gods; the Asphodel Meadows, a place for ordinary or indifferent souls who had not committed any significant crimes, but who also had not achieved any greatness either; the Elysium, a place for the distinguished or for those had lived virtuous or righteous lives. A fourth region, the Isles of the Blessed, within the realm of Elysium, is synonymous with an eternal paradise.

Similarly, in Chinese mythology, Diyu, the realm of the dead is depicted, as a subterranean maze with various levels and chambers, to which souls are taken after death to atone for the sins they committed when they were alive. It is a combination of Naraka, the Buddhist underworld, traditional Chinese beliefs about the afterlife, and interpretations of popular myth. Each level in Diyu is associated with a deity but Yan Wang is Chinese king of death who commands all the gods of the underworld.

In many ancient cultures, the underworld was seen as a gothic realm of deities and supernatural beings. In Celtic mythology, the otherworld (rather than the underworld) was believed to be the kingdom of powerful spirits, divine beings and

unusual animals. In popular belief it was thought to be an island or a series of islands situated outside mainland Britain and consecrated to gods and heroes. Among them were Anglesey (*Môn*), located on the Northern Welsh Coast, the Scilly Islands, and some of the Hebrides Islands. Ruled by the god, Arawn, it was considered as the destination for all souls, whether they are good or bad and was a place where neither time nor age existed. It was only with the advent of Christianity that the Celts saw this other world as hell.

In most conventional religions, Hades or the underworld represents hell, a place of punishment and retribution for evil committed during an earthly life. In the *Book of Revelation* (Chapter 6, verse 9), however, it is difficult to equate "*the souls of them that were slain for the word of God*" (Mounce, *The Book of Revelation*, 146) with the inhabitants of hell. The underworld in chapter six of *the Book of Revelation* is really purgatory, an intermediate state, and a place of limbo where the souls of the dead undergo purification as they wait for the Day of Judgment. Indeed, John of Patmos sets out this prophecy in (Chapter 6 : verse 11):

> *"and it was said unto them, that they should rest yet for a little season, until their fellow servants also and their brethren, that should be killed as they were, should be fulfilled"* (*The New Testament for English Readers*, 996).

The words: "*that they should rest yet for a little season*", portray the transient nature of their stay in the underworld. They must fulfill the prophecy that awaits "*their fellow servants*" and "*their brethren*" and embrace their martyrdom to gain an eternal place in heaven. Lawrence believed that verses nine, ten and eleven of chapter six of

the *Book of Revelation* were deliberately inserted by John of Patmos in order to fuel his message and give weight to his prophecy. In *Apocalypse*, he writes:

> *"so the Jewish and Christian apocalyptists abolish the mystery of the individual adventure in Hades and substitute a lot of martyred souls crying under the altar for vengeance*" *(Apocalypse and the Writings on Revelation,* 104*).*

In just three short verses, the scribes of conventional religion change forever the tone of the pagan script. It is up to Lawrence to rekindle "*the mystery of the individual adventure into Hades*" and restore "*the mortal and terrestrial divinity of man*" (*Apocalypse*, 104). For Lawrence, who believed that the pagan script recorded man's struggle to find his individuality, the underworld represents "*the inner world of the self*". The imagery is pertinent. Although pagan man understood the inner self better than modern man, it was still a mystery for him and considered to be a place of darkness. Even with the advent of psychoanalysis, the unconscious remains an enigma despite the numerous studies about it. Lawrence himself admits this at the end of his work, *Psychoanalysis and the Unconscious*:

> *"So, the few things we have to say about the unconscious end for the moment. There is almost nothing said. Yet it is a beginning"* (*Psychoanalysis and the Unconscious*, 49).

Since, for him, the unconscious is synonymous with life, he is expressing, here, its indefinable mystery and illimitable nature. In his work *Apocalypse,* Lawrence equates this descent into the underworld with the descent into a state of nihilism. In order to restore his mortal and terrestrial "*divinity*", man must strip away the false identity invested on him by convention, reach a state of nothingness and transcend it to

embrace a new identity based on his own creative individuality. In chapter X, he describes the journey through the underworld as the place:

> *"where the living "I" must divest itself of soul and spirit, before it can at last emerge naked from the far gate of hell into the new day" (Apocalypse,* 104).

The word "*naked*" is a key word here. The living "*I*" must be totally free of constraints and must return to its primal state in order to be born again, and invest a new identity based on its own individual nature. For Lawrence, man is reborn in the flesh. It is only a figurative death, since the old self dies to be replaced by a new and vital being:

> "*The four bodily natures are put off on earth. The **two** divine natures can only be divested in Hades. And the last is a stark flame which, on the new day, is clothed anew and successively by the spiritual body, the soul-body, and then the **garment** of flesh, with its fourfold terrestrial natures" (Apocalypse*, 104).

This, says Lawrence, is the antithesis of the Jewish and Christian tradition where man can only achieve divinity *"when he is dead and gone to glory" (Apocalypse*, 104). For Lawrence, then, the underworld is, indeed, the realm of the subconscious, itself buried beneath layers of convention and false ideals. This idea is clearly illustrated in his poem *Snake* written in 1921. This golden reptile, which came from "*the burning bowels of the earth*", symbolizes the instincts buried deep within the unconscious mind but ready to surge unpredictably without warning. Lawrence wrote this poem while living in Sicily, close to Mount Etna and the setting is highly symbolic. Just as the earth relieves pressure by erupting volcanic excrement, the mind,

unable to contain its emotions and feelings intermittently explodes. The poem recounts the author's struggle to reconcile conflicting emotions in his encounter with the snake:

> "*The voice of my education said to me*
>
> *He must be killed,*
>
> *For in Sicily the black, black snakes are innocent, the gold are venomous.*
>
> *And voices in me said, If you were a man*
>
> *You would take a stick and break him now, and finish him off.*
>
> *But must I confess how I liked him,*
>
> *How glad I was he had come like a guest in quiet, to drink at my water-trough*" (*Snake and Other Poems*, 44).

The imagery is clear. Man is torn between the dictates of convention, which have consistently taught him to quell his emotions and his instinctive attraction to them. In other words, the ego is constantly under pressure from the demands of the id, on the one hand, and the super ego, on the other. The poet describes the snake *"Like a king in exile, uncrowned in the underworld"* and "*one of the lords of life".* For him, feelings and emotions are paramount but the sterile authority of the mind has usurped their position. In an act of defiance, he picks up "*a clumsy log*" and throws it at the water-trough just as the snake slithers back into the black hole. It is an act of frustration with both him, for not having the courage to join the snake at the trough, and the snake, for his "*undignified haste*". The poet rails at the voice of convention, which has stopped him, once more, from fulfilling himself. All the scorn of his predicament can be felt through his words *"I despised myself and the voices of my*

accursed human education". The change in society is well overdue. The snake is "*Now due to be crowned again*", and man must strive to overcome the iron grip of convention and allow the demands of his primal self, which intermittently erupt to the surface, to lead him into a new way of life.

Dragon

In the *Book of Revelation*, the serpent is associated with the dragon and represents the forces of evil that threaten the stability of the world. Indeed, in most biblical texts, it is synonymous with Satan. In chapter twenty of *Revelation*, religious scribes juxtapose all four in the same verse (Chapter 20: verse 2): *"And he laid hold on the dragon, that old serpent, which is the Devil, and Satan, and bound him a thousand years*" (*The New Testament for English Readers,* 1087), emphasizing their negative connotations and changing their image forever. It has become a malevolent force, which "*deceiveth the whole world*" (*Apocalypse*, 119) and must be cast out in order to restore goodness to mankind.

In his *Apocalypse*, D. H. Lawrence deplores these "*horrible Salvationists*" (*Apocalypse*, 122) efforts to degrade the two symbols. He writes in chapter XVI: "*The Dragon is one of the oldest symbols of the human consciousness*" (*Apocalypse*, 123) and celebrates it as "*a wonder*" to be revered and upheld as a symbol of life. He, too, associates it with the serpent and uses his chapter not only to restore the symbol to its former glory, but also to repudiate his "*accursed human education".* In the second paragraph of the chapter, he writes:

> *"First and foremost, the dragon is the symbol of the fluid, rapid, startling movement of life within us. That startled life which runs through us like a serpent, this is the dragon"* (*Apocalypse*, 123).

By starting with the time sequence *"first and foremost"*, he successfully obliterates all false interpretations of the symbol. He reverses two thousand years of religious dominance by shocking his readers with the truth: John of Patmos and the multitude of scribes before him have denied their followers of life. Their message has always been that, if man dares to listen to his inner being, to follow his instinct, in other words, to live, then, he will be denied his ultimate reward: an afterlife in heaven.

To dispel this culture of anti-life and to illustrate his holistic vision, Lawrence takes us on a mystical journey back to primitive man. "*Primitive man*", he says in *Apocalypse*, "*was in a certain sense afraid of his own nature*" (*Apocalypse*, 123). He had the capacity to understand that a positive emotion or a feeling could unexpectedly become destructive. Taking his cue from Chinese mythology, D. H. Lawrence uses his fictional works to illustrate how the green dragon of our inner being – described by him as the *"life-bringer, life-giver, life-maker, vivifier"* (*Apocalypse*, 124) – can become the red dragon of destruction but ultimately rebirth.

There are no physical dragons in the works of D. H. Lawrence but this mystical creature is nonetheless very present. In the beginning of chapter XVI of *Apocalypse*, he points us in the direction of his thought and shows us how to understand his literary vision. The dragon is a figurative image for the power and potency within us. It is the element that makes us individual, "*which can lie quite dormant, sleeping"*, but has the ability "*to leap out unexpectedly*". He describes it as *"the sudden accesses of violent*

desire (…) *or violent hunger, or a great desire of any sort, even for sleep"* (*Apocalypse*, 123). It is an element over which man has no control, and which can ultimately destroy him: "*The hunger which made Esau sell his birthright would have been called his dragon.* Later, *the Greeks would even have called it a* ***god*** *in him".* The word "*god*" is significant here: it is a high authority to which he must obey, "*it is something beyond him, yet within him*". This returns us once more to the idea of predestination already discussed in the first section of this chapter. Although it sometimes seems that fate "*has the better of him",* the destruction reaped by the red dragon, is most often constructive; it is the catalyst necessary to thrust man into a new cycle of being and to revitalize his life.

In *The Rainbow*, Tom's attraction to Lydia's foreignness and his thirst to break with convention by marrying her, can be seen as his green dragon—a way to fulfill his inner being and remain true to himself. As the relationship develops, Lawrence shows how this same attraction can transform itself into an inimical obsession, which threatens to undermine their relationship. Indeed, in *Apocalypse*, he states:

> *"The green dragon becomes with time the red dragon. What was our joy and our salvation becomes with time, at the end of the time-era, our bane and our damnation"* (*Apocalypse*, 125).

Through a series of short, sharp sentences and rhetorical questions, he shows how Tom's uncertainty develops into jealousy of Lydia's past, leading to the need to possess her and restrict her freedom. These negative emotions result in rupture which is, in itself, a catalyst to a creative union. Indeed, in *Psychoanalysis and the Unconscious*, Lawrence states categorically: *"Life cannot progress without these*

ruptures, severance, cataclysms" (Psychoanalysis and the Unconscious, 11). We deduce from this that the red dragon of the inner being is as important as the green dragon.

Society can learn an important lesson from D. H. Lawrence's vision. Change, although frightening, is necessary if society is to remain creative and alive. In *Apocalypse*, he sets out "*a piece of very old wisdom*" which "*will always be true*" (*Apocalypse*, 125). In the beginning, an idea is synonymous with the green dragon and revitalizes society. Through the passage of time, however, it inevitably becomes a convention and by so doing, deteriorates into potent sterility. It transforms into the red dragon, destructive and deadly. He writes *"The god of the beginning of an era is the evil principal at the end of that era. For time still moves in cycles. What was the green dragon, the good potency, at the beginning of the cycle has by the end gradually changed into the red dragon, the evil potency"* (*Apocalypse*, 125). The Christian era has reached its end, according to Lawrence, who advances that:

> "*The good potency of the beginning of the Christian era is now the evil potency of the end*" (*Apocalypse*, 125), and must be overthrown and replaced by the dawn of a new day*: "Now we have to* ***conquer*** *the Logos, that the new dragon gleaming green may lean down from among the stars and vivify us and make us great"* (*Apocalypse*, 126).

The word "*conquer"* written in italics in the text, underlines Lawrence's belief that man should take control, once more, of his life, defeat the dictates of sterile convention and revitalize himself through his union with the cosmos.

Woman

Another important symbol in the *Book of Revelation* is the woman. In fact, there are two women in this Biblical text: one representing the Virgin Mary in chapter twelve and the Whore of Babylon in chapter seventeen. They have been subject to many interpretations but Orthodox Christian mythology equates the woman *"clothed with the sun, with the moon under her feet, and on her head a garland of twelve stars"* with the true church (Mounce, *The Book of Revelation, 232*) (Chapter 12: verse 1). This interpretation can be seen as the most appropriate since, throughout the Bible, the church is described as a woman and her followers as virgins. By contrast, the woman *"arrayed in purple and scarlet colour, and decked with gold and precious stones and pearls*" (The New *Testament for English Reader, 1086*) (Chapter 17: verse 3) represents the false church whose role is to deceive the followers and deter them from their path of righteousness. John of Patmos probably intended it to represent the Catholic Church in Rome, which had exiled him for his nonconformist beliefs.

Recognizing that the two women were taken from pagan scripts and inserted into the biblical text, D. H. Lawrence understood that they had apocalyptic potential. He opens chapter XVI of his *Apocalypse* with the words: "*The woman is one of the wonders*" (*Apocalypse*, 123). Tracing her history from the leaders in a matriarchal society to the *"strange **spiritual** creature"* of women today, he uses the biblical text to show that the woman has not really changed her status in society. Despite all her efforts to attain fulfillment, she has been thwarted both by the chauvinistic attitude of her male counterparts and by her own inner nature. She is chained, says Lawrence, to the dragon of convention and *"has no power of escape till man frees her"*

(*Apocalypse*, 125). This quote is significant on two levels. The man will only free her if he casts off his chauvinistic attitude and recognizes her as his equal, but he will only do this, according to Lawrence, if she, paradoxically, reveals her true nature. For centuries, women were chained to convention making them subservient to man but, with budding emancipation, she became imprisoned by the need to be "*significant*" and **"***make something worthwhile"* of her life. This is only an illusion of being free. In fact, she has merely exchanged one false identity for another. She has been too preoccupied in being something to the extent that she has forgotten to simply BE.

Through his criticism of the modern woman, Lawrence shows how she has lost her vitality; how the green dragon of inspiration has become the red dragon of *"a fixed and evil form"* (*Apocalypse*, 126). By using the myth of Andromeda as illustration, he urges women to cast off their false identity and become "*woman*" once more, worthy of a union of equality with man. In Lawrence's vision, a creative union is the fruit of equally matched opposites, the union of masculinity with femininity, of strong men and strong women. Both men and women are responsible for *"the horrid grip of the evil-smelling old Logos*!" (*Apocalypse*, 127) and, according to Lawrence, it is time for change:

> *"Oh lovely green dragons of the new day, the undawned day, come, come in touch, and release us from the horrid grip of the evil-smelling old Logos! Come in silence, and say nothing. Come in touch, in soft new touch like a spring-time breeze, and shed these horrible police-woman sheaths from off our women, let the buds of life come nakedly!"* (*Apocalypse*, 127).

The word "*nakedly*", is pertinent here. In its figurative sense, Lawrence meant that both men and women should free themselves from the grip of convention and strip away the layers of false identity to find the kernel of truth. Both Tom and Lydia, in *The Rainbow*, were able to put aside their differences and recognize that the details of nationality and class were insignificant and unable to detract from the potency of their union. Likewise, in *The Virgin and the Gypsy*, the physical nakedness in the union between Yvette and the gypsy has a similar symbolic meaning. By stripping away their clothes, the two young people are able to consummate their union on an equal footing. The ravaging waters of the flood have symbolically washed barriers of class and status away and the physical union between the rector's daughter and the wayward gypsy paves the way for a new era where such considerations will no longer have their place.

Through the ideas expressed about women in his *Apocalypse*, it is not surprising that D. H. Lawrence is thought to be a sexist. Opinion about Lawrence's male-chauvinistic views on women is so divided that it prompted the critic Ursula LeGuin to remark that "*He was a sexist and a racist, is there any argument?*" (*Life of D. H. Lawrence,* 410), illustrating, in true Lawrentian style, both certainty and uncertainty on this point. Kate Millett, who wrote her book Sexual Politics in the 1970's, leads the criticism against Lawrence, denouncing him as the "*evangelist*" of "*phallic consciousness*" (*Sexual politics*, 238-239). In a discussion of his works in chapter five of her book, she portrays him as a man who hates and deplores the newly found autonomy and independence of women. While negating Lawrence's self-declared aim for writing his books, in other words, "*the noble and necessary task of freeing sexual behaviour of perverse inhibition*" (*Sexual politics*, 242), she makes it a matter of "*the*

transformation of masculine ascendancy into a mystical religion". Interpreting his works from a feminist viewpoint, she criticizes Lawrence, for, in her opinion, his chauvinistic attitudes; that is to say, "*a reversion to older sexual roles*" (*Sexual politics*, 242), where man is seen as superior and dominant to woman. Lawrence, she states sees that:

> "*Modern man is ineffectual, modern woman a lost creature (cause and effect are interchangeable in these two tragedies), and the world will only be put right when the male reassumes his mastery over the female in that total psychological and sensual domination which alone can offer her the* ***fulfilment*** *of her nature*" (*Sexual politics*, 242).

For Millett, then, the interpretation of relationships in Lawrence's fictional work is one of dominance in favour of the male counterpart, reducing the female to a subservient role as she passively worships her man.

To counteract this opinion, Norman Kingsley Mailer responded to Millett's criticism of Lawrence in his book *The Prisoner of Sex*. He insists that, for Lawrence, the man-woman relationship is one of equality. He writes:

> "*He (Lawrence) is saying again and again, people can win at love only when they are ready to lose everything they bring to it of ego position, or identity – love is more stern than war – and men and women can survive only if they reach the depth of their own sex down within themselves.*" (*The prisoner of sex*, 147-148).

The phrase "*love is more stern than war*", encompassed by hyphens, sends out a clear and strong message. Mailer uses it to advocate that Lawrence preached a

relationship based on love as the only way to fulfill a creative union. Indeed, Harold Bloom, in his introduction to *The Prisoner of Sex,* points out the importance that love holds for both writers:

> "*Ultimately Lawrence and Mailer disapprove of such sex (sex without love) not for puritanical reasons but because it fails to* ***transcend****; it fails to reach* ***over the unknown*** *and thus it holds one or both of the lovers in an ego-enclosed competition for power*" (Norman Mailer, 144).

The above phrase contrasting love and war is pertinent to this idea. The barriers of "ego position, or identity" foster war, but love transcends them all.

To answer Ursula LeGuin's question, there is easily an argument against the criticism of Lawrence as a sexist. There is no doubt in *Apocalypse,* that Lawrence is expressing anger towards the modern women and condemns the path she has agreed to take. By forsaking the nakedness of Andromeda for the "*police-woman's uniform*" *(Apocalypse*, 127), he feels she has renounced her true identity for a false one of dominance and power. He feels that women, in search of emancipation, have betrayed their true nature, pushing aside their femininity in favour of the garbs of masculine control. In his work *D. H. Lawrence's Women in Love: a Critical Study*, Ramji Lall comments that:

> "*In Lawrence's view the conflict between man and woman arises from the civilized woman's having become desperate antagonist of man, drawing from him his greatest possession-his manhood,*

> *his masculinity- and feminizing him and bringing him under the control of her will"(Lall,* 14*).*

Similarly, Kamel Hezam Ali Moqbel, a Ph. D Researcher at S.R.T.M. University in Nanded, Maharashtra, underlines this point in his thesis entitled *Feminine Domination in D. H. Lawrence's Sons and Lovers*. He clearly states*:*

> *"Lawrence is an attacker against the female domination in this dual relationship. He calls for an equilibrium in this relation between man and woman. The man has to respect the womanhood in the woman, and the woman has to respect the manhood in the man"* (*Feminine Domination in D. H. Lawrence's Sons and Lovers*, 2).

As Moqbel points out, Lawrence, himself, highlighted that it was only through the difference between the sexes that they could find a creative strength:

> *"Men and women will be forever subtly and changingly related to one another; no need to yoke them with any* ***bond*** *at all. The only morality is to have man true to his manhood, woman to her womanhood, and let the relationship form itself in all honour. For it is, to each, life itself" (Feminine Domination in D. H. Lawrence's Sons and Lovers*, 2).

Creation is borne out of the matching of opposites; the polarising of differences and the balancing of contrasting qualities. This is the kernel of truth on which D. H. Lawrence based his philosophy of life as he tried in his works to teach society that diversity is strength.

The twins

Another important apocalyptic symbol is that of the twins. Throughout most civilisations, their mythology and folklore, twinship is a recurrent theme. Associated with both gods and goddess, these mysterious beings were subject to many interpretations, incorporating the opposing forces of good and evil or, in some cultures fortune and misfortune. In the same culture, they can sometimes represent two different things, contrasting moral forces in a polaristic cosmos, on the one hand, or opposing moral forces in a dualistic universe, on the other. One version of the Egyptian creation myth, for example, portrays the earth god, Geb, and the sky goddess Nut, as lovers, locked in a tight embrace. When separated with air by the great god Ra, Nut was left to arch across the heavens above Geb. In this legend Nut and Geb complement each other and form a whole. In a second Egyptian myth, the twin gods, Osiris and Set, sons of Nut and Geb, are seen to be rivals. Determined to be born first, Set tore his way out of his mother's womb before being fully formed. His subsequent jealousy and envy of his brother, forced him to eventually kill him.

In the *Book of Revelation*, the mysterious twins of old mythology have been replaced by the two witnesses, identified by orthodox commentators as Moses and Elija who accompanied Jesus in the transfiguration on the Mount. D. H. Lawrence in *Apocalypse*, berates both the Jewish and Christians scribes who have, according, to him "*balked this bit of Revelation*" (*Apocalypse*, 115). He goes on to unravel the muddle they have created and restore *"**the little ones**, who had such power over the nature of man"* (*Apocalypse*, 115) to their rightful place at the centre of the pagan text.

When the text is stripped "*down pretty well to a pagan bed-rock*" (*Apocalypse*, 119), it is clear, for Lawrence, that they bear witness to:

> *"the two alternate form of elemental consciousness, our day-consciousness and our night-consciousness, that which we are in the depths of night, and that other, very different being which we are in bright day"* (*Apocalypse*, 117). In chapter XIV, he declares them as rivals *"who hold things asunder"…"dividers, separators, for good as well as for ill: balancers*" (*Apocalypse*, 116).

In Freudian terms, they can be seen to fulfill the role of the superego, controlling the ego and repressing the id. He states:

> *"And all the time, they put a limit on man. They say to him, in every earthly or physical activity: Thus far and further, They limit every action, every* ***earth*** *action, to its own scope, and counterbalance it with an opposite action" … "They make life possible; but they make life limited"* (*Apocalypse*, 117).

"*The beast from the abyss*" represents the suppressed id, which surges up in a wave of destruction to kill *"these two* ***guardians****", regarded as a sort of policemen in "Sodom" and "Egypt"* (*Apocalypse*, 117). There ensues a period of nihilism until man is able to re-assert his individuality and embrace his true identity.

In the fictional works of D. H. Lawrence, there are no real twins in the physical sense of the term but the author uses the dual symbolism inherent in Egyptian mythology to illustrate his concept of polarity. As we have already discussed in this section, for the Egyptians, the twins represented opposing forces, incorporating both

principles of duality and polarity. The twins, as rivals, illustrate the principle of duality where the positive and negative elements conflict with each other and cause division. The twins, as lovers, portrayed in the first creation myth, convey the principle of polarity where the opposite forces attract and complement each other. Polarity creates balance, while duality creates chaos. Throughout his *Apocalypse*, Lawrence makes it clear that the twins, as rivals are destructive to mankind. Duality is the product of human judgment and it is responsible for so much suffering in the world. The twins, the rivals, the instigators of judgment must die to allow human nature to move onto a new and creative plane. In *Apocalypse* he states*, "Thus the earth, and the body, cannot die its death till these two sacred twins, the rivals, have been killed*" (*Apocalypse*, 118). For Lawrence, duality must turn into polarity if human nature has any chance of survival.

Throughout his works, this controversial writer aimed to create Life. In his holistic approach, he was aware that human nature was composed of contrasting elements (positive and negative emotions, masculine and feminine instincts, rational and irrational tendencies), which should not be separated. In an article entitled *The Reality of Peace*, he writes, "*We are tigers, we are lambs*". The decisiveness of these two short sharp sentences is contradicted by the subsequent phrase: *"Yet are we also neither tigers nor lambs, nor immune sluggish sheep".* Lawrence successfully manages to convey the indefinable nature of life. He goes on to assert that if man is to live, he must recognize all opposing forces within him and try to reach a creative balance:

> "*Yes, we are tigers; we are lambs, both in our various hour. We are both these and more. Because we are both these, because we are lambs, frail and exposed, because we are lions, furious and devouring, because we are both, and have the courage to be both, in our separate hour, therefore we transcend both, we pass into a beyond, we are roses of perfect consummation. The Reality of Peace*" (Phoenix: The Posthumous Papers of D. H. Lawrence, 69).

Only when man accepts the twin forces of his own nature, will he be ready to embrace the polarities of a full relationship within a new society.

Conclusion

In this chapter, we have shown how D. H. Lawrence criticized the analytical tyranny of the twentieth century, in particular, the fixed interpretation of much of the literature that stifled the creative mind. He believed that artists of all kinds (writers, artists, sculptures) could use their works as tools for social change. He aimed at being a pioneer and, at the expense of his literary reputation, he tried to lead man away from the suffocating dogma of convention and persuade him to embrace life through innovation and creativity. To do this, he hit hard at the core of the Establishment criticizing the orthodox interpretation of biblical texts, thus, undermining conventional authority which, for him, only served to control and restrict the liberty of man. In *Apocalypse,* he re-interprets one of the most important texts of the New Testament, *The Book of Revelation*, showing how Jewish and Christian scribes mutilated and destroyed the original pagan document to fit their conventional religious doctrine.

"*What we care about is the release of the imagination*," he says in (*Apocalypse*, 47). To do this, he tries to illustrate the importance of fluidity of meaning and criticises the modern mind for thinking that "every book is the same". To him, it is a question of interpretation, and this opinion enabled him to create a totally new and dynamic form of expression in keeping with his apocalyptic philosophy. He explored language in a new way, took well-known symbols and transformed them into vectors of his own individual and unique thought. In this chapter, we have isolated specific apocalyptic symbols to show not only their importance but also how they are intrinsic parts (functional elements) of his moral philosophy. To this extent, his work *Apocalypse* can be viewed as both a point of departure and a culmination of Lawrence's creative endeavour.

Lawrence believed that philosophy and religion exacerbated the sterility of modern life and he set out to create a philosophy that would strip away the layers of false beliefs and restore man to his primal state. Our research has shown that Lawrence shared many of the beliefs of Zeno of Citium, the founder of the philosophy of Stoicism and principally, that every man's happiness depends upon a healthy relationship with the cosmos. This basic kernel of truth was buried under layers of doctrine and dogma, which, in their very essence, negated it. It is credit to his literary genius that Lawrence managed to create his own philosophy by stripping away the layers of an old established one and adapting it to modern life and the concepts of Freud.

In its maturity, it became an answer to the dualistic sterility of modern life. Lawrence aimed to break down barriers by minimising the categories of gender, race

and creed to offer a vision of a unified society, recognizing not only the importance of the individual but also his relationship with a diverse and dynamic world. In fact, through his holistic vision, Lawrence aimed at a state of universality where individuality is paramount and diversity is strength.

Chapter III

THE UNCONSCIOUS & ITS FANTASIA

"If you want the present to be different
from the past, study the past."

Baruch Spinoza.

Creation and the philosophy of Time

Throughout the ages, the notion of time has always been a preoccupation for man, and despite much research, it still remains an enigma. It is true that man has been able to measure time in several ways, but it is still difficult to define or identify it. For pagan man, the concept of time was more a question of intuition rather than a process of measurement. The motion of time was equated with the changes he saw around him, in both nature and the universe. The cycle of sunset and sunrise, day and night, winter and summer were modest ways of understanding the passage of time, but nevertheless formed the basis of early philosophical thought concerning the subject.

There were two opposing approaches to the notion of time in early Greek philosophy and both of these have never ceased to preoccupy scientists and artists in the western tradition. D. H. Lawrence was especially fascinated by its essence and, therefore, it is important to show how these philosophies affected his creative universe.

In approximately 485 BC, the philosopher, Parmenides taught a strict Monistic view of reality, believing that the world consisted of one basic substance and being, un-created and indestructible. He believed that time was infinite and that change was merely an illusion. Known as the philosopher of changeless being, he illustrated his personal view of the universe in statement such as:

> *"There is not, nor will there be, anything other than what is since indeed Destiny has fettered it to remain whole and immovable. Therefore those things which mortals have established, believing them to be true, will be mere names:*

> ***coming into being and passing away***, ***being and not being***, ***change of place****" (Philosophical Questions: East and West,* 15)

He preached that an understanding of life should be based on rational thinking and that human sense perception could not be relied upon for an apprehension of Truth.

Parmenides was a younger contemporary of Heraclitus who put forward the opposite claim that all things were in constant change and motion. Making every effort to break away from conventional thinking, he formulated the flux doctrine and viewed time as a continuous flow from the past to the present and into the future. For him, "everything flows" and is forever changing. His views have been the subject of much controversy throughout the centuries and his philosophy has been dismissed as confusing and contradictory. Plato, for instance, in his work *Cratylus*, wrote of him:

> *"Heraclitus, I believe, says that all things pass and nothing stays, and comparing existing things to the flow of a river, he says you could not step twice into the same river"* (*Plato in Twelve Volumes*, 402).

However another statement, reported by Cratylus to be Heraclitus exact words *"potamoisi toisin autoisin embainousin hetera kai hetera hudata epirrei"* (*Plato in Twelve Volumes*, 402) *(On those stepping into rivers staying the same other and other waters flow. (Cleanthes from Arius Didymus from Eusebius)* seems to contradict the previous one. This statement appears, on the surface, paradoxical; how can rivers stay *"the same"* and *"other waters flow?"* It makes perfectly good sense however: a river is always called a river because it consists of changing waters; if its waters ceased to flow it would not be called a river but a lake or a dry streambed. In this way, then, Heraclitus upholds his Monistic beliefs by promulgating that constancy comes as the

result of change. Change is the very essence of time and without it, it would cease to exist.

As the result of the advances made in the sciences, the approach to the conception of time shifted from the philosophical to the scientific. The discoveries of Galileo, and later, Isaac Newton, formed the basis of modern physical theory until the early years of the twentieth century. Indeed, Newton's ideas on motion and force established a conception of time, which still has great value today. He saw time as a fixed entity, being the same for any observer in any reference frame. .

In 1905, the theories of Albert Einstein further revolutionized the perception of time throughout the world. His theory of relativity undermined the ideas of classical physics in two important respects: first, it redefined concepts of time and space by claiming that they were no longer universal; secondly, it showed that time and space were completely related. In fact, his insight into time dilation profoundly shocked the world. It degraded the constancy of time, making it dependant on both speed and gravity. In colloquial terms, his ideas mean that time slows down at high speed and stops completely at the speed of light. Einstein set down his famous story of the Twin Paradox to illustrate his hypothesis. He describes how an astronaut travelling to a distant star would return to earth younger than the twin brother he had left behind. According to Einstein's theory, both the time recorded by the astronaut and the time measured by his brother is equal. The question of time had become both relative and subjective.

Einstein's theory of relativity transformed the perception of time not only in science but also in literature. For D. H. Lawrence, it liberated the imagination and

encouraged him to be innovative in the treatment of his material. In fact, he was not the only writer to see in this new approach to the concept of time and cosmology, a powerful act of imagination. It was very pertinent at the time and has been the subject of many studies. In his article, *The Joyce of Science: New Physics in Finnegan's Wake*, for example, Duszenko analyses Einstein's influence on James Joyce, one of the most controversial writers of the twentieth century. He writes, *"Perhaps Joyce could not have appreciated the beauty of Einstein's creation in the way contemporary scientists did, but he must have admired the creative power of Einstein's mind" (The Joyce of Science: Quantum Physics in* ***Finnegans Wake***, 274). According to him, Joyce's admiration for this German scientist was based on the fact that he used his imagination to formulate his scientific theories

> *"These were mental exercises in which the physicist imagined a situation that was impossible to arrange in practice, though believable in theory (such as, for example, an elevator moving close to the speed of light). The physicist then tried to speculate on the possible outcome of experiments conducted by an imaginary scientist in those conditions." (The Joyce of Science: Quantum Physics in* ***Finnegans Wake****,* 275)

Like no other scientist before him, Einstein:

> "*was not afraid to postulate conditions which contradicted everyday experience and common sense, such as when he assumed that the velocity of light, unlike any other form of motion, is not subject to classical transformation laws and always remains constant*" *(The Joyce of Science: Quantum Physics in* ***Finnegans Wake****,* 278)

Such an original approach in science paved the way for a revolutionary treatment of time in literature, influencing not only the treatment of plot but also stylistic techniques and language. This study will show how Lawrence took full advantage of these innovations to express his own philosophical outlook.

Before the advent of Einstein's theory of relativity in the early twentieth century, time, in almost all classical literature, was treated not only objectively but chronologically, according to the rules set down by Isaac Newton in the sixteenth century. Writers treated the temporal passage as a framework around which to organize the events of their fictional reality. Through an analysis of Lawrence's fictional works, we will see how Einstein's relativistic concept of temporal dilatation made the treatment of time more subjective, relating it to individual human experience rather than measurable quantities and standard units. This idea is emphasised in Duszenko's article through the words "It" (time):

> *"is always a unique experience in which the sense of duration is dependent on the circumstances surrounding the subject and on the state of the subject's mind" (The Joyce of Science: Quantum Physics in* ***Finnegans Wake****,* 280).

Einstein's assertion that time can dilate, fuelled the imagination of many modern writers:

> "*who tried to render the act of human temporal experience by presenting it through the prism of the character's mind rather than by employing the spatial view of traditional mind*." *(The Joyce of Science: Quantum Physics in* ***Finnegans Wake****,* 280)

In addition, Einstein's theory of relativity led to time being treated differently in the literary domain with artists removing the boundaries between past, present and

future. Novelists experimented with the time scheme, stripping away boundaries allowing the past to encroach on the present, the present to anticipate the future. Most "*time School*" novelists rejected the formal use of time sequences creating a feeling of timeless permanency and eternal interaction. In D. H. Lawrence's fictional works, for example, there are almost no references to time, giving the everyday events he describes a universal perpetuity. Similarly, Joseph Conrad, in his novel *The Secret Agent*, introduced the method of flashbacks to show how the past echoes and influences the present.

Furthermore, in this period of innovation, writing styles were revolutionized giving birth to the stream of consciousness technique, a narrative method used extensively by modern writers to characterize the unbroken flow of thought and awareness in the waking mind. The essence of this technique was, to quote the words of Duszenko in his article: The Joyce of Science: New Physics in *Finnegans Wake*:

> *"the assumption that the significance of man's existence can be found in the mental processes rather than in the external world. Consequently, the writer's goal was to represent the endless flow of consciousness rather than describe the objective reality" (The Joyce of Science: Quantum Physics in Finnegans Wake*, 281).

In his article, he shows how Joyce, a contemporary of Lawrence, skilfully employs this technique, in his work *Ulysses*, to enter into the minds of his characters rendering their mental processes: *"with such verisimilitude that many readers have commented on the novel seeming at times more real than reality".* The action of this novel centres on the course of a single day, but, by using the stream of consciousness technique, the author succeeds in portraying his characters in the context of the

formative events of their lives as the past, present and future intermingle and coexist in their minds.

By contrast, the novels of Lawrence show a more formal chronology. Although he was interested in the workings of the human consciousness, he does not use interior monologues to the same extent as Joyce. David Daiches observes:

> "*In his mature novels Lawrence was at least as revolutionary as Joyce in the conception of prose fiction which he was acting out, but he was not involved in those problems of time and consciousness which Joyce and Virginia Woolf saw as paramount and which had such an immediately visible effect on those writers' technique" (Modernist fiction: An introduction,* 30).

His stream of consciousness technique translates itself into an indirect style as he reports the events his characters experience through their emotions and feelings. There is, noticeably, very little direct dialogue in his mature novels and, as we have already discussed in chapter one, when it does occur, it makes a significant point pertinent to Lawrence's message.

In his article, Duszenko states unequivocally that Einstein not only revolutionized the perception of time in science but was also the impetus behind the innovation in narrative language and technique. He states:

> "*Beside a new thought approach, Einstein also had to develop an entirely new vocabulary to communicate his mathematical findings.*" *(The Joyce of Science: Quantum Physics in* ***Finnegans Wake***, 281)

In this way, he gave modern writers the license they needed to fuel their imagination to create new worlds, to coin new words and to formulate their own singular vision in keeping with their own worldview.

The controversies surrounding Einstein's conception reignited the philosophical debate. In this chapter, we are going to show to what extent Lawrence was influenced by his theory of relativity, enabling him to create his narrative technique and express his own personal holistic vision. Like most of his literary contemporaries, he rejected the old linear concept of time in favour of a continuous ever-flowing cycle of time, or timelessness instinctively felt by primitive man.

Bergson and his conception of Time

At the beginning of the twentieth century, Einstein's theory of relativity was cataclysmic in fuelling the eternal debate between reason and imagination. The science historian, Jimena Canales in her work: *The Physicist and the Philosopher: Einstein, Bergson, and the Debate That Changed Our Understanding of Time* writes :

> *"This period consolidated a world largely split into science and the rest. What is unique about the appearance of these divisions and subsequent incarnations is that after the Einstein and Bergson encounter, science frequently appeared firmly on one side of the dichotomy. Other areas of culture appeared on the other side — including philosophy, politics, and art" (The Physicist and the Philosopher: Einstein, Bergson, and the debate that changed our understanding of time,* 7).

Up until this point in modern history, the gap between "*science and the rest*" was irrefutable but, as this quotation illustrates, the theories of Einstein bridged the gap transforming conventional opposites into controversial polarities. Promulgated as a scientific theory, Einstein's relativity was responsible for stimulating imaginative thought and thrusting the ideas surrounding the concept of time back into the philosophical domain. In 1922, Henry Bergson, the celebrated French philosopher, publically challenged Einstein's theory and succeeded in undermining his theoretical precepts, showing that relativity *"pertains to epistemology*" rather than to physics. Although it was generally perceived that Einstein won the debate, the comments made by Bergson were largely responsible for the Noble Prize Committee for physics discrediting his research on this subject. Nevertheless, discredited or not, the theories of relativity and simultaneity have remained central to any discussion of time in the twentieth century. Moreover, this controversial debate between Einstein and Bergson delineated clearly the divisions between physical time, psychological time and philosophical time.

As one of the most influential philosophers of the twentieth century, Henri Bergson, in the debate, concentrated on his philosophical view of time. He dismissed physical time, as measured on the face of a clock, as merely an invention born out of the necessity to translate what he called intuition into concrete terms. For him, the concept of time was subjective and could speed up or slow down according to the psychological state of the individual. By contrast scientific time remains always constant.

Perceiving time as mobile, fluid and forever changing, Bergson understood the limitations of science and mathematics in measuring time. He became aware that whenever one attempted to measure a moment, that moment would be gone. Instead, he saw it as a question of intuition and turned to man's inner consciousness in order to understand it. In his philosophical interpretation of time, he correlated the change in man's state of mind to the passage of time. Moments are stored in the mind as memories, taking the form of feelings or states of mind and it is the passage from one state to another that can be viewed as a proof of the passage of time. Bergson called this duration. He understood that *"there is no state of mind, however simple, which does not change every moment" (An Introduction to Metaphysics, 12)* and even when the state of mind "*remains the same",* it is really in a state of change. By using the image of a spectrum, he tried to illustrate that each feeling has different nuances, and even when the state of mind does not change, it can shift in degree or intensity from one moment to the next. This shift is pertinent to our study and can be exemplified in the title of D. H. Lawrence's novel, *The Rainbow,* where the spectrum of light and colour is a metaphor of this very theory.

At the same time, Einstein's outburst: *"Il n'y a donc pas un temps des philosophes" (Le temps selon NEWTON et EINSTEIN*, 273) ignited the controversy. He refuted Bergson's philosophical conception of time but conceded that psychological time did indeed exist. As a scientist, he upheld that the only real, viable conception of time was physical. He argued that intuition, as promulgated by Bergson to indicate the passage of time, was too generalised to be applied to the universe as a whole. He stated that: *"These are nothing more than mental constructs, logical*

entities" (Le temps selon NEWTON et EINSTEIN, 273) which bore little relation to scientific reality. His theory of relativity suggests that time slows down at greater velocity and at the speed of light it stops automatically. For Einstein, the scientist, the passage of time was in fact – translated into layman's terms –, just an illusion.

Incensed that his whole life work could be dismissed with a few derogative phrases, Bergson took the counter-attack. In a book dedicated to opposing Einstein's ideas, he declared that the scientist's theory is *"a metaphysics grafted upon science, it is not science" (The Physicist and the Philosopher: Einstein, Bergson, and the debate that changed our understanding of time,* 6). He accused him of putting forward a theory that could, in practice, never be proved. He vociferously condemned him for taking life out of the equation as no man could travel at the speed of light to observe his findings, verify them, and come back alive. For the philosopher, then, Einstein's conception of time was on a par with his own idea of intuition, both concerning epistemology rather than science, and metaphysics rather than physics. Moreover, Bergson's overrode Einstein's negation of intuition as "a sign" that in reality such a concept really does exist. This research has shown that Lawrence was well aware of the debate between Bergson and Einstein and that he took part in the actual polemics of his time. Like Bergson, he too believed that time was intuitive and many aspects of his mature philosophy owe their conception to Bergson's ideas.

In addition, Einstein's concept of simultaneity furthered the contention between the two men. The Big Bang theory and the consequent perception of all events happening simultaneously destroyed forever the conventional division of time into past, present and future. Such an idea was aberrant to Bergson who upheld the

importance of memory as a concrete indication that the past really exists. In his work, *An Introduction to Metaphysics*, the philosopher sates that:

> "*Inner duration*" (that it is to say, the intuitive perception of the passage of time)*"is the continuous life of a memory which prolongs the past into the present, the present either containing within it in a distinct form the ceaselessly growing image of the past, or, more profoundly, showing by its continual change of quality the heavier and still heavier load we drag behind us as we grow older. Without this survival of the past into the present there would be no duration, but only instantaneity"* (*An Introduction to Metaphysics*, 210).

His comments clearly contradict Einstein's theory of simultaneity. If, according to Einstein, a person lived all the events of his life at the same time, then, he would have no recollection of precedent events with their associated feelings and emotions. For the philosopher then, memory and the fact that it exists was the deciding factor in the debate.

Bergson's theory of duration reaffirmed the existence of the past, the present and the future. He argued that if memory, recalled in the present state, is proof of the past then, by inference, the future must exist. Einstein's theory of time, he argued, prevented us from realizing that "*the future is in reality open, unpredictable, and indeterminate*" (*An Introduction to Metaphysics*, 211). These three words used to describe the future were chosen by Bergson to underline his philosophical vision. He preached optimism and a future *"pregnant with an infinity of possibilities*" (*An Introduction to Metaphysics*, 211), not the sterile determinism of Einstein's simultaneity. The word "*pregnant*" is apposite in its imagery, offering a picture of

hope and creativity and re-affirming the future, or, more precisely, anticipation of the future, as a vital force in the life of man. "*The idea of the future*", he writes in his thesis *Time and Free Will, "is more fruitful than the future itself, and this is why we find more charm in hope than in possession, in dreams than in reality"* (*Time and Free Will*, 15). For him, it is the excitement of the blank space in front of him, which gives man the purpose to live. These words are central to his philosophy of free will as he encourages man to embrace his freedom and define his own future.

For Bergson, then, the future is not a fixed entity, and he believed that the events, which would ultimately define it, could only be subject to free will. In his doctoral thesis *Time and Free Will*, he writes:

> *"Men do not sufficiently realize that their future is in their own hands. Theirs is the task of determining first of all whether they want to go on living or not. Theirs is the responsibility, then, for deciding if they want merely to live, or intend to make just the extra effort required for fulfilling, even on this refractory planet, the essential function of the universe, which is a machine for the making of gods"* (*Time and Free Will*, 25).

In these lines, the philosopher makes it clear that the future is determined only by man himself and not by any outside force. In fact, in this thesis, he avoids defining free will in any concrete terms on the precept that a definition would restrict the true value of the concept and place it on a par with determinism. In the above quote, although he uses a variety of correlative conjunctions such as: "if", or, "whether" to illustrate that man is free to choose, his message is undoubtedly clear, he wants man to fulfil himself against all the odds. The words "*this refractory planet*" underline his view that modern

society, with its emphasis on conventional behaviour, is resistant to change, and could prove to be a powerful force stopping man from fulfilling his being. However, his general philosophy, as he formulates it, is an optimistic one:

> "*Fortunately, some are born with spiritual immune systems that sooner or later give rejection to the illusory worldview grafted upon them from birth through social conditioning."* (*Time and Free Will*, 30).

In any society, these are the men who find the courage to embrace change "*by following the heart instead of following the crowd and by choosing knowledge over the veils of ignorance".* For Bergson, time, or what he called duration, is a question of quality not quantity: it is not a question of how long man lives his life but how well he lives it. Again, we can see to what extent it is pertinent to Lawrence's philosophy.

Jimena Canales in her article: *This Philosopher Helped Ensure There Was No Nobel for Relativity* shows not only how Bergson's comments, in the debate of 1922, notoriously swayed public opinion but renewed interest in his own philosophy of time. "*Bergson was supposed by all of us to be dead,"* explained the writer and artist Wyndham Lewis, *"but Relativity, oddly enough at first sight, has resuscitated him." (Time and Western man, 53).*

D. H. Lawrence, himself, must not only have been aware of the debate but must have followed it closely. In the section that follows, we are going to show how far his affinities lay with Bergson and how the philosopher's concept of time reverberates throughout his fictional and non-fictional works. In addition, we are going to show

how the philosopher's thought fuelled Lawrence's creative mind, allowing him to develop his own ideas, transforming them into a mature and personal philosophy.

Lawrence and his conception of time

Lawrence, like many of his contemporaries, was fascinated by the concept of time and the new cosmologic vision of the universe at the turn of the century. He welcomed Einstein's theory of Relativity as a catalyst promising change in conventional thinking, not only in the sciences but also in other fields of study. In June 1921, Lawrence wrote to his friend Samuel Koteliansky with the following request: "*Lend me, or send me, a simple book on Einstein's Relativity*" *(The Letters of D. H. Lawrence*, 23) and it is generally thought that he read Einstein's own popularization which was translated into English in 1920. Although he professed to not really having grasped the subject: *"I like relativity and quantum theories because I don't understand them" (The Letters of D.H. Lawrence,* 53) there is, in fact, much evidence, in both his fictional and non-fictional works, that the scientist's ideas influenced much of his thinking.

Lawrence's essay, *Fantasia of the Unconscious,* written around 1921, is peppered with references to Einstein and his theory of Relativity, from the light-hearted comment at the beginning of chapter two: "*We are all very pleased with Mr Einstein for knocking that eternal axis out of the universe*" (*Fantasia of the Unconscious,* 72), to an extensive summary of Einstein's theory at the end of the work:

> *"As far as I can see, Relativity means, for the common amateur mind, that there is no one absolute force in the physical universe, to which all other forces may be referred. There is no one single absolute central principle governing the world. The great cosmic*

> *forces or mechanical principles can only be known in their relation to one another, and can only exist in their relation to one another. But, says Einstein, this relation between the mechanical forces is constant, and may be expressed by a mathematical formula: which mathematical formula may be used to equate all mechanical forces of the universe"* (*Fantasia of the Unconscious,* 72).

It is clear from the above quotations that Lawrence felt liberated by Einstein's theory of relativity and even his amateur mind could grasp the infinite possibilities of innovations and creativity that the theory brought forth.

The language and images of *Fantasia of the Unconscious* demonstrate Lawrence's preoccupations with some of the key principles surrounding the Theory of Relativity. Describing the *"circumambient atmosphere"* in chapter two of the work, he declares: "*One is one, but one is not all alone. There are other stars buzzing in the centre of their own isolation. And there is no straight path between them"* (*Fantasia of the Unconscious,* 72). Rachel Crossland, in her article entitled, *What D. H. Lawrence understood of "Einstein's Theory": Relativity in Fantasia the Unconscious and Kangaroo* illustrates through her comments that these lines are a proof of Einstein's influence. She writes:

> *"Lawrence employs a series of images related to curved and straight lines and deflections which tie in directly with Einstein's suggestion that light from distant stars is bent by the gravitational field of the sun before arriving on earth, thus travelling in curved lines, rather than straight lines as had previously been supposed". (What D. H. Lawrence Understood of The Einstein Theory*, 25).

Lawrence, although not a scientist, understood that the rigid universe of Newton, which had dominated scientific thought for over three centuries, had finally been replaced by Einstein's cosmic vision. It was the dawning of a new era, and as a creative writer, the possibilities were endless. Einstein's concepts fuelled Lawrence's imagination, setting a precept, which allowed him, and many of his contemporaries, to break with literary convention and find their own path. With the advent of this new cosmologic vision, the universe became once more *"another world, another kind of world, measured by another dimension" (Apocalypse, 46).* For the first time in centuries, the ideas of science allowed the imagination to soar: It was strongly believed that, if Einstein, as a man of science, could use his imagination not only to formulate his scientific theory but to cancel out centuries of conventional thinking, then the creative mind of the Arts and literature could be so much more effective.

Jemina Canales, in her article entitled "*The physicist and the philosopher*" shows unequivocally that Einstein's thought influenced Lawrence and even infiltrated his fictional works. Most of his important characters have an affinity with the universe. It is the universe "all *alive and doing*" (*Apocalypse*, 46) of Einstein rather than the stagnant and sterile universe of Newton. His work, *The Rainbow*, for example, is punctuated with graphic descriptions of the cosmos, especially when the character has to make an important decision or reaches a threshold in his life. In chapter one of this thesis, we have already discussed how Lawrence uses the cosmos in an unconventional way to prophesy Tom's fruitful relationship with Lydia. There is nothing really to add to this discussion and this paragraph really serves as a reminder of the core of

Lawrence's vision: *"The heavens will come to life again for us, and the vision will express also the new men that we are" (The Rainbow*, 105).

We cannot refute Jimena Canales comments about Einstein's influence on Lawrence, but our research has shown that, in many ways, he used this controversial debate between the theories of Einstein and Newton to explore and develop his own personal philosophy. This is a pattern we have already fore grounded and has proved satisfactory in helping the reader grasp and understand his creative message.

Lawrence was, first and foremost, a social critic. He was a man who welcomed change: in fact, he advocated it in every line he wrote. Nevertheless, he understood how difficult it was for any conservative society, such as Britain, at the beginning of the twentieth century, to accept any form of change. He must have felt great empathy with Einstein whose theories initially made him a pariah in the scientific world. However, he realized that time itself brings change, that a controversial idea will, inevitably, through the passage of time, become a well-established convention. This is, in itself, one of the major themes of his novel *The Rainbow.*

Through Will's courtship of Anna, Lawrence shows how time transforms social values. After their first embrace, the youth feels hostile towards his uncle and aunt, Tom and Lydia, seeing them as a threat to his sense of freedom and his wish to break away to create a new social unit with their daughter, Anna: *"And the youth went home with the stars in heaven whirling fiercely, but fierce as if he felt something baulking him"* (*The Rainbow,* 106). Through the words "*the stars in heaven whirling fiercely",* Einstein's influence on Lawrence's thought is clearly evident. The rigidity of

Newton's ordered universe has been clearly set aside in favour of a universe – "all *alive and doing*" (*Apocalypse*, 46) –, promising a future full of hope and creativity. However, the word "*baulking*" underlines the obstacles, imagined or otherwise, that Will must overcome, so as to make his union acceptable to his beloved parents. By using the cosmos as a reference, Lawrence is sympathising with Einstein whose ideas were, at that time extremely controversial. He is, in fact, stating categorically that they will, in time became lauded scientific principles. The union between Lydia and Tom once considered controversial has become in the eyes of the second generation representative of convention. To Lawrence, this meant that the revolutionary theories of Einstein, would through the passage of time, become as acceptable as those of Newton. Lawrence obviously found courage through the example of Einstein to voice his own controversial opinion even at the price of becoming a social pariah.

The already-quoted phrase from *Fantasia of the Unconscious*: "*One is one, but one is not all alone"*, underlines Lawrence's grasp of Einstein's theory of relativity. As Rachel Crossland points out in her article *What D. H. Lawrence understood of "Einstein's Theory": Relativity in Fantasia the Unconscious and Kangaroo*, it illustrates, in some ways, his confusion between the role of the absolute and the theory of relativity. In his Essay *Fantasia of the Unconscious*, he writes "*the velocity of light through space is the deus ex machina in Einstein's physics"* (one in one) but then, he goes on to say paradoxically that: "*there is nothing absolute left in the universe. Nothing*" (*Fantasia of the Unconscious*, 190). Nevertheless, his understanding of this new and revolutionary theory was sufficient in itself, for him, to realize that through it, man could arrive at a new vision and society could heal itself taking the cosmos as an

example. He advocated for human relativity declaring in chapter two of *Fantasia of the Unconscious:*

> *"I am I, but also you are you, and we are in sad need of a theory of human relativity. We need it much more than the universe does. The stars know how to prowl round one another without much damage done"* (*Fantasia of the Unconscious*, 190).

Lawrence was undoubtedly influenced by the theory of relativity, but his application was philosophical rather than scientific. His main focus was on human individuals and the relationships between them. Rachel Crossland, in her article entitled: *What D. H. Lawrence Understood of 'The Einstein Theory': Relativity in Fantasia of the Unconscious and Kangaroo* recognizes Lawrence's deep involvement in Einstein's thinking and sees it as one of his strengths. She states *"Lawrence does not mention relativity in passing. Rather, Lawrence uses Einstein's theories of relativity, extending and developing Einstein's ideas in the direction that interested him most: human relationships".* Lawrence transforms the absolute of Einstein, the speed of light, into the absolute of the individual living creature. For him, the individual being is primordial and everything is relative to it. He expresses this belief in his work *Fantasia of the Unconscious*:

> *"But I also feel, most strongly, that in itself each individual living creature is absolute: in its own being. And that all things in the universe are just relative to the individual living creature. And that individual living creatures are relative to each other"* (*Fantasia of the Unconscious*, 191)

Lawrence's philosophy tries to offer a vision of human relativity, which he hoped would repair the damage wrought on society by centuries of adherence to established convention. He understood that society had to break away from mechanical generalities and learn to accept people as equals. He uses his fictional work to explore this point in detail. In *The Rainbow* for example, his characters Tom and Lydia had to overcome a period of crisis and separation in order to accept and recognize themselves as separate individuals born to complete each other. They had to understand that through their differences they were strong. Their final consummation, after two years of married life, was the confirmation of their fulfilment. Through the words:*"He went his way, as before, she went her way, to the rest of the world there seemed no change" (The Rainbow*, 87) Lawrence illustrates the paradoxical separate-togetherness of their love. This phrase is skilfully written and incorporates all the ideas of relativity; the togetherness of Lydia and Tom is relative only to them. Their union is not noticeable to "*the rest of the world*", Lawrence writes, *"But to the two of them, there was the perpetual wonder of the transfiguration"* (*The Rainbow*, 87). The shift from the generally perceived separateness of the couple to the personal-togetherness of their union, as illustrated through the words the "*two of them"*, is extremely effective. To all intents and purposes, to the eyes of the outside world, the couple remain two separate individuals; only they can understand the importance of their relation relative to each other as two complementary halves of a wonderful whole.

Although our research has shown that Einstein influenced Lawrence, his affinities lie more with Bergson. He shares the philosopher's concept of time, viewing it more as a question of intuition rather than science. In fact, in the foreword to his

work *Fantasia of the Unconscious*, he apologizes *"for the sudden lurch into cosmology, or cosmogony"* declaring, *"I am not a scientist*". He goes on to say "I proceed by intuition", insisting that science should be subjective rather than objective. It should be a science *"which proceeds in terms of life and is established on data of living experience and of sure intuition" (Fantasia of the Unconscious*, 54). Admiring *"the great pagan world which preceded our own era"*, for its knowledge of "*a vast and perhaps perfect science of its own",* what he calls *"a science in terms of life",* he criticizes modern day science which has reduced knowledge to a cause and effect relationship, killing the vitality of instincts and transforming the individual into a machine.

For Lawrence, as for Bergson, time is alive and its passage can be felt instinctively. He wanted modern man to break with conventional methods and return to *"the magnificence of human splendour unfolding through the earth's changing periods" (Apocalypse,* 56). Primitive man observed nature and the universe and, through his knowledge of it, he recognized the elapse of time. He had no need for complicated logarithms or equations to formulate his concept of time. It was all around him and he recognized it through the passage of day into night; the seasonal change of spring into summer, autumn into winter; the transformation of seedlings into crops and sucklings into adult creatures.

Lawrence's philosophical concept of time is apparent throughout his fictional works. His novel *The Rainbow* is an exploration of how the characters synchronized their activities to the rhythm of nature. For the Brangwen men, who had been farmers for generations, time was a vital and living element governed by the cosmos. They

instinctively knew when the time was right to plough the field, to plant the seeds and to reap the harvest. In the opening chapter of the novel, Lawrence illustrates the interrelation of their life with nature's power in a very powerful passage:

> *"But heaven and earth were teeming around them, and how should this cease? They felt the rush of the sap in spring, they knew the wave which cannot halt, but every year throws forward the seed to begetting, and, falling back, leaves the young-born on the earth. They knew the inter-course between heaven and earth, sunshine drawn into the breast and bowels, the rain sucked up in the daytime, nakedness that comes under the wind in autumn, showing the birds' nests no longer worth hiding" (The Rainbow*, 2).

In her thesis*, D. H. Lawrence's Philosophy of Nature*, Tianying Zang, uses this quote to demonstrate Lawrence's vision of the wonder of nature "*Heaven and earth and the seasons generate life ceaselessly and profoundly"* It is a passage reverberating with the flow of time not only in its imagery but in its use of language. The repetitive use of the gerund, for example, in the verbs: "*teeming"*, " *falling*" and " *begetting*" conjure up the image of time as a continuous and vital flow. Similarly, images of fertility or potency correlate with verbs denoting movement and the passage of time, such as *"rush", "sucked up", "drawn to*", to illustrate the ever-lasting life of the cosmos which *"flows into the blood of the Brangwens and gives much hope to the people farming the land" (D. H. Lawrence's Philosophy of Nature,* 44).

Lawrence rejected the conventional idea of time, in other words, the never-ending stream of days, months and years as laid down by the so-called civilized world,

in favour of a series of cycles that represent themselves endlessly into infinity. He expressed this thought clearly in chapter IX of his work *Apocalypse*:

> *"To appreciate the pagan manner of thought we have to drop our own manner of on-and on-and-on, from a start to a finish, and allow the mind to move in cycles, or to flit here and there over a cluster of images. Our idea of time as a continuity in an eternal straight line has crippled our consciousness. The pagan conception of time as moving in cycles is much freer, it allows movement upwards and downwards, and allows for a complete change of the state of mind, at any moment. One cycle finished, we can drop or rise to another level, and be in a new world at once."* (*Apocalypse*, 97)

This passage clearly shows Bergson's influence on Lawrence's thinking. The words: "*allows for a complete change of the state of mind at any moment"*, brings to mind Bergson's duration, "*la durée",* in which he correlates the change in man's state of mind to the passage of time. Similarly, the final sentence reinforces Bergson's idea that time is a "*fluid entity*", one constantly innovative, making it impossible to experience the same thing in the same way twice.

Throughout his fictional works, Lawrence rejects the conventional, linear idea of time. In fact, he rarely uses time conjunctions, ignoring a concrete idea of time in favour of a timeless eternity. The events he relates, although written in chronological order could happen in any place, at any time, and he intended them to serve as a universal message to all mankind. His vision of time turning in cycles is very apparent, especially in his work *The Rainbow*. Using it as an experiment to convey his personal conception of time, he relates the story of three generations of the Brangwen family.

Each generation centres on a specific relationship and each couple's development follows a similar path. For instance, Will's feeling of isolation during his wife's pregnancy is almost identical to the feelings of rejection experienced by Tom, one generation earlier, when Lydia was expecting their first child. Anna, like her mother before her, turns within herself, shutting out her husband and revelling in the communion she has with her unborn child. By relating such events, Lawrence shows that time is indeed a cycle. Every couple, no matter what the generation, reaches the same milestone and the feelings experienced are always similar. In this way, then, Lawrence underlines Bergson's philosophy that time is measured by states of feeling.

Moreover, Lawrence uses the idea of cycles of time to show, throughout the generations, that society has degraded from a vital living entity to a sterile mechanism governed by convention and generalities. In his novel, *The Rainbow*, a comparison can be drawn between the proposal of Tom to Lydia and, a generation later, Will to Anna. Tom proposes to Lydia under the cover of darkness, with only the moon as a witness; Will declares his love for Anna late in the evening, in the dusky twilight. Time has turned full circle but has dropped, as Lawrence inferred in his work *Apocalypse*, *"to another level"*. This downward spiral brought about by the rotation of time, is symbolic for Lawrence. He uses it to show that, in the space of just one generation, man's values have started to change and conventional forces are corrupting him. Tom's night-time proposal is highly symbolic of the confidence he held in his own intuition. The darkness serves as a cover to hide society from view, allowing his senses to surge forward, silencing the voice of bigoted convention. Will's proposal on the other hand, takes place in the half-light, symbolising, for Lawrence, that the shackles

of society were making themselves known. Indeed, the harsh words of Lydia destroyed forever the passionate euphoria of their declaration *"you have no experience you have no experience, and no money" (The Rainbow,* 116). She is the advocate of reason, undermining the young couple's feeling of love for each other in favour of material consideration and conventional ideals. It is ironic that the very people, who had trusted their instincts a generation earlier, should be forced to voice their opposition in such materialistic terms. It is, indeed, "*a new world.*"

In a similar way, Lawrence uses seasonal fluctuations to predict the outcome, in each generation, of the three separate relationships. In the first cycle, when Tom proposes to Lydia, the mood is optimistic and the reader is made to feel that their union would be fruitful and that they would reach a sublime consummation. As a farmer, with all his instincts attuned to the seasons, Tom knew instinctively that *"One evening in March" (The Rainbow*, 34) was the right time to ask for Lydia's hand, Just like farmers who, in March set the first seeds, carefully preparing the soil to reap a bountiful harvest, Tom plants his seeds of love in Lydia's heart, hoping that his harvest would be just as fruitful. With the second generation, as the cycle turns full circle, Lawrence shows a breakdown in this communion with the natural environment. Will's proposal comes in the cornfield after the harvest is over; the soil, tired and drained of nourishment, is a forewarning of a pessimistic outcome to the couple's union.

In this middle cycle, Lawrence tries to show the battle raging between two opposing forces: the instincts on the one hand and mechanical society on the other. In the sheaf-gathering scene in the chapter entitled "*Girlhood of Anna Brangwen"*, the two young people on entering the cornfield, are "*separate, single*" from the natural

world and the scene relates the re-awakening of passion between them. The phrase *"A large gold moon hung heavily to the grey horizon, trees hovered tall, standing back in the dusk, waiting"* is pregnant with meaning *(The Rainbow*, 115). Through the verbs *"hovered", "standing back"* and *"waiting"* Lawrence personifies nature, underlining the potent expectancy of the natural world, "*waiting like heralds, for the signal to approach" (The Rainbow,* 115) As the two young people work in unison gathering the sheaves, the rhythm of their movements coupled with the invigorating force of the moonlight re-awaken their senses and ignite their passion. The whole passage is a celebration of nature and its power to re-vitalize the inner being annihilating the nullifying effects of mechanical of society. Lawrence's message, in this second cycle, is quasi-optimistic. At this stage of human development man was still receptive to the natural world and his inner being, although dampened and degraded, could easily be restored.

The progression to the third cycle, characterised through the relationship of Skrebensky with Ursula, sees the degradation of society on a sterile mechanical plane. Once again, Lawrence uses images of the farming world, to illustrate his point. In the chapter "*First Love*", Ursula wanders over to the stack yard with Skrebensky. It is interesting to note, here, that the corn sheaves of the second cycle have become corn stacks in the third. The imagery is powerful; the natural world has been dominated and controlled by mechanical society. Ursula, herself a child of nature, who has been controlled and confined by the conventions of society, relates to the stacks of corn, feeling their power "*as they rose like cold fires to the silvery-bluish air*" (*The Rainbow*, 302). In a skilfully drawn passage, Lawrence describes a battle of wills, as

the emotionally-charged Ursula fights for supremacy from the rigid and controlled Skrebensky:

> *"She stood for some moments out in the overwhelming luminosity of the moon. She seemed a beam of gleaming power. She was afraid of what she was. Looking at him, at his shadowy, unreal, wavering presence a sudden lust seized her, to lay hold of him and tear him and make him into nothing. Her hands and wrists felt immeasurably hard and strong, like blades. He waited there beside her like a shadow which she wanted to dissipate, destroy as the moonlight destroys a darkness, annihilate, have done"* (*The Rainbow*, 302).

This is the language of combat. Ursula has become a powerful weapon underlining Lawrence's message that if you subdue the inner being for too long, it will rise up in retaliation. Fuelled by "*the overwhelming luminosity of the moon",* the violence of her inner passion makes of her an irrational, untamed creature aching to break the bondage that had quelled her for so long.

In this third cycle, Lawrence's emphasis has shifted from docile acquiescence, masquerading, as quasi-equality to violent demand for supreme domination. Ursula is ruthless in her destruction of Skrebensky. Lawrence uses the imagery of fire to incorporate his nihilistic vision; she was "*burning and brilliant and hard as salt, and deadly*"; he was obstinate "*all his flesh burning and corroding."* It is the language of death and rebirth, annihilation and resurrection: *"and she began to caress him to-life again. For he was dead. And she intended that he should never know, never become aware of what had been. She would bring him back from the dead without leaving him one trace of fact to remember his annihilation by" (The Rainbow,* 304). In this third

and final cycle, Lawrence's message is clear. Idealistic society, as represented by Skrebensky, must be destroyed in order to be born again on "*to another level".* As far as the relationship between Ursula and Skrebensky is concerned, this seems to portend a disaster, but for modern day British society the message is full of hope and optimism.

Lawrence believed in a world where time moves in cycles; past, present and future, at least as separate time entities, have no place. He successfully shows that a common thread weaves its way through the generations, linking the past to the present and paving the way to the future. The Swedish philosopher, Carl Jung was influential in helping Lawrence formulate his mature philosophy. This modern thinker revolutionized the world of psychology, offering a unique perspective in the understanding of both the psychological and spiritual aspects of the human psyche. He broke away from his mentor, Freud, formulating his own philosophy based on the concept of the collective unconscious. In the section that follows, we are going to trace Jung's influence on Lawrence's thinking and show to what extent these Jungian ideas translate themselves into Lawrence's fictional writing.

Jung and the Collective Unconscious

To many, the ideas of Jung contributed greatly to the world of psychology. He made a great impact on our perception of the human mind and founded analytic psychology as a response to Freud's psychoanalysis. His rupture with Freud in the nineteenth century instigated the development of his own personal thinking. Like his mentor before him, he understood the importance of the unconscious mind on the

personality but saw it as divided into two layers the personal unconscious and the collective unconscious.

Jung's conception of the personal unconscious parallels Freud's idea of the unconscious mind. For him, it contains repressed memories and information, temporarily forgotten by the unconscious mind, which manifest themselves as a set of distinct but interrelated parts known as complexes capable of influencing the human personality. At this stage of my thesis, it is not necessary to enter into any further detail as this matter has already been explored in the first chapter.

It is generally believed that Jung's greatest contribution to the world of psychoanalysis is his concept of the collective unconscious, which is generally defined as "*A structural layer of the human psyche containing inherited elements, distinct from the personal unconscious*". Jung visualized a common unconscious in the form of latent memories from an ancestral and evolutionary past, which relate all human beings to other members of the human race. In 1953, he explained it through the words "*The form of the world into which [a person] is born is already inborn in him, as a virtual image" (Two essays on analytical psychology,* 159). According to him, universal predispositions stemming from our ancestral past are *"imprinted"* on the human mind due to evolution. They play an important part in the development of the psyche and manifest themselves in the form of phobias and obsession. This will be discussed, in the light of D. H. Lawrence, later in the chapter.

According to Jung, one of the most important aspects of the collective unconscious was its ability to develop different sub-systems of the personality. Termed by him in

1947, as archetypes, these are universal archaic patterns and images, that on entering the consciousness are transformed into behavioural patterns on interaction with the outside world: *"The collective unconscious consists of the sum of the* instincts *and their correlates, the archetypes. Just as everybody possesses instincts, so he also possesses a stock of archetypal images*" (*Cultivating Consciousness: Enhancing Human Potential, Wellness, and Healing,* 177). He believes that archetypes could transcend cultures infiltrating literature, art or religion as common symbols shared by the whole human race. He identified a large number of Archetypes but for the purpose of this thesis, we limit our study to only four of them: persona, anima/animus, shadow and self.

Jung used the Latin word "persona", to describe an identity, deliberately assumed by the individual, to mask his true personality. In his work, entitled, The Relation between the Ego and the Unconscious, he defined it as *"a compromise between the individual and society as to what a man should appear to be"* (*The Relations between the Ego and the Unconscious*, 106). It is a mask, he argued, for the "collective psyche", pretending individuality to such as an extent that both the self and others believe in it. It is a mask formulated out social convention and accepted behaviour, deliberately worn to conceal the true nature of the individual. For Jung, the Persona was a sickness that prevented man from fulfilling his own potential. He once said: "*The only meaningful life is a life that strives for the individual realization –absolute and unconditional – of its own particular law...To the extent that a man is untrue to the law of his being...he has failed to realize his own life's meaning"* (*The Relations*

between the Ego and the Unconscious, 106). As a therapist, he made it his aim to strip away, the persona and liberate the true self-impulses governed by conventions.

According to Jung, another substrata of the personality are the anima and animus. These are two opposite but complementary terms used by him to identify both the unconscious feminine component in men and the unconscious masculine component in women. He preached that all men have a feminine inner personality, and all women have a masculine one. Jung argued that if the animus and the anima remain part of the unconscious mind, then they are projected outwardly onto a person of the opposite sex:

> *"Every man carries within him the eternal image of woman, not the image of this or that particular woman, but a definitive feminine image. This image is … all imprint or "archetype" of all the ancestral experiences of the female, a deposit, as it were, of all the impressions ever made by woman … Since this image is unconscious, it is always unconsciously projected upon the person of the beloved, and is one of the chief reasons for passionate attraction or aversion*." (*Tarot and Other Meditation Decks,* 16).

When ignored and repressed, they manifest themselves in dreams and fantasies as figures of the opposite sex. As these opposing qualities are recognized, they gradually assume the role of the mediator between the conscious and the unconscious mind, allowing the individual to assert himself in his search of a true identity.

Another important archetype in Jungian' psychology is the shadow. Described by Jung as "*the invisible saurian tail*", it can be defined as a complex of the unconscious

mind where all the undesirable qualities of the conscious are repressed, suppressed and disowned:

> "*Taken in its deepest sense, the shadow is the invisible saurian tail that man still drags behind him. Carefully amputated, it becomes the healing serpent of the mysteries*" (*The Integration of the Personality*, 60).

To equate it with Freud's id is erroneous: the shadow, for Jung contains both constructive and destructive qualities. In its most destructive form, it takes on the qualities in direct opposition to the personified self: a person personified as kind can have a cruel shadow; a person perceiving himself as macho can have a gentle shadow. In its most constructive aspect, a person's shadow may represent buried, positive qualities, which Jung called *"gold in the shadow"*. As a psychiatrist, he understood the importance of the shadow, declaring in one of his letters: "*It is a very difficult and important question, what you call the technique of dealing with the shadow"*. He emphasized the necessity of incorporating its qualities into the personality. To illustrate this point, he once said:

> "*First of all, one has to accept and to take seriously into account the existence of the shadow. Secondly, it is necessary to be informed about its qualities and intentions. Thirdly, long and difficult negotiations will be unavoidable" (Letters of C. G. Jung*, 234).

For him, a person can only be whole, or, in the words of psychiatrist, healthy, if he accepts the conflicting qualities of his personality: *"Wholeness is not achieved by cutting off a portion of one's being, but by integration of the*

contraries" (Letters of C. G. Jung, 234*).* These "*contraries*" are undoubtedly the shadow *"How can I be substantial if I do not cast a shadow? I must have a dark side also if I am to be whole" (Letters of C. G. Jung*, 234) he once declared, underlining this archetype as an integral element of the personality which should be recognized and accepted if the person was to achieve individuality.

The archetype the most pertinent to this thesis is, of course, the self. For Jung, it was the centre of the personality representing harmony and balance, unifying both conscious and unconscious elements within the human psyche. He defines it thus:

> "*The self is not only the centre, but also the whole circumference which embraces both conscious and unconscious; it is the centre of this totality, just as the ego is the centre of consciousness*" (*Malignant Self Love: Narcissism Revisited*, 281).

These words make it clear that his concept of the self is very different from Freud's idea of the ego. Dismissing the ego as a minor element, the nucleus of the unconscious mind, he emphasizes the importance of the self, not only as central to the whole personality but as a mediator or controlling factor between the contrary forces of the human mind. He stated:*"the Self is the total, timeless man...who stands for the mutual integration of conscious and unconscious*". (*Psychology of the Transference,* 311).

For Jung, then, the human personality is divided into two parts. A human being is born with a sense of wholeness, but as his personality grows and develops, the ego consciousness dominates the personality, seeking a sense of unity with external ideals. The self emerges through a process of self-realization, generally after "a wounding of

the personality" (*Process of Individuation*, 169) Once "*the conscious coming-to-term with one's own inner centre (psychic nucleus) or Self*" has been completed, the "*actual processes of individuation"* can begin (*Process of Individuation*, 169). The self becomes "*a sort of hidden regulating or directing tendency... [an] organizing centre*" (*Process of Individuation*, 169) through which the separate archetypes emerge. To quote the words of Jung:

> *"the Self...embraces ego-consciousness, shadow, anima, and collective unconscious in indeterminable extension. As a totality, the self is a coincidentia oppositorum; it is therefore bright and dark and yet neither*" (*Process of Individuation,* 169).

The self, then, instigates the individuation, the process forcing the human being to realize different states of his personality, recognize them and reconcile himself with them. The process completed, the individual, then, becomes an enigma of opposites, which complement each other and underline his exceptional nature.

In a world frustrated by conventional ideals, the psychological ideas of Jung came as a breath of fresh air. His influence was not only limited to the field of psychiatry. It revolutionized religious belief, transforming religious theory into a religious experience. He visualised faith in terms of state of mind rather than conventional dogma, paving the way for a new and liberating religious concept. His contribution to the world of literature was equally enriching. He provided a valid fictional space in which fantasy and imagination reign supreme, encouraging modern writers to focus more exclusively on the inner character's development rather than the expansion of the plot. As we have already indicated, like many of his contemporaries,

Lawrence felt liberated by the ideas of Jung, and in the section that follows, we aim to show, through an analysis of his fictional works, how far he was influenced by them.

Lawrence and Jung

Our research clearly shows to what extent Jung psychological thinking played a major role in helping Lawrence formulate his mature philosophy. In fact, Lawrence's search for individuality is synonymous with Jung's process of individuation. Both men understood that rigid adherence to conventional society was responsible for impeding man's innate spontaneity, and they both contributed in their own way to help man liberate himself from all kinds of established authority. Lawrence's holistic approach echoes Jung's search for wholeness. They both believed that: *"Every man must live as far as he can by his own soul's conscious" (Fantasia of the unconscious,* 165*)* and that he should aspire not to be " a good man" but to be " a whole man" (*Modern Man in Search of a Soul,* 190) They knew that to become whole, man must recognize all the facets of his personality, accept them and live his life in "oneness *of being*" *(Fantasia of the unconscious,* 165*).* Reiterating Jung's words: "*The attainment of wholeness requires one to stake one's whole being",* Lawrence states, in *Fantasia of the Unconscious*" *It is my whole being speaking in one voice, soul and mind and psyche transfigured into oneness" (Fantasia of the unconscious,* 165). This is the ultimate goal for every man and to quote Jung again: "*there can be no easier conditions, no substitutes, no compromises*". Lawrence dedicated his life both personally and professionally to the fulfilment of his aim.

Like Jung, Lawrence believed that the mechanical society of the twentieth century was responsible for man assuming a false identity, in other words, a persona. The thirst to belong, to be part of the crowd, pushed man to deny his real self and create an atmosphere of hypocrisy and falsehood. He uses his fictional works to explore the idea of the persona as a defence mechanism, which the character assumes in a world where conformity is expected until he is able to find his true identity. In *The Virgin and the Gypsy*, both Lucille and Yvette adopt the persona of well-bred cultivated women:

> *"The ship was nearing the grey cliffs. It was summer, but a grey day. The two girls wore their coats with fur collars turned up, and little chic hats pulled down over their ears. Tall, slender, fresh-faced, naive, yet confident, too confident, in their school-girlish arrogance, they were so terribly English. They seemed so free, and were as a matter of fact so tangled and tied up, inside themselves. They seemed so dashing and unconventional, and were really so conventional, so, as it were, shut up indoors inside themselves. They looked like bold, tall young sloops, just slipping from the harbour into the wide seas of life. And they were, as a matter of fact, two poor young rudderless lives, moving from one chain anchorage to another." (The Virgin and the Gypsy,* 8).

This passage is a clear illustration of the Jungian concept of the *ego-consciousness;* the young girls have completed the process of *ego-differentiation* fulfilling their need for a group identity and a sense of belonging to the outside world. The word "*chic*" written by Lawrence in italics in the text is an illustration of this. When Lawrence wrote his work at the beginning of the twentieth century, the word was relatively new to the English Language. By using it, he emphasises the idea that the girls personify

themselves not only *as "terribly English"*, but cosmopolitan as well. The verb "*seemed*", along with the synonym "*looked like"*, confirms that it is indeed a persona, a front to the outside world that masks their inner uncertainty and confusion. It was expected that after finishing school in Switzerland, they will have become *"confident, dashing*" and, paradoxically, *"unconventional"*. The use of the auxiliary "*was*" shows that in fact the reality is very different. It is interesting to note, that even though Lawrence is juxtaposing two contrasting states of being, he uses the conjunction "*and*" instead of the conjunction "*but*". This consolidates even further the ideal of the persona. The conjunction "*and*" brings with it the connotations of adding, uniting and combining which confirms and highlights Lawrence's holistic approach. Like Jung, he believed true individuality comprised all facets of the personality, becoming indeed *a coincidentia oppositorum.*

Similarly, in *The Rainbow*, Ursula is seen as the product of the world in which she lives. As a schoolteacher, she personifies the establishment and represents all the values of conventional society. However, Lawrence makes it clear that it is a persona she assumes to confront the world. In a chapter entitled "*First Love*", in an extremely symbolic passage, Lawrence reiterates his idea of the persona as a defence mechanism used to shield her vulnerable soul from destruction:

> *"At this period came the young Skrebensky, She was nearly sixteen years old, a slim, smouldering girl, deeply reticent, yet lapsing into unreserved expansiveness now and then, when she seemed to give away her whole soul, but when in fact she only made another counterfeit of her soul for outward presentation. She was sensitive in the extreme, always tortured, always*

> *affecting a callous indifference to screen herself" (The Rainbow,* 271).

The phrase "*she seemed to give away her whole soul, but when in fact she only made another counterfeit of her soul for outward presentation",* illustrates Ursula's instinctive need, in her relationship with Skrebensky, to shelter behind her persona. The "*counterfeit of her soul* "is her conscious attempt to be "*a kind good girl" (The Rainbow,* 304). At this point the reader is reminded of Jung's words "*I don't aspire to be a good man; I aspire to be a whole man".* Lawrence's heroine must learn to fulfil her true potential and became a whole human being. At this point of her development, she is aware that her true self is a small, undeveloped spark, which must be protected from the degrading influence of Skrebensky's world. She must wait for the catalyst to light the flame of her being in order to strip away her persona and reveal with confidence her true identity.

The Jungian archetype of anima and animus is clearly illustrated by Lawrence in his fictional works. In *The Virgin and the Gypsy*, for example, Yvette's attraction to the gypsy, confirms Jung's idea that if these archetypes remain unexpressed, then, they are projected outwardly by the unconscious mind on to a member of the opposite sex. The gypsy for Yvette becomes the embodiment of her animus, the ideal man, strong, powerful and seductive. He strikes a chord with her smouldering virginity and her unconscious sensuality. As the embodiment of her animus, the gypsy portrays the four levels of development set down by Jung. In its initial stages, the archetype manifests itself as a figure of power. Similarly, in her first encounter with the gypsy, Yvette recognizes that the gypsy" *was stronger than she was*" (*The Virgin and the Gypsy*, 22)

and "*something took fire in her breast*". The animus, then, moves on to the second level and becomes a man of action, ordering his manoeuvres to achieve his final aim. In like measure, the gypsy's nonchalance and the casualness of his remark "*You come Fridays, when I'm there"* has the desired effect of encouraging Yvette to deliberately seek him out. On the third level, the animus becomes the Word: a figure of intriguing authority with the ability to attract and coerce Yvette to surrender. The deliverance of the old gypsy's fortune ignites "*a grateful connection*" between Yvette and the gypsy, becoming her creed and offering her hope for the future. On the final level of development, the animus ultimately becomes the saviour helping her to understand herself. In the final chapters of *The Virgin and the Gypsy*, the gypsy's role is complete. He instigates the process of individuation, allowing Yvette to finally understand the nature of her inner being and embrace her new identity. The final words of the novel, "*And only then she realised he had a name*", are symbolic. With the individuation process completed, she has no longer any need for her animus. The gypsy has, himself, become, for her, an individual. This is an echo Jung's own personal experience. In his book, *Memories, Dreams, Reflections,* he relates how an anima taught him how to interpret dreams. When he could interpret dreams on his own she finally disappeared.

Jung's personal interaction with his anima confirmed his theory that this archetype serves as a mediator between the conscious and the unconscious mind, instigating the individuation process. In the chapter, *First Love*, of his novel, *The Rainbow,* Lawrence uses the annihilation of Skrebensky to illustrate this concept in fictional form. It manifests itself as voice of power, urging Ursula to recognize the need of her inner being. It encourages her in her battle of wills, transforming her from

a subservient vassal, pandering to Skrebensky's need to a dominant and controlling individual. It tells her that she must have the courage to "*leap from the known into the unknown*" (*The Rainbow,* 299). It is interesting to note that, after her "triumph", she deliberately reassumes her feminine persona "*She was good, she was loving. Her heart was warm, her blood was dark and warm and soft"* (*The Rainbow,* 303) pretending lip service to the conventions of the time. It is a defence mechanism instinctively assumed to protect the fragility of her new identity. At this particular stage of her development, she feels too vulnerable to reveal her new-found soul to the external world. It could be suggested, here, that Lawrence was criticising the society of the time for its inability to accept the demands of the feminist population. In this passage, he has tried to show that women could be as strong as men and were capable of taking control of their own lives. However, through the voice of his heroine Ursula, he expresses doubt as to the readiness of the chauvinistic population, which was that of twentieth-century Britain, to accept it.

The Jungian archetype of the shadow is freely used by Lawrence to describe Skrebensky in the same passage. He describes him as an "unreal, wavering presence" that "*waited there beside her (Ursula) like a shadow*" (*The Rainbow,* 302). Superficially, it seems an apt description confirming Ursula's criticism of him earlier in the chapter:

> *"The answer came in exasperation. "It seems to me," she answered, "as if you weren't anybody there, where you are. Are you anybody, really? You seem like nothing to me"* (*The Rainbow,* 293).

However, in the light of Jung's philosophy, it means so much more than this. If the shadow represents all the undesirable qualities of the conscious mind, then for Skrebensky it becomes a manifestation of his softer and subservient soul. Perceiving himself to be an upright supporter of the establishment, such qualities, were undoubtedly repressed and disowned by his conscious mind. For Lawrence, though, they are the "*gold in the shadow*" which has the ability to transform Skrebensky into a whole human being. Unfortunately, in the role reversal that follows, he completely loses himself in "*agony and annihilation"*.

As a staunch believer in primitivism, there was no concept more instrumental in helping Lawrence develop his mature philosophy than that of the collective unconsciousness. Like Jung, Lawrence believed that man was born with an innate set of impulses inherited from his ancestors and shared by every human being. These manifest themselves as instincts, the survival instinct, the maternal instinct, the paternal instinct, or phobias such as the fear of snakes or the fear of the dark. Such beliefs greatly influenced his narrative technique. Through his extensive use of myth and juxtaposition of different tenses he creates a sense of timelessness that is the core of life itself. He understood implicitly that man cannot escape the past. No matter how far he progresses in the present, vestiges of the past remain to influence both his thoughts and his actions.

Lawrence realized the importance of studying ancient civilizations and the value of the informatio gleaned within. In *Apocalypse*, he tells how "*they wake the imagination and give us at moments a new universe to live in"* (*Apocalypse*, 54). In a

letter, he spoke of his admiration for the Greek civilisation and its ability to capture "*something of the eternal stillness that lies under all movement, under all life, like a source, incorruptible and inexhaustible*". In his fictional works, he made it his aim to recapture" *the great impersonal which never changes and out of which all change comes"*. This "*great impersonal*" is synonymous with Jung's concept of the" collective unconscious".

In his novel, *The Rainbow*, Lawrence coins the oxymoron "*fixed motion*" to describe Tom's reaction when he encounters Lydia for the first time. As we have already discussed in chapter one, he was instinctively drawn to her. This oxymoron not only pays homage to the *"great impersonal*", which allows Tom to recognize his soul-mate for the first time, but also anticipates a future of personal change for Tom. Aiming to encourage his readers to live his holistic vision, such a concept obviously influenced his artistic technique, governing both his language and narrative style. His novel, *The Rainbow*, narrates the story of three generations of the Brangwen family. The movement of the plot gives the impression that time is passing, however; by avoiding temporal conjunctions, Lawrence succeeds in creating a unique sense of timelessness, which is further intensified in the nature of his narrative language. Michal Bell, in his book *Language and Being*, comments on this element in relation to *The Rainbow "The story begins some generations earlier than Ursula but the language is almost ostentatiously modern. There is no archaistic re-creation of an historical style"* (*The Rainbow*, 61). This, he goes on to explain, is integral to Lawrence's metaphysical vision: that the past influences the present and anticipates the future. *The Rainbow* began as a story of a modern heroine, Ursula but in order to

explain her experiences and her reaction to them, he was forced to add the stories of the two previous generations. His inference is clear, Ursula became whom she was because of the archaic impulses governed by the collective unconscious.

This atmosphere of timelessness is intensified by Lawrence's innovative use of tenses. For example, at the beginning of chapter five of *The Rainbow*, entitled *Wedding at the Marsh*, he skilfully alternates the simple past both with the simple present and the present perfect to give an impression, not only of fluidity, but also of fixed indeterminacy. The chapter opens with a conventional sense of narrative time, with the phrase "*It was a beautiful day for the wedding"* (*The Rainbow*, 123) and then moves swiftly to the second paragraph where the use of the present and the gerund prevail. This paragraph marks the beginning of the description of Anna's wedding and, by using the present tense, Lawrence seems to minimize their importance. His aim was to create an emotional experience and underline the poignancy of Tom's feeling at this milestone in his daughter's life. As Michael Bell states in his work *Language and Being*: *"He records moments of intense and summative feeling, crises in relationships? or turning-point*s *in a character's life*" (*Language and Being*, 68). These feelings are part of the collective unconscious and never change from generation to generation. However, the details of the wedding are ephemeral and leave no lasting impression on the future generation. Lawrence's use of short, sharp, exclamatory sentences, coupled with the present tense, illustrates this point. By using the simple past to describe Tom's state of mind, he substantiates these feelings and gives them a sense of permanency, which will never fade. This transitional passage: "*Her father sat bewildered with all this strangeness, his heart was so full it felt hard, and he couldn't think of anything*"

(*The Rainbow*, 124) is written as a complex sentence with a series of commas instead full stops, perpetuating the idea of fixed motion giving significance to Tom's state of mind.

Furthermore, under the influence of Jung, Lawrence recognized the importance of mythology as a tool to understand the collective unconscious. In fact, Jung visualized myths an integral part of the collective unconscious; he stated "*The collective unconscious appears to consist of mythological motifs or primordial images, for which reason the myths of all nations are its real exponents" (CG Jung speaking,* 348). It is not surprising then, that Lawrence drew extensively from the world of myth to illustrate his vision throughout his fictional works.

Lawrence and Myth

In the nineteenth century, extensive study revealed that common human conditions were central to both myth and religion. It led to a great mass of documentation from around the world with a detailed comparison and analyses from different cultures. For instance, in 1890, the Scottish philosopher James George Frazer produced a two-volume work entitled *The Golden Bough*, commenting and depicting material on myth, folklore and ritual from different parts of the world. Similarly, in 1871, the English anthropologist Edward Burnett Tylor produced his work, *Primitive Culture: Researches into the Development of Mythology, Philosophy, Religion, Language, Art and Custom*, tracing the early history of mankind through its traditions and beliefs. This increasing interest in the traditions and beliefs of other cultures coincided with the growth of science and psychology. Both fields of study, anthropology and

psychology, were mutually interactive. Anthropologists turned to psychological concepts to explain and analyse the beliefs surrounding the society they studied. In their turn, psychologists studied anthropological material in order to uphold their theories concerning the human psyche, and this interaction still continues today.

At the beginning of the twentieth century, both Freud and Jung were influential in revitalizing interest in the study of mythology. However, the approaches of the two men were again very different. For Freud, myth represents the conscious expression of all man's irrational and negative impulses. For Jung, on the other hand, they were an integral part of the collective unconscious and manifested themselves as archetypes instrumental in leading the individual to self-realization:

> "*The archetypes... are not intellectually invented. They are always there they produce certain processes in the unconscious one could best compare with myths. That's the origin of mythology. Mythology is a dramatization of a series of images that formulates the life of the archetype*" (*CG Jung speaking*, 348).

He stated that, although all members of society, even all mankind, share myths their function is essentially personal. For him, throughout his life, every man moves along a journey towards self-realisation and myth serves as a clue to this process. Although this quest is common to every man, it is in fact, a solo venture. The difference between Jung and Freud then, hinges on how they view the outcome of this quest. For Lawrence, the individual is dependent on society and undertakes his own quest, one of social acceptance. For Jung, the individual has to find his personal place within a society, inhabited by different individuals of a similar nature. Myth then, is

the ideal tool for inspiration. Speaking to the individual not to the group, the message they hold has to be interpreted individually.

Since the meaning of the Greek term "*mythos*", from which the word myth is taken, is a "*tale*" or "*a speech*", it is easy to understand why ancient mythology held such fascination for artists and writers alike. Myths are tales of exceptional human beings and awe-inspiring events, which serve to stimulate the imagination and stir the feelings. The growing interest in the psychological development of the character coupled with the shift toward primitivism at the end of the nineteenth century, led to a renewed appreciation of mythology. In fact, during this period of literary innovation, cult writers re-interpreted old myths and used them in new ways, thereby pioneering a modern mythology which holds a central place in today's modern world. In his novel Ulysses, for example, James Joyce creates characters of mythological dimension so as to elevate the life of an ordinary man to epic proportion. Yeats, on his part, used myths in his poems "*No Second Troy*" and "*The Second Coming*", not only to depict the decadence of society and moral values but also to show the intermingling of modernity with imagination. T. S. Eliot in his poem, "*The Waste Land*" uses myth as a device to integrate modern society with the ancient world.

Like many of his contemporaries, D. H. Lawrence was prolific in his use of myth. Reference to Greek and Roman legends punctuates both his fictional and non-fictional works. He recognized the relevance of their timeless message as an illustration of his holistic vision. Using the myth of Kronos, which had been subject to numerous interpretations throughout the centuries, as a prime example in *Apocalypse*, he dismisses all efforts to find a meaning in mythological stories:

> "*The myth of Kronos lives on beyond explanation, for it describes a profound experience of the human body and soul, an experience which is never exhausted and never will be exhausted, for it is being felt and suffered now, and it will be felt and suffered while man remains man*" (*Apocalypse*, 49).

For Lawrence, to find a meaning behind the myth is to "*explain the myth away*". For him, myth is never didactic; its meaning is never fixed. It "*is an attempt to narrate a whole human experience, of which the purpose is too deep, going too deep in the blood and soul, for mental explanation or description*" (*Apocalypse*, 49). Its strength lays in its the ability to touch each man differently.

Lawrence defined myth as a "*descriptive narrative using images*" (*Apocalypse*, 49) whose universal relevance was pertinent to his philosophical vision. He saw them as a series of hereditary stories, which correlate the concept of the collective unconscious whilst prompting man to look to the past in order to find answers for the present. By using mythological images throughout his fictional works, Lawrence reminds his readers of the inescapable potency of the past and its ability to heal the present. The elements of fire and water for example, reinforce Lawrence's nihilistic vision emphasizing the themes of death and rebirth. They are both powerful natural elements, which have the potential, not only to destroy, but also to purge and purify. The flood, in his novel The Virgin and the Gypsy, for example, wipes away the suffocating conventions that gripped bourgeois society, purifying it and bringing hope of a new beginning. It is interesting to note that the flood was caused by the collapse of a Roman mine tunnel which had been buried beneath the reservoir dam. The style of

the passage where this news is conveyed is deliberately casual, almost dismissive. Such a stance, only serves to intensify the occurrence of the Roman mine even further:

> "*The flood was caused by the sudden bursting of the great reservoir, up in Papple Highdale, five miles from the rectory. It was found out later that an ancient, perhaps even a Roman mine tunnel, unsuspected, undreamed of, beneath the reservoir dam, had collapsed, undermining the whole dam. That was why the Papple had been, for that last day, so uncannily full. And then the dam had burst*" (*The Virgin and the Gypsy*, 74).

It is on this fact that the whole outcome of the story hinges and Lawrence's message is clear. The past can be instrumental in changing the present.

As a set of images appealing directly to the senses, Lawrence uses myth to illustrate his own personal philosophy, celebrating the spontaneity of primordial life over that of the sterility of the modern world. In the above quotation, the adjectives "unsuspected" and "*undreamed of*" seem to speak directly to Freud. If the Roman mine tunnel symbolizes an ancient way of life, where both the feelings and the instincts reign supreme, then Lawrence is highlighting the power of the sensual being. Although mechanical society, with its emphasis on the value of the mind and reason, had, at best, forgotten instinctive feelings or, at worse, repressed them, they could surge forward with such potency, annihilating established conventions and instigating the rebirth of human individuality.

As we have shown in chapter two of this thesis, Lawrence derided religious scholars for giving a fixed interpretation to biblical mythology. In doing so, Lawrence argues, they "*explain the myth away*" and destroy it forever. Throughout his work

Apocalypse, he reveals how the rigid dogma and creed of conventional religion killed forever the essence of the Messiah, Jesus Christ. As "*a great aristocrat*", to adopt Lawrence's term, Jesus shows all the qualities of a mythological hero: strength, unwavering faith in his convictions, and the courage to face adversity. During his lifetime, he was seen as a controversial figure, undermining established authority and speaking out against all kinds of social, political and religious oppression. In other words, Lawrence's term "aristocrat" becomes synonymous with "*individual*". However, this hero of biblical mythology has been buried beneath two thousand years of dogma and creed, transforming him into a conventional leader and a mouthpiece of conventional authority.

In *Apocalypse*, Lawrence shows a lot of admiration for the Jesus of two thousand years ago. Together with John the Apostle and Paul, the disciple, he described them as men who were:

> "*strong in their souls*" who "*wished to withdraw their strength from earthly rule and earthly power, and to apply it to another form of life*" (*Apocalypse*, 65).

By the words "earthly rule and earthly power", Lawrence intended no religious connotations. He meant, instead, the life of rigid obedience to authority and the oppressive dictatorship of the ruling parties, which existed not only at the time in which Jesus lived, but will exist forever. The "*other form of life*" of which Lawrence spoke, was the inner life of the soul, a life governed by inner intuition and spontaneous feelings. He derides the author of *The Book of Revelation*, on the other hand, as a man who was weak in his soul, as a man who expressed his "*rampant hate*" for a "*strong,*

free life", revelling in "*self-glorification*". John of Patmos's preaching was didactic as he imposed his selective vision on the followers of his creed. Jesus Christ, on the other hand, preached with "tenderness and gentleness of strength" (Collins, *The Book of Revelation*, 53). He had a reverence for Life, which governed not only his feelings but his actions, pushing him to withdraw from conventional society and live his life in his own way.

It is often said that Lawrence saw himself as a Messiah and that he lived his life in a similar way to that of Jesus Christ. Hugh Stevens in his article *From Genesis to the Ring: Richard Wagner and D. H. Lawrence's Rainbow* wrote: "*The changeling Lawrence becomes a prophet railing against the madness of a world which refuses to listen to him.*" (*From Genesis to the Ring*, 5) After the censorship of his fictional works, he lived a self-imposed exile, ignoring both the derision and scorn of the established literary world. Following this idea, Michael Bell, in his essay *Myths of Civilization in Freud and Lawrence*, says of him "*it was not a matter of what he knew, but of what he was*" (*Myths of Civilization in Freud and Lawrence*, 25). His words are pertinent to Lawrence's philosophy. Lawrence lived by example and practiced what he preached. His life became an illustration of his philosophical message. Bell recognizes this through the words: "*Although he both absorbed and produced many remarkable works of art, maybe the greatest of his aesthetic achievements, in the Schillerian/ Nietzschean sense of the word, was the way he lived his life*" (*Myths of Civilization in Freud and Lawrence*, 25). Bell recognized in Lawrence all the qualities of a messianic figure who tried to elucidate his message by creating his own Lawrentian myth.

Although Lawrence was interested in Greek and Roman myth, his focus was on biblical mythology. In both his fictional and non-fictional works, he uses it as a tool to help him illustrate his philosophy. In fact, like many of his contemporaries, he re-mythologizes and demythologizes these ancient texts to formulate his own apocalyptic vision. He saw the need to "*re-write*" the Bible, to rid it of its permanency and stability making it applicable to the modern world. The literary innovations of the twentieth century made it possible for him to explore the world of myth and represent it in a new light. In his essay, *Art and Morality*, he emphasizes this point through his comment "*we move and the rock of age moves.. 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 and abiding*"(*Art and Morality*, 525) . His aim was to revitalize myth and make it relevant to the twentieth century. For the purpose of this thesis, we will limit our study to an examination of the Genesis myth, and, in the following section show how Lawrence juxtaposed it with Darwinism. To this end, through an analysis of his fictional works, we aim to show how Lawrence, not only offered myth as an alternative vision to modernity, but presented it as a dynamic potential within it.

The Genesis myth versus Darwinism

When Charles Darwin published his book *On the Origin of Species* in 1859, it sent shock waves throughout conventional society. It undermined almost two thousand years of religious thinking and refuted the creation myth set out in *The Book of Genesis*. It pushed man to doubt the existence of the soul and a hereafter. The Bible was no longer considered as a sacred record of fact. At the beginning of the twentieth

century, intellectual opinion was divided between the poles of science and religion. For many creative writers, this conflict became a theme in their works and D. H. Lawrence was no exception. Encouraged by the atmosphere of doubt and uncertainty, he found the courage to voice his own opinions and formulate his mature philosophy.

The Book of Genesis is the first book of the *Old Testament,* and describes God's creation of the world in seven days. It goes on to relate the fall of Adam and Eve and their subsequent expulsion from the Garden of Eden. It continues with Noah and the Flood and finishes with the founding of the Hebrew nation under Abraham. It is the story of creation and destruction, punishment and redemption, death and rebirth polarities, all pertinent to Lawrence's creative writing. It is not surprising then that this biblical text was influential in helping Lawrence formulate his mature philosophy and illustrate his apocalyptic vision.

Lawrence recognized the qualities of destruction and creation in the mythological symbol of the flood. As we have already discussed earlier in this chapter, in his novella *The Virgin and the Gypsy*, the symbol of the flood is used in the traditional way. Water is not only a destructive force but also one that purifies and purges, offering hope for a better future. However, in the chapter entitled *The Marsh and the Flood,* in the novel *The Rainbow* it is difficult to correlate this traditional interpretation with the death of Tom Brangwen. The flood, here, marks a watershed signifying the end of the paradisiacal state, represented through the relationship of Tom and Lydia. Tom dies in a state of intoxication. As we have already discussed in chapter two of this thesis, intoxication is a form of escapism. It was a defence mechanism that Tom instinctively adopted to protect the sanctity of his inner being from the degradation of

society. By this, Lawrence wanted to show that the society in which the elder Tom lived had deteriorated to such an extent that he could no longer find his place.

Tom had to be sacrificed in the flood for his life to have a true meaning. He is, once more, at the mercy of the elements, as cosmic forces beyond his control decide his fate. Laughing dismissively "*at the six inches of water being in the cart-shed"*, he felt compelled to discover its source:

> *"He went to meet the running flood, sinking deeper and deeper. His soul was full of great astonishment. He 'had' to go and look where it came from, though the ground was going from under his feet. He went on, down towards the pond, shakily. He rather enjoyed it. He was knee-deep, and the water was pulling heavily. He stumbled, reeled sickeningly" (The Rainbow,* 231).

By placing the auxiliary "*had*" in italics, the author is underlining its importance. There is an element of cosmic determinism: Tom was destined to die. The flood is a tool that will lead him to his own destiny. Here, It could be suggested that Lawrence is drawing a parallel with Jesus Christ. Like Messiah, Tom is being sacrificed, so that his message would be heard. Tom's god, however, is the cosmos.

In the greater scheme of the universe, the parameters of life and death have no real importance. When Lawrence describes Frederick's vigil of his dead father, he deliberately leaves the dates, on the brass plaque of the coffin, blank "Tom Brangwen, of the Marsh Farm Born-Died" (*The Rainbow*, 233). Here, he is emphasizing that the date and time of Tom's birth and death have no relevance. It is the way he lived his life that matters and Tom had lived it to the full. His immortality is assured. Anna, through her natural intuition of the cosmos, understands the importance of this:

> *"He was beyond change or knowledge, absolute, laid in line with the infinite. What had she to do with him? He was a majestic Abstraction, made visible now for a moment, inviolate, absolute. And who could lay claim to him, who could speak of him, of the him who was revealed in the stripped moment of transit from life into death? Neither the living nor the dead could claim him, he was both the one and the other, inviolable, inaccessibly himself" (The Rainbow*, 235).

Tom has become a mythological figure*, "beyond change or knowledge, absolute, laid in line with the infinite"*. Through death, time can no longer touch him. The words "*inaccessibly himself"* are pertinent to Lawrence's message. He has become a messianic figure, whose message, to live according to his own nature and fulfil his inner being, has become not only universal but also eternal. Through his intimate knowledge of the Bible, Lawrence was surely aware of the Biblical passage in *Corinthians,* "*Thou fool, that which thou sowest is not quickened, except it die*" (Chapter 1: Verse 15) (*The New Testament for English Reader,* 239). Paradoxically Tom's message, through death, has the potential to become more vocal than when he was alive. He has reached a state of immortality, which should be an example for future generations. Indeed, at the end of the chapter *The Marsh and the Flood*, Lydia, reminiscing about both her husbands, immortalizes Tom through her knowledge of him. He lives through her, just as she has lived through him:

> *"He had died and gone his way into death. But he had made himself immortal in his knowledge with her. So she had her place here, in life, and in immortality. For he had taken his knowledge of her into death, so that she had her place in death"* (*The Rainbow,* 243).

In comparison to Tom, her first husband, Paul, "*had never lived*" *(The Rainbow,* 242). In his lifetime, he had been an important intellectual figure, a leader of the Polish revolution and had lived through a series of dramatic events. However, paradoxically, he had left no mark on life, except for a slight physical resemblance to his granddaughter:

> "*If it were not for Anna, and for this little Ursula, who had his brows, there would be no more left of him than of a broken vessel thrown, and just remembered" (The Rainbow,* 242).

For Lawrence, he had been too preoccupied in chasing an ideal to touch the essence of life. Tom's life, on the other hand, appears superficially mundane, but he had fulfilled his destiny and lived his life with the intensity of his inner being.

The Genesis story has been explained and expounded by religious scribes for over two thousand years. They preach that Adam and Eve were expulsed from the Garden of Eden after eating from the tree of Knowledge. Thereafter, every man is forced to live a life of adherence to God's moral code in order to gain, after death, an eternal life in paradise. D. H. Lawrence deplored such an interpretation, seeing it as the attempt of a "*weak*" establishment to manipulate and control a gullible population. Instead, he launched his own counter-attack, defying religious authority and undermining the very fabric of conventional society.

Lawrence didn't just criticise and destroy; he reformulated and created. His book, *The Rainbow* and its sequel, *Women in Love,* have often been described as his Bible. In chapter six of his book: *D. H. Lawrence and the Bible,* T. R. Wright wrote: *"The Rainbow is perhaps the most obviously biblical of Lawrence's novels" (Lawrence and*

the Bible, 84). John Worthen has written of its ambition to become a sacred text a *"Kind of Bible of the English people" (Introduction to the Rainbow,* 21), while Mark Kinhead-Weeks claims that Lawrence derived from sacred history *"a hint of the shape his own bible" (Lawrence and the Bible*, 84). For Lawrence, though, the Fall of Man is marked by man's stubborn refusal to recognize the demands of his inner being; this manifests itself when he turns to the mind for answers rather than the heart, and when he exchanges the world of the cosmos for the world of machines and ideals. In fact, in a *Study of Thomas Hardy and Other Essays* he wrote:

> "*While a man remains a man, before he falls and becomes a social individual, he innocently feels himself altogether within the great continuum of the universe"* (*Study of Thomas Hardy and other Essays*, 211).

His two novels, *The Rainbow* and *Women in Love*, relate the story of man in his fallen state and his quest to return to the wholeness of his being, stirred by the forces of nature and in communion with the cosmos.

The rainbow, in the Genesis story of the Bible, was sent by God as a symbol of the covenant He had made with Noah, namely that He would not destroy the world in such a powerful way again. In the novel of the same name by D. H. Lawrence, it symbolizes the perfect union between Tom and Lydia. However, it is not a separate entity appearing on the horizon. These two beings *are* the rainbow, with Tom forming one side of the arch and Lydia the other. It is through the passionate synchronisation of their souls that the rainbow has come into being. As in the Bible, it sends out a message of hope to future generations. The experience of Tom and Lydia has become

part of the collective unconsciousness and offers to their descendants the potential to fulfil their own happiness. Through the words *"the rainbow was arched in their blood and would quiver to life in their spirit" (The Rainbow,* 418*)*, Lawrence underlines this idea.

Several times throughout the novel, the rainbow appears as a reminder of this potential. After the birth of her first child, for example, Anna seems at a loss to discover the path her life and the direction her relationship with Will should take. The cosmos tries to heed her to follow its signs:

> *"A faint, gleaming horizon, a long way off, and a rainbow like an archway, a shadow-door with faintly coloured coping above it*" (*The Rainbow,* 163).

Through the words "*faint", "faintly coloured" and "a long way off"*, Lawrence is showing just how far this generation has fallen from the perfection of the original union. It is not until Ursula's encounter with the horses, and the re-awakening of her inner being, that the rainbow appears, once more, in all its splendid glory:

> *"The arc bended and strengthened itself till it arched indomitable, making great architecture of light and colour and the space of heaven" (The Rainbow,* 467).

This is the language of strength. Although Ursula has not yet managed to achieve the potential of her grandparents, the promise is, nonetheless, present. She has finally cast off the sterile influence of conventional society and re-awakened her impulses, governed by both personal and hereditary forces, which serve to inspire her with hope of a better future.

In the Bible, man's salvation is always dependent on a variety of prophets who preach a message of repentance in exchange for an eternal life in heaven. This message of control was anathema to D. H. Lawrence who believed that man's salvation lay in his divorce from conventional authority and his return to the demands of his inner being. It has long been implied by theology scholars that the Fall of Adam and Eve meant their awareness of their differing sexuality. In the *Book of Genesis*, it is written, that at the beginning, before Adam and Eve ate of the Tree of Knowledge, they could stand naked in *"God's presence without shame"* and were "*clothed with purity*". However, after eating of the Tree of Knowledge, "*Adam, lost his (heavenly*) *clothing"* and Eve, "*was stripped of the righteousness in which (She) had been clothed"* (*The Book of Genesis*). They became aware of their nakedness and tried to hide themselves with fig-leaf aprons.

For Lawrence, though, the Fall of Man is characterized by the repression of his physical nature. In addition, man's return to paradise means, for Lawrence, a re-awakening of his sensual being. Susan M. Densmore in her thesis *Mythic Allusion in D. H. Lawrence's Women in Love* comments on the reversal of this Biblical theme

> *"In simple structural terms, the Bible begins with the first man and the first woman whose actions are followed by a series of destructions and creations which eventually lead to the apocalyptic marriage of Christ and the Church. Women in Love appears to be modelled on the inverse of this plan the novel begins with a marriage which is followed by a series of creations and destructions, culminating with the emergence of a new man and a new woman in Birkin and Ursula as we see them in the*

chapter Continental" (*Mythic Allusion in D. H. Lawrence's Women in love,* 70).

She goes on to show how Lawrence, through his character Gudrun, illustrates the unhealthy regard modern man has for the physical side of a relationship. Before consummating her relationship with Birkin, Gudrun*"reached up, like Eve reaching to the apples on the tree of knowledge, and she kissed him, though her passion was a transcendent fear of the thing he was" (Women in Love,* 330). The phrase "*transcendent fear of the thing he was* " illustrates her trepidation born out of centuries of puritan education which has forced her to deny her sensual being and regard it as a sin. It is left to Ursula and Birkin to rise above bigoted ideals and relive the glorious transfiguration promised to them by their forefathers, Tom and Lydia. Unlike the Biblical text, Lawrence's message is not of repentance but is one of rebirth, urging man to break free from the shackles of puritan convention and embrace his own individuality: that is to say, his own nature and with it, his own sexuality.

In his novel *Women in Love*, Lawrence offers a new perspective to the Biblical theme. For him, the salvation of mankind is not dependant solely on the teachings of one messianic figure, but is the responsibility of every individual. He believed that, in the modern world of the twentieth century, the figure of Jesus Christ, as a Messiah, as a Saviour, had no place. The message of conventional religion no longer held any appeal, as man struggled to find a better life, in a corrupt self-destructive world. Susan M. Densmore in her thesis *Mythic Allusion in D. H. Lawrence's Women in Love,* made it clear that Lawrence believed "*That there is no redemption or transcendental good to*

be found outside the individual". In *Women in Love*, he uses Gerald's death to illustrate this point:

> *"Gerald went along. There was something standing out of the snow. He approached with dimmest curiosity. It was a half-buried crucifix, a little Christ under a little sloping hood at the top of a pole"* (*Women in Love*, 533)

In this quote, the crucifix is a symbol of Christianity but its position *"half-buried"*, in a hollow, makes it clear that this institution is now obsolete. In fact, the adjective "little" repeated twice in the above quote, has the effect of minimizing its importance. The universal figure of Christ has been reduced to *"something standing out of the snow"* and in this image, Lawrence pours all his scorn for conventional society. There is no longer any reverence in these words, only ridicule.

To recapitulate, then, Lawrence believed that man's salvation could only come from within him. First of all, he had to recognize the corruption of society, reject it and create a new sense of being based on a union with nature and the cosmos. In *Women in love*, Birkin is portrayed by Lawrence as a Salvatore Mundi. In the chapter "*Crème de Menthe*", he is the only person who drinks this green liqueur, which prompts Susan M. Densmore to suggest in her thesis that Lawrence intended him as a quasi-saviour:

> *"Green is the colour of hope, of regeneration and it is Birkin alone who drinks the green liqueur suggesting that he is the one person who can find salvation in a corrupt and self-destructive world" (Mythic Allusion in D. H. Lawrence's Women in Love*, 67).

However, in his philosophy, Lawrence intended to break away from the shackles of convention. He had no intention of creating his own iconic figure, which could, over time, become, itself, a conventional ideal. Birkin, as a Salvator Mundi, would have been anathema to him. His message hinged on the polarities of individuality and reciprocity. The salvation of the world, as he saw it, would be the outcome of the relationship between two whole individuals, uniting on a spiritual plane and in unison with the cosmos. The consummation of Ursula and Birkin is seen in just such a light:

> *"In the new, superfine bliss, a peace superseding knowledge, there was no I and you, there was only the third, unrealized wonder, the wonder of existing not as oneself, but in a consummation of my being and of her being in a new one, a new, paradisal unit regained from the duality*" (*Women in Love*, 420).

The religious connotations are evident. It is the language of rebirth, as Ursula and Birkin fulfil the destiny promised to them by their grandparents. They claim their paradise by rejecting the *"old formula of the age",* the *"dead letter*", and by creating "*a new oneness*" where "*all is perfect and at one*" (*Women in Love*, 420).

At the beginning of the twentieth century, Lawrence's feminist outlook was controversial and contradicted conventional opinion, which had been fuelled by religious thinking for almost two thousand years. In *Genesis,* Eve is seen as responsible for the Fall, seducing Adam and forcing him to eat from the Tree of Knowledge. In his fictional works, Lawrence, too, adopts the idea of women as instigators for change. In his novel *The Rainbow*, for instance, the Brangwen women feel the claustrophobic limitations of their Edenic lifestyle and they look towards the outside world as a means to fulfil their dreams:

> *"But the woman wanted another form of life than this, something that was not blood-intimacy. Her house faced out from the farm-buildings and fields, looked out to the road and Village with church and Hall and the world beyond. She stood to see the far-off world of cities and governments and the active scope of man, the magic land to her, where secrets were made known and desires fulfilled. She faced outwards to where men moved dominant and creative, and with this behind them, were set out to discover what was beyond, to enlarge their own scope and range and freedom; whereas the Brangwen men faced inwards to* the teeming life of creation*, which poured unresolved into their veins"* (*The Rainbow*, 3).

The parallel to *Genesis* is clearly evident. The *"road and Village with church and Hall"* represent for the Brangwen women what the Tree of Knowledge does for Eve. It is a "*magic land*" entrancingly seductive, promising them a freedom beyond "*their own scope and range"*. It is the Brangwen women who force their men to confront the world of knowledge and ideals. In *Genesis*, Eve's seduction of Adam is considered universally as a sin. However, in this passage, Lawrence refutes this idea, admiring the Brangwen women for their tenacity and their potential to instigate change. The phrase "*and with this behind them*" is pivotal: the Brangwen women, through both the personal and the collective unconscious, are so firmly rooted in *"the teeming life of creation"* that they can test the waters without real fear of contamination. This is central to Lawrence's holistic vision. Man, as an individual, must live in communion with other men; he must embrace both his physical and mental being, recognizing the forces of the past and the present, to fulfil the potential of his future.

As a male dominated institution, the church had always wielded an indisputable authority, fuelling the idea of female subordination. Indeed, it is written in the Bible that*" the Lord God fashioned into a woman the rib which He had taken from the man"*. (Genesis, Chapter 2: 22-23) which gives credence to this belief. However, at the beginning of the twentieth century, women had become disappointed in the bigotry of chauvinistic society and were seeking their own emancipation. They found in Lawrence a voice for their frustrations. Most of his female characters, in his fictional works, are strong, dynamic and ambitious. As a staunch critic of society, he believed that the male sex was responsible for the sterility of the modern world, and real change could only come through the auspices of the female sex.

In *A Study of Thomas Hardy*, Lawrence wrote of the differences between men and women:

> *"But woman, issuing from the other end of infinity, coming forth as the flesh, manifest in sensation, is obsessed by the oneness of things, the one Being, undifferentiated. Man, on the other hand, coming forth as the desire to single out one thing from another, to reduce each thing to its intrinsic self by process of elimination, cannot but be possessed by the infinite diversity and contrariety in life, by a passionate sense of isolation, and a poignant yearning to be at one." (A Study of Thomas Hardy*, 63)

It is clear from this quote, that he saw women as the embodiment of "*sensation*" closely linked to "*the oneness of things, the one Being".* Men on the other hand, were governed by the dictates of their mind, fulfilling the urge to generalise and classify, creating ideals that destroyed forever "*the oneness*" of their Being. His implication is

clear. Women have, for over two thousand years, been subjugated to their male-counterparts. However, if they were to be given freedom to express themselves, they would fulfill their intuition and return to the primordial origins of life. The key to a better future, Lawrence thought, lies firmly in the hands of the female sex. Just as Eve, in the original cycle of change, had the power to push man to eat from the Tree of Knowledge, then, most certainly, the modern Eve can clearly influence her male counterpart to return to his original state.

Like Jung, Lawrence believed that the lessons of the past remained buried in the unconscious, with the capacity to manifest themselves as answers in the present. Although he believed that time moves in cycles, and events give the impression of repeating themselves, he upheld the theory promulgated by ancient philosophers that you can never exactly experience the same thing twice. He says in the *Introduction to The Dragon of the Apocalypse* by *Frederick Carter*:

> *"We can never recover an old vision, once it has supplanted. But what we can do is to discover a new vision in harmony with the memories of old, far-off, far, far-off experience that lie within us. So long as we are not deadened or drossy, memories of Chaldean experience still live within us, at great depths, and can vivify our impulses in a new direction, once we awaken them"* (*Apocalypse*, 54)

In this passage, although Lawrence emphasises, once more that every man shares a common ancestry, it is his ability "*to discover a new vision in harmony with the memories of old"* that makes him unique. Here, he makes it clear that not only is the

difference between life and existence man's ability to become a true individual but the driving force behind it, is the quality of *"fixed motion."*

These ideas seem to reflect, at least superficially, the theories of Charles Darwin. In his work *On The Origin of the Species*, he put forward the idea that all species descend from a common ancestor. Although these ideas pertain to ancient Greek philosophy, they were, nevertheless, controversial in 1859 when the work was published. In fact, Darwin took an old idea and added to it his notion of natural selection, which can be defined as the tendency of any species to adapt and mutate into a different form in order to ensure its survival over weaker ones:

> *"One general law, leading to the advancement of all organic beings, namely, multiply, vary, let the strongest live and the weakest die"* (*On the Origin of Species*, 291).

It was the survival of the fittest, which was the key to the evolution and development of all natural life. However, in his *Apocalypse*, D. H. Lawrence refutes Darwin's thesis about the survival of the fittest, at least as far human nature is concerned. For him, during the last two thousand years, it has been the weak that have dominated and overcome the strong: it has been the weak that have roused up and expressed *"their rampant hate of the* ***obvious*** *strong ones" (Apocalypse*, 65). Pouring out all the scorn he feels for modern society, he writes "*And the religion of the weak taught down with the strong and the powerful, and let the poor be glorified*" pointedly reversing Darwin's words. He makes it clear that this obsession is fuelled only by a false sense of survival. According to him, throughout the two thousand years of so-

called civilized life, man gradually *"substituted the non-vital universe of forces and mechanistic order" (Apocalypse,* 79) for the power of the cosmos, ensuring "*the long slow death of the human being".* Successfully undermining Darwin's scientific research, Lawrence prophesies, therefore, that it:

> *"will end in the annihilation of the human race … unless there is a change, a resurrection and a return to the cosmos" (Apocalypse*, 79).

In biological terms, the verb, "*evolve"*, means to develop by evolutionary processes from a primitive to a highly organized form. In volume II of *The Descent of Man* (1871), Charles Darwin reiterates this idea:

> *"The main conclusion arrived at in this work, namely that man is descended from some lowly-organised form, will, I regret to think, be highly distasteful to many persons. But there can hardly be a doubt that we are descended from barbarians" (The Descent of Man*, 386).

Throughout his writing career, D. H. Lawrence negates such thinking. In his work *Fantasia of the Unconscious,* he clearly refutes the existence of evolution:

> *"I do not believe in evolution, but in the strangeness and rainbow-change of ever-renewed creative civilizations" (Fantasia of the Unconscious*, 5).

For him, man has not developed or evolved; it is not a question of evolution but of devolution. He undoubtedly thought that man had not "*descended from barbarians*" but had become himself "barbarian". The word "barbarian", for Darwin, meant a person living outside the bounds of civilisation. However, Lawrence plays on its

secondary meaning, that is, insensitivity. Paradoxically for him, civilized man, has become uncivilized by following the dictates of reason and denying his inner being.

The phrase *"rainbow-change of ever-renewed creative civilizations"* is symbolic of Lawrence's holistic vision. The image of the rainbow represents the co-existence of different polarities: mind and reason, male and female, life and death, day and night. He makes it clear that in a natural world, all these differences exist in harmony and that variety is strength. The words *ever-renewed* in the above quote underline Lawrence's vision of the eternal cycle of life. Lawrence realised that man cannot return to the past but must look back by living in the present and building a new, creative future. He is, indeed, recapturing the very essence of life, which cannot be ordered and categorized into neat blocks of knowledge. He believed that scientific study, in the modern world, should not obliterate the mythology of the past. A true-life experience combines all the various forces, both scientific and mythological, both rational and imaginative, both traditional and modern to revitalize existence and ensure the fulfilment of creative interaction.

Although Lawrence's life was short, he was, nevertheless, a prolific writer who was able to paint a true picture of life in modern twentieth century Britain. It was a time of enormous change and Lawrence succeeded in portraying the conflicts that arose out of it. With the advent of the theory of evolution, the conventional story of Genesis had been completely undermined. So had three centuries of Newtonian science with the onslaught of Einstein's theory of relativity. Although Lawrence was critical of modern day Britain, he aimed to make his message pertinent on a universal level, true to all humanity, whatever their gender, whatever their race, whatever their creed. In the

section that follows, we aim to show to what extent Lawrence's message became universal, relevant not only to the time in which he wrote, but for the generations to come.

Lawrence and Universality

Most critics agree that universality is a characteristic of great art and the medium through which it can be best achieved is literature. Taken from the old Latin word "*universalite*", it can be defined as the character or state of being universal. In literature, it is the ability to portray the universal human condition. It is the ability to look beyond the specific and recognize the general truths common to all mankind and inherent in every situation. In fact, Ralph Waldo Emerson observed, "*For only that book can we read which relates to me something that is already in my mind" (The Selected Lectures of Ralph Waldo Emerson,* 241). Like no other artistic medium, literature has the ability to connect the reader to the community of man, who like him, has experienced the contrasting emotions that are the very essence of life. The most important aspect of universality is the ability of a writer to convey the major facets of the human nature and behaviour, which rarely change. They are the constants in the human condition and provide permanency in the ever-changing details of life. Most of the major masterpieces of Shakespeare, for example, concentrate on the problems and diseases of the human mind: avarice in *The Merchant of Venice*; guilt in *Macbeth*; revenge in *Hamlet*, giving them a universality, which makes them relevant even today. Moreover, writers who aspire to universality draw extensively on classical literature where the impulses of the heart and the soul have been accurately recorded and immortalized for future generations. It can be considered as the veritable outpouring of

the soul, the *"semper veritas*" that is renewed over and over again by other poets and writers. In fact, the French philosopher Denis Diderot underlines the importance of literature as key to universality when he wrote: *"The truest history is full of falsehoods, and your romance if full of truths."* (*Diderot and the Encyclopaedists*, 28).

Furthermore, D. H. Lawrence, himself, recognized the power of literature to stir the emotions and revitalize the inner being. He once wrote:

> "*Oh literature, oh the glorious Art, how it preys upon the marrow in our bones. It scoops the stuffing out of us, and chucks us aside. Alas!" (The Letters of D. H. Lawrence,* 417).

By "*the marrow in our bones*", Lawrence means our innermost being, which has been obscured by "*the stuffing*" of conventional ideals. He sees it as the role of literature, then, to *"prey*", or seek out, the impulses of our soul and rid it of the collective "*us"*, which hampers individuality. Throughout his life, he directed all his creative efforts to a fulfilment of this aim; to create "*a language of the feelings"* that would not only challenge literary conventions but would place him, as a great artist, on a universal level. In his article *The Theme of Universality in the English Literary Text and Criticism*, Dr. Filza Wassem, states that "*the theme of universality is regarded as the hallmark of great literature".* He goes on to say: *"Students of literature are told that to be located in a particular time, place and person and yet be able to represent millions, for all times, places and ages is what makes a literary work valuable" (The Theme of Universality in the English Literary Text and Criticism,* 270).. It can be said that D. H. Lawrence has fulfilled these criteria.

We have shown in detail, in the earlier section of this chapter, how Lawrence incorporates universal myth to illustrate his concept of the collective unconscious. It has also been shown how his treatment of tenses combines the universal with the particular. Michael Bell, in *Language and Being*, comments that the strength of Lawrence's fictional method lies in his *"palimpsestic sense of the evolutionary past living on within the psyche".* In order to achieve his palimpsestic vision, Lawrence relies extensively on the stream of consciousness technique, a narrative method that captures the full spectrum of a character's mental processes, mingling conscious and semi-conscious thoughts with memories, feelings and random associations. In chapter two of *The Rainbow*, Lawrence draws extensively on this technique to describe Tom's mental state at the birth of his first child "*the moaning cry of a woman in labour" (The Rainbow,* 66) is assimilated, in his unconscious mind, with the hoot of an owl. It sets off his train of thought taking him back to his childhood, and stirring within him similar feelings of trepidation and fear. Such feats of his unconscious mind are a defence mechanism through which he is able to find strength to face the details of the present and embrace a new reality, with the birth of his first child. In *D. H. Lawrence: Language and Being*, Michael Bell comments on this technique:

> *"At the moments of crisis or transition, an impersonal or generic self seems to take over; a self which dissolves the categories of time and externality by which consciousness habitually individuates itself from the world" (Language and Being,* 71).

The indefinite article *"a"* in the quote "*a woman in labour*" has the effect of depersonalising Lydia, for Tom, and of distancing him from the pain of the present

reality. There is re-assurance in the memories of his childhood and, with the picture of his mother wearing the paisley shawl to church, the idea is complete. Lydia, his wife, would, like his mother, who had overcome the pains of childbirth to comfort him, her son, recover from her labour and return once more to Tom, her husband. Furthermore, as fear of the episode is stripped away, Lawrence leaves us with the universal sentiment of a woman for her mate: raw, fundamental and above all unchanging:

> "*She did not know him himself. But she knew him as the man. She looked at him as a woman in childbirth looks at the man who begot the child in her an impersonal look, in the extreme hour, female to male."* (*The Rainbow*, 72)

Tom has become the universal male who empathises with his mate "*in the extreme hour"* of "*the infinite world*" (*The Rainbow*, 73)

According to many critics, one of the criterions of a universal writer is his ability to depict all spectrums of society, from the highest ranks of society, to the lower members of the community. In his article, *The Theme of Universality in the English Literary Text and Criticism*, Dr. Filza Wassem recognizes this trait:

> *"Shakespeare's work derives its popularity from the very fact that it seems to represent all humanity, from the highest to the meanest, from the Lears, Hamlets and Ariels to the Shylocks, Othellos and Calibans" (The Theme of Universality in the English Literary Text and Criticism*, 264).

He goes on to say that Shakespeare's genius was based on his ability to challenge society and give a voice to the marginalized groups, which were excluded from literary representation at that time:

> "*To represent the voice and sensibility of the Prince and the King as well as of the lowly, the excluded and the marginalized, as Greenblatt* (1995) *points out, in a time and age when it was the norm to talk about and represent only the privileged, is indeed a feat that could be only a visionary humanist like Shakespeare could accomplish." (The Theme of Universality in the English Literary Text and Criticism*, 264).

This research has shown that D. H. Lawrence has also met similar criteria. His working class origins and his friendship with men and women of all classes, gave him an astute insight into the contradictions of British society of the age. This well-rounded vision of the issues prevalent at the time thrust him into the role of social critic, forcing him to challenge conventional ideals. Like Shakespeare, he gave a voice to marginalized groups undermining traditional misconceptions and placing them in a new light. It has already been discussed at length, in the earlier chapters of this thesis, how Lawrence challenged conventional opinions by portraying characters, such as the gypsy, in a vital and positive way. Similarly, his depiction of women as strong and ambitious members of society was controversially pertinent to the feminist question undermining society at the time.

The ability to challenge society is one of the most important characteristics of a universal writer. Samuel Johnson, in his oriental tale, *Rasselas* (1759), says a writer aiming for universal recognition:

> *"must divest himself of the prejudices of his age or country; he must consider right and wrong in their abstracted and variable state; he must disregard present laws and opinions, and rise to*

> *general and transcendental truths, which will always be the same."(The History of Rasselas*, 29)

His contemporary, Johann Wolfgang von Goethe, shocked eighteenth century society with the publication of his epistolary novel, *The Sorrows of Young Werther*. The work not only challenged the conventional opinion of suicide but also succeeded in portraying passionate infatuation in a realistic manner. Unrequited love has always been, throughout the ages, the subject of romantic literature, gaining immense popularity in the Middle Ages with chivalrous tales of the knight's adoration for his lady. Goethe's novel, however, rocked the ideals of European society by its frank portrayal of a romantic obsession and the inner conflict it entails. The book ends controversially, with the suicide of the protagonist, which is offered by Goethe as an acceptable release from the torment of his inner conflict.

Lawrence, in a similar way, tackles the taboo subjects of the twentieth century. In an effort to dispel the half measures and compromises of modern day society, he used shocking language and controversial imagery to force people out of their complacency. He was not afraid to challenge society even at the expense of his own reputation. John Gould Fletcher, in an essay dated 1918, wrote:

> "*The reviewers of the English press know perfectly well that Mr. Lawrence is supposed to be a dangerous man, writing too frankly on certain subjects which are politely considered taboo in good society, and therefore they do their best to prevent Mr Lawrence from writing at all, by tacitly ignoring him*" (D. H. *Lawrence; A Critical Anthology*, 119)

Like the great masters before him, he ignores the conventions of "*good society*" and "*does not compromise*". Fletcher praises Lawrence as "*an original thinker*", who strives through his holistic vision to dispel "*the Christian dogma of the middle ages"* and create a new and valuable message. *"He is frankly pagan"*, Fletcher says, describing Lawrence's doctrine:

> *"To him, the flesh is the soil in which the spirit blossoms, and the only immortality possible is the setting free of the blossoming spirit from the satiated flesh. When this is accomplished, then the spirit becomes free, perfect, unique, a habitant of paradise on earth" (D. H. Lawrence: The Critical Heritage*, 122).

It is a message that has proved, paradoxically, apocalyptic, making of this controversial figure, a universal writer of renown. The answer to the sterility of modern life lies in the pagan vitality of the past and Lawrence defied all ideals to convey his message across.

Conclusion

Like many of his contemporaries, Lawrence understood that if he wanted to impact change, he had to be controversial, even if it meant criticizing society and being ostracized for this criticism. He knew that in order to make his voice heard, he had to challenge conventions through new and innovative ways. In the Foreword to *Fantasia of the Unconscious*, he writes:

> ***"****We've got to rip the old veil of a vision across, and find what the heart really believes in, after all: and what the heart really wants, for the next future. And we've got to put it down in terms of belief and of knowledge. And then go forward again, to the*

> *fulfilment in life and art" (Foreword to Fantasia of the unconscious,* 57*).*

It can be said that Lawrence really stripped away *"the old veil of a vision across*" and found out what his heart really believed in. Throughout his creative life, he used his writings *"to put it down in terms of belief and of knowledge*", developing his Lawrentian philosophy in keeping with his personal vision.

This philosophy hinges on the Lawrentian concept that all men are *"dual in consciousness" (Apocalypse,* 192). In Fragment Two (02) of *Apocalypse*, he states, when talking about the sunset that "*it is obvious there are two forms of truth*" *(Apocalypse*, 191): a truth based on "*our everyday experience*" filling our senses with trepidation as the "*red sun slowly sinks like a drowning thing*" and "*the truth of explanations*" based on *"a long, long chain of inference that sunset is caused by the earth's diurnal rotation on her axis".* This, for Lawrence, is the essence of life, a way of knowledge based on sense-impressions, on the one hand, and scientific explanations, on the other.

"*Man is a creature of dual consciousness*," he states over and over again in *Apocalypse.* "*It is his glory and his pain*". "*His glory*", because it can make of him a whole human being. "*His pain*", because it can tear him apart. Lawrence understood that the newness of the present did not cancel out the oldness of the past. Einstein's theory of relativity did not obliterate the beliefs of Newton. Likewise, Charles Darwin's theory of evolution did not dispel the fervour of the Genesis story. In his holistic vision, he saw man in "*his glory*" where the two streams of consciousness are "*harmonized and reconciled, each being left to its own full flowing*". He visualised a

hybrid culture where the past influences the present and enriches the future; where social identity transcends considerations of race, creed and gender; where individuality is paramount and diversity is strength.

In this thesis, we have traced Lawrence's apocalyptic vision from its initial leanings toward primitivism to a full-blown philosophy, shaped by some of the most influential thinkers of all time. We have seen his efforts to create the essence of life through his innovative language and use of symbols. We have recognized his courage in voicing his beliefs, in challenging conventions and in living his life according to his own personal creed. These are all the hallmarks of a writer worthy of a place on the international stage. As Goethe once remarked to his disciple Eckermann:

> *"the daemons, to tease and make sport with men, have placed among them single figures so alluring that everyone strives after them, and so great that nobody reaches them"* (*What is world literature?*, 2).

He went on to name Raphael, Mozart, Shakespeare, and Napoleon as examples. In his memories about his friend, Eckermann adds,

> *"that the daemons had intended something of the kind with Goethe ... he is a form too alluring not to be striven after, and too great to be reached"* (*What is world literature?*, 2).

We would like to add, in our turn, that Lawrence too, should be placed in a similar frame of reference. His literary genius has made of him "*a form too alluring not to be striven after, and too great to be reached"*, a writer whose talent can never be reproduced, and a philosopher with a message of a universal portent.

Conclusion

Throughout his short but meaningful life, D. H. Lawrence was vociferous in his condemnation of modern society and its degradation of the living experience. Centuries of so-called civilization had buried society beneath layers of rigid convention and sterile ideals. In fact, Lawrence saw scientific and technological progress, of which man is so proud, as one of the most important reasons for man's decline. In addition, he believed that philosophy and religion were guilty of the same crime and he set out, ironically, to create a philosophy that would strip away the layers of false beliefs and restore man to his primal state.

Throughout this thesis, we have been tracing Lawrence's philosophy from his initial interest in primitivism, which manifested itself in a disassociation from modern life with a need to re-evaluate the importance of the instincts, to a holistic vision of a society based on individuals living in harmony with each other. His own remarkable sensitivity to nature led him to conclude that man was part of a great cosmic family, together with the animals, the trees, the flowers, the birds, the planets and the stars. In the natural scale of things, everything has its place and no particular thing is more important than any other. In Lawrence's opinion, man, through his emphasis on science and reason, had only succeeded in giving himself misplaced importance, which would inevitably lead to his own destruction. His message to man is clear. He should strive to recapture his innate affinity with nature and the cosmos in order to really live and fulfil his inner being.

Our research has shown that Lawrence condemned the teachings of Freud, seeing them as responsible for the stigmatization of minority groups, impeding man's inherent and natural spontaneity. Freud, believing man to be a social being with a primary need to belong, saw individual impulses as an aberration that should be repressed. He believed that man buried all his negative desires – that is to say, everything that did not uphold convention – deep in his unconscious and if they surfaced, which they so often did, a neurosis occurred which threatened to destroy the status quo. Such so-called enlightened teachings were abhorrent to Lawrence. He criticized them as tools, upheld by conventional society, to perpetuate their control.

Lawrence's affinities, therefore, turned towards the ideas promulgated by Carl Jung whose concept of the collective unconscious was influential in helping him formulate his mature philosophy. Whereas Freud taught that the unconscious was a storehouse of repressed and negative emotions, Jung visualized it as a source of creativity. His ideas of the collective unconsciousness, the part of the personality where inherited emotions and impulses are stored, not only supported Lawrence's vision of a unique cosmic family, but also helped him develop his conception of time. Through the collective unconscious, Jung teaches that the past is irretrievably linked to the present and overshadows the future. In his work *Apocalypse*, Lawrence adopts a similar stance through his vision of the cycles of time. Upholding the theories of Henri Bergson, he believed that man perceived time through the natural cycles of change inherent in nature and the cosmos.

His studies pushed Lawrence to believe that society was on the brink of disaster. Sterile ideals and mechanical interpretations had degraded the living

experience and a cataclysmic change was necessary if man was to survive. The philosophy of Friedrich Nietzsche helped him substantiate this view: it enabled him to turn his attention towards the doctrine of nihilism. The Britain of the twentieth century was fully immersed in a state of passive nihilism, as people paid-lip service to out-dated conventions or escaped from reality through intoxication or debauchery. Lawrence found that the teachings of influential figures in the society of the time – Freud, to name but one example – only exacerbated the situation and, through his creative works, he tried to encourage man to look for other options. He wanted a philosophy that would catapult man from his passivity into a state of active nihilism, forcing him to replace his apathy with action, his conventional ideals with personal desires, his collective need with individuality. Returning to his primal state seemed to be the only answer, so Lawrence made it the mantra of his philosophy.

Although Lawrence preached a re-evaluation of the senses, his intention was not to completely negate the role of reason. Throughout his creative works, he adopted a holistic approach and tried, fervently, to recreate Life. He understood that a real life experience was neither merely physical nor mental but a combination of the two. He understood that a real life experience had to be lived both on the physical plane and the mental plane, and in equal measure. His main literary challenge was to create a language and a style that, together, not only incorporated the spontaneity of the feelings but also revealed his apocalyptic vision. To do this, he broke with literary conventions with the creation of a totally new and dynamic form of expression, in keeping with his holistic conception of life. To this end, in this thesis, we have shown

how he took well-known symbols and myths and transformed them into vectors of his own individual and unique thought.

Throughout this thesis, I have explored the different apocalyptic symbols of *the Book of Revelation*, comparing their usage with ancient belief and showing how they correlated to D. H. Lawrence's vision. Through an analysis of his fictional works, I have shown how the author incorporates these apocalyptic symbols within the framework of his creative art to give us a clear picture of his apocalyptic vision. Believing the fixed interpretation of much of the literature to stifle the creative mind, he used his *Apocalypse* to re-interpret the *Book of Revelation* in a new and innovative way. I have shown not only how Jewish and Christian scribes mutilated and destroyed the original meaning, but also how Lawrence undermined this orthodox interpretation with his own innovative vision. He succeeded in stripping away centuries of conventional dogma to reach a basic kernel of truth, feeding on the founding principal of the philosophy of Stoicism, namely that every man's happiness depends upon a healthy relationship with the cosmos. It is credit to his literary genius that Lawrence managed to create his own philosophy by stripping away the layers of an old established one and adapting it to modern life.

Lawrence believed that man had been blind for centuries: that he had failed to see the vital truth that had always existed: "*We and the cosmos are one".* He urged man to reaffirm his relationship with the cosmos in order to find true freedom and live his life to the full. *Apocalypse,* became his own personal book of revelation as he set down the paradox of his vision. Man can find the answers to his present discontent by

returning to the past, cancelling out centuries of so-called civilization "*to live once more by the cosmos, as well as in the cosmos"* (*Apocalypse*, 200). The men of the so-called established order, or " *these men of mind and spirit*" as Lawrence called them in the last pages of *Apocalypse*, have been working against the natural order of things, erroneously trying to uplift man from the sewer of his primal state. They have been trying for centuries to destroy man's natural affinity with the cosmos, but Lawrence makes it clear that *"they only succeed in spoiling the earth, spoiling life, and in the end destroying mankind"* (*Apocalypse*, 200). This dire message reverberates throughout the final paragraph of his work and he terminates with the provocative thought that man, through his own mindful actions, will be the cause of his own destruction.

Although he was ostracized and subject to state censorship during his lifetime, Lawrence is now generally accepted as one of the most creative writers of all time. For many, he has become a cult figure whose following grew from the seeds of Catherine Carswell's letter, written to the periodical *Time and Tide* on March 16th, 1930. Responding to staunch criticism after his death, she wrote:

> *"In the face of formidable initial disadvantages and lifelong delicacy, poverty that lasted for three quarters of his life and hostility that survives his death, he did nothing that he did not really want to do, and all that he most wanted to do he did. He went all over the world, he owned a ranch, he lived in the most beautiful corners of Europe, and met whom he wanted to meet and told them that they were wrong and he was right. He painted and made things, and sang, and rode. He wrote something like three dozen books, of which even the worst page dances with life*

> *that could be mistaken for no other man's, while the best are admitted, even by those who hate him, to be unsurpassed. Without vices, with most human virtues, the husband of one wife, scrupulously honest, this estimable citizen yet managed to keep free from the shackles of civilization and the cant of literary cliques. He would have laughed lightly and cursed venomously in passing at the solemn owls—each one secretly chained by the leg—who now conduct his inquest. To do his work and lead his life in spite of them took some doing, but he did it, and long after they are forgotten, sensitive and innocent people—if any are left—will turn Lawrence's pages and will know from them what sort of a rare man Lawrence was.*" (*Letters to Thomas and Adele Seltzer,* 285).

Lawrence was, indeed, "*a rare man*", an individual who lived his life according to his own personal creed. He did not seek recognition in his own lifetime but aimed for an immortality that would stretch on into eternity. He was, in fact, a man ahead of his time and it can now be said, with hindsight, that his message was indeed apocalyptic. Today, its relevance is only just beginning to be understood. Over half a century after his death, with a world in turmoil, his philosophy has a pertinence that cannot be ignored.

There might be no better epitaph for a writer than his influence on other creative writers. A writer's immortality is assured, not only through what he has written or said, but also through his influence on other writers, both contemporary and thereafter. Aldous *Huxley*, one of the most popular writers of the twentieth century, shared many of Lawrence's views on society and on the individual. In fact, in his novel, *Point counter Point*, his character, Rampion, a prophet of nature, is supposedly a portrait of

D. H. Lawrence. Like Lawrence, Huxley was against the industrialisation of society seeing it as responsible for the degradation and possible destruction of humanity. Throughout most of his earlier life, he fervently upheld the Lawrentian belief in the individual nature of mankind, and most of his novels and essays are concerned with the resistance to "*mass culture*". Similarly, the poet Sylvia Plath was fascinated with both Lawrence's poetry and prose. She once wrote "*Lawrence bodies the world in his words*" (*Unabridged Journals*, 422). She passionately believed in his vision writing in her diary:

> *"How does Lawrence do it? I will learn from the rich physical passion – fields of force – and the real presence of leaves and earth and beasts and weathers, sap-rich."* (*Unabridged Journals*, 422).

Her recourse to natural imagery to symbolise inner passion testifies to Lawrence's influence. As with Lawrence, her use of animals and natural imagery symbolizes passion and the inner being. In a similar way, Plath's husband, the poet, Ted Hughes, was inspired by Lawrence's poetry when he wrote his nature poems.

Lawrence's influence has not been solely limited to Western writers. Dr. Saleh Kaci Mohamed carefully studies the impact Lawrence had on one of the most prominent African writers of our day, Ngugi wa Thiong. In fact, the writer himself admitted, in an interview to Dennis Duerden in 1964, that D. H. Lawrence's *"way of entering into the spirit of things, as it were, influenced me quite a lot"*. He felt an affinity with his message, which crossed cultures, broke down barriers and spoke to the invincible being within any man, be he African, English or American. He goes on to say:

> *"I felt with D. H. Lawrence, although the situation, the geographical situation and even the moral situation he is writing about are in some ways remote to me, that he is able to go into the spirit of things" (Ngũgĩ Wa Thiong'o Speaks: Interviews with the Kenyan Writer,* 3).

*He rec*ognized in Lawrence's ability to enter "*into the soul of the people, and not only the people, but even of the land, of the countryside, of things like plants, of the atmosphere*" a universality which was pertinent to every man, in every situation, at every time.

Lawrence's literary genius has made of him, not only an artist whose talent other writers try to reproduce, but a philosopher with a message of a universal portent. Today, many modern writers share his message. In their discontent with modern society, they portray modern man as wasting away in a prison of his own making, with the keys to his freedom lying in the past. Today, Lawrence's apocalyptic vision has finally been given the credit it deserves. His message of creation, equality and freedom, is one that is shared by many. Furthermore, it is as pertinent today as it was in the turbulent time before his death.

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Résumé

Cette thèse, intitulée: *Mapping D. H. Lawrence's Apocalypse: The path of prophecy through his fictional and non fictional works*. (*Schématisation de l'Apocalypse de D. H. Lawrence: Le chemin de la prophétie dans ses œuvres de fiction et non-fiction*) , vise à révéler comment les romans de Lawrence, T*he Rainbow, Women in Love* et *The Virgin and the Gypsy* sont le fruit de sa vision singulière qui l'ont conduit vers l'élaboration de son *Apocalypse.* Cet essai sera considéré comme la cristallisation de sa philosophie dans son ensemble.

Notre recherche se donne comme ambition de montrer comment sa conception holiste de la vie lui a permis de créer une forme d'expression totalement nouvelle et dynamique, reflétant une philosophie originale. Son objectif principal – de créer un langage nouveau et approprié pour les sentiments –, l'a poussé à rompre avec la convention littéraire de l'époque, à expérimenter avec l'écriture et à réinterpréter des symboles judéo-chrétiens bien établis d'une manière nouvelle et totalement innovante. Ses symboles et mythes spécifiques seront considérés séparément pour en révéler non seulement l'importance, mais aussi, afin de montrer qu'ils sont les soubassements mêmes de la philosophie morale de l'auteur. En ce sens, son œuvre *Apocalypse* peut être considéré comme un point de départ et un point culminant de sa création et de son esthétique. Déçu par- la théorie freudienne en général, Lawrence a imaginé pouvoir libérer l'homme en formulant sa propre vision personnelle. A travers une observation attentive de ses œuvres de fiction et de non fiction, nous révélerons le paradoxe de sa pensée créative et plus précisément, que la réponse à sa tourmente réside dans sa relecture des textes anciens. On démontrera comment Lawrence a discrédité la civilisation, tout en insistant sur l'esprit et la raison, la considérant comme responsable de son propre état nihiliste. Sa réponse,- qui est d'éliminer les couches de dogme et de croyance paralysante pour retrouver une vérité reliant le bonheur de l'homme au cosmos, est un message aussi pertinent aujourd'hui qu'il ne l'était dans les temps houleux précédant sa mort.

ملخص

هذه الأطروحة، الموسومة بعنوان "*رسم خرائط الرؤيوية في أعمال د. هـ. لورانس: مسار النبوءة خلال أعماله الروائية والفكرية*"، تهدف إلى إظهار كيف أن روايات لورانس "*قوس قزح*"، "*نساء عاشقات*" و"*العذراء والغجري*" هي نتاج نظرته الفريدة، وكيف تضفي إلى تركيبته الرؤيوية، وهو ما يمكن اعتباره تبلورا لفلسفته ككل. سيظهر هذا البحث تمكن لورانس، بواسطة مفهومه الأصلي الشامل للحياة، من خلق شكل تعبيري جديد تماما وديناميي يتماشى مع هذه الفلسفة. دفعه هدفه الأساس لخلق لغة جديدة وملائمة للمشاعر إلى خرق التقليد الأدبي، وتجربة أسلوب إعادة تفسير رموز راسخة بطريقة جديدة ومبتكرة تماما. رموزه وأساطيره الخاصة لن تُعزَل فقط لتظهر أهميتها، وإنما لتبين أيضا كينونتها كأجزاء جوهرية وعناصر فعالة من فلسفة لورانس الأخلاقية، وإلى هذا الحد، يمكن اعتبار الرؤيوية كانطلاقة وذورة معا لمساعيه الإبداعية، فهو بتحرره من وهم نظريات الشخصية لفرويد قرر أن يحرر الإنسان منها بواسطة رؤيته الشخصية. ومن خلال فحص كل من *أعماله الروائية والفكرية* ستتكشَّف لنا المفارقة في فكره الإبداعي، أي أن الإجابة على الاضطراب الحالي تكمن في بساطة الماضي، كما سيظهر كيف أفقد لورانس الحضارةَ مصداقيتها بتركيزها على العقل والمنطق، وجعلها مسؤولة عن دولتها العدمية. إن جوابه، من أجل سلخ طبقاتٍ من أسس العقيدة والإيمان عقيدة لإيجاد نواة الحقيقة التي تربط سعادة الإنسان والكون، هو رسالة وثيقة الصلة حاليا تماما كما كانت في الأوقات المضطربة قبل وفاته.