CHAPTER VII
CONCLUSION

Nature, in the novels of Lawrence, to a typical Lawrence’s hero or heroine is the symbol of the inexhaustible vitality, energy and mobility without which he or she cannot improve, revitalize and rejuvenate his or her half-deadened and sterile existence. In fact, it is the principle of timelessness, beckoning the time-bound and space-limited existence of the modern man to come to it for shattering man-made intellectual fancies and systems and renewing the very springs of life. The darkness of nature has been over emphasized which intensifies the awareness of darkness and certainly adds a fresh dimension to the very idea and spirit of it.

The darkness of nature transforms and transfigures mechanized men and women into free and unshackled religious beings, of course not professing any religion. When a man feels helpless to redeem a woman from her mental pre-occupations and limitations, it is nature which comes to her aid. ‘St. Mawr’s is about a women who does not meet a man capable a man of transforming her life, but who manages, nevertheless, to bring about its transformation, which the help of first a horse, then a landscape.¹
A novelist’s approach to nature will invariably be determined and permeated by his distinctive vision of life. Let us not forget this is applicable in the case of Lawrence’s nature descriptions. The novelist treats life as a perceptual conflict between a pair of opposites, say, between blood consciousness and mind-consciousness, between the sun, the warm knowledge of the flesh and the moon, the cold light of abstract knowledge. ‘And there is no rest, no cessation from the conflict. For we are two opposites which exist by virtue of our inter opposition. Remove the opposition and there is a collapse, a sudden crumbling into universal darkness.²

To speak in symbolical terms, the lion, the mind, the active, the male principle must always be at war with the unicorn, the senses, the passive, the female principle; but then they are not to make up their quarrel. They are not expected to wipe out each other, they are not to merge. ‘The whole fruitfulness of the relationship depends on their opposition yet its whole integrity depends on moments when the sense of opposition has vanished.³

In some nature descriptions as mentioned in earlier chapters, the mind consciousness of the modern industrial man has made a stupendous effort to overcome the dark forces of nature, resulting in the diminishing and dwarfing of his own potency and power.
In this work we have been distinguishing three stages of consciousness from separateness to Absolute Being. The first stage is that of simple consciousness in which the knower, the knowledge and the thing known are still undifferentiated. It is present in animal and young children have a cosmic universal quality. It is lost in the second stage, but restored in the third. Lawrence, for one, seems to view nature from this stage of simple consciousness and ceaselessly admires such men and women as possess this consciousness.

The second stage in Lawrence’s world is that of fallen, i.e. civilized man in which the differentiation of knower, knowledge and thing known has fairly begun and is mounting. It is followed by a kind of fatal split between the knower and the thing known, between the subject and the object. In the second stage nature is deprived and stripped of its dark aspects, its awe, wonder, mystery and magic. The industrial man approaches nature only with a view to subjugating and enslaving it for his selfish and utilitarian ends.

The third stage of consciousness is that of re-integration. ‘The coming of the third stage is a flash, an illumination, which takes place when the illusion of separation is complete and the man has sounded the depths of grief avid pain which accompany through and the illusion of
knowledge.’ The third stage of consciousness brings with its illumination and transfiguration. It is much higher and more perfect than the first.\textsuperscript{6}

The Rainbow is the most revealing and significant symbol among the nature symbols of Lawrence. It symbolises hope, resurrection after death. In the world of the novelist, Ursula ‘saw in the rainbow the earth’s new architecture, the old, brittle corruption of houses and factories swept away, the world built up in a living fabric of Truth, fitting to the over-arching heaven.\textsuperscript{7} This is the spontaneous certain of the third stage of consciousness.

As far as nature symbols of Lawrence go, they are not to be understood and interpreted statically. When, for example a human being has been painted as struggling with, say some animal, it is the encounter itself which is to be understood and explained. In Lawrence symbolically it is the struggle, the clash between the well-known polarities of life which has an immense potentiality of symbolical meaning. For example, the flesh and the spirit individually in themselves have not much of the meaning unless and until they interact. Interaction alone is symbolical.

The nature descriptions of Lawrence prove beyond and contention that the novelist is a great pictorial artist. On landscape painting, Lawrence, writes, ‘Landscape, however is different. Here the English exist and hold their own. But for me, personally, landscape is always
waiting for something to occupy it. Landscape seems to be meant as a background to an intender vision of life, so to my feeling painted landscape is background with the real subject left out.\(^8\)

His one accusation against the English and the American is that they cannot paint with the whole imagination. Lawrence for one, paints with the imaginative vision which includes physical, institutional perceptional. While reading the nature paintings of Lawrence, one must know that ‘the reality of substantial bodies can only be perceived by the imagination, and the imagination is a kindled state of consciousness in which intuitive awareness predominest.\(^9\)

Blake seems to have influenced his pictorial art. Admiring him, Lawrence writes: ‘Blake is the only painter of imaginative pictures, apart from landscape, that England has produced. And unfortunately there is so little Blake, and even in that little the symbolism is often artificially imposed. Nevertheless, Blake paints with real intuitional awareness and solid instinctive feeling. He dares handle the human body, even if he sometimes makes it a merge ideograph.\(^10\)

In these word-pictures, Lawrence is trying to perform an uphill task of capturing the tremulous, quivering, pulsating aspects of nature. While doing so, he flings original phrases after phrases of dark dimensions. Some of these phrases are ‘brittle corruption’, ‘coloured darkness’,

These word-pictures of Lawrence are as much bee buds, formless and dynamic as nature itself which he sets out to paint. When Lawrence condemns the growing industrialism of the day, he is doing so, keeping in view that the mechanical materialism, engendered and nourished by machine, has done to nature itself as well as nature of man. As far as its impact on nature goes, it has tried to diminish vitality and inspiration of nature. Any force or point of view which tries to explain or say, explain away the mystery of nature, could never be acceptable to Lawrence as he feels that nature is unknowable and would always remain so. The scientist’s approach to nature is lop-sided, fallacious.

As far as the influence of industrialism on the nature of man goes, it has certainly made him much more possessive and presumptuous. He starts presuming that through his superior powers of scientific and analytical thinking, he can master and subjugate nature. But as Lawrence feels, nature will always remain unsubjected, dark.

The nature descriptions of Lawrence show the novelist’s preference for the countries and places where greenery freshness, simplicity and darkness of nature still persist and have not been tampered with or half-
trampled by the industrial wheels machine and the civilized steps of the modern man. London, he detests an uncompromisingly and unmitigated. Money-mindedness grips and rules London. With mounting disgust and contempt for the Londoners, Lawrence writes, ‘We must rid ourselves of this ponderous incubus of falsehood, this massive London, with its streets and streets of nullity we must, with one accord and in purity of spirit, pull it down and built up a beautiful thing. We must rid ourselves of the idea of money. A rich man with a beautiful house is like a jewel on a leper’s body: so near to Bursiem, Hanley and Stroke and Wolver Hampton. Our business is not in jewellery, but in the body politic. You know that. What good is it to a sick, unclean man, if he wears jewells.’

He certainly prefers the Italian surroundings and appreciates the sinning quality of the Italians and their non hurried life. In the word of Lawrence, ‘The Italians here sing. They are very poor; they buy two-pen’s orth of butter and a penn’orth of cheese. But they are healthy and they lounge about in the little square where the boats come up and nets are mended, like kings. And they go by the window proudly, and they don’t hurry or fret. And the women walk straight and look calm.’ In Sicily, Australia, or Mexico, Lawrence felt closer to the pulsations of a natural world which industrialization was throttling.
The dark vitality of nature is unconquerable, inequitable and unchallengeable. Lawrence, in unmistakable terms, confirms this idea in one of his letters, the cuckoo is heard, primroses and daffodils are out in the woods, it is very lovely, feel that the buds as they unfold, and the primroses come out, are really stronger than all the armies and all the war. I feel as if the young grass growing would upset all the cannon on the face of the earth, and that man with his evil stupidity is after all nothing, the leaves just brush him aside. The principle of life is after all stronger than the principle of death, and I spit on your London and your government and your armies.\textsuperscript{13}

If nature conveys anything to man, it is simply to be natural; In other words, all that is natural, falls within the domain of nature; to be natural is to be fearless, spontaneous, free and open. Lawrence links goodness and wickedness with fear from which both are traced. In this words, ‘The English area ‘good’ because they are afraid, and the Munchies are ‘Wicked’ because they are afraid, and the Italians forget to be afraid, so they are neither good nor wicked, but just natural.\textsuperscript{14} All ideality is an obvious departure from naturalness.

The nature description of Lawrence reveal that the wood the dark underground roots and even shunned the leaves and the flowers as they grow in the light of the day which he equates with intellectual activity.
His one exhortation to mankind is: ‘Only drift, and let go - let go, entirely, and become dark quite dark-like winter which moves away all the leaves and flowers, and lets only the dark underground roots remain. Let all the leaves and flowers and arbores cent form of our life be all cut off and cast away, all the old life, so that only the deep roots remain in the darkness underground, and you have no place in the light, no place at all. Let all knots be broken, all bonds unloosed, all connections slackened and released, all released, like the trees which release their leaves, and the plants which die away utterly above ground, let go all their being and pass away, only sleep in the profound darkness where being takes place again’.15

Lawrence prizes nature for ‘flow of life’. He clarifies his vision with the example of a rose. Everybody will agree, that ‘a rose is only a rose because of the petals, and that the rose is the utmost of all that flow of life, called ‘Rose’. But what is really ‘Rose’ is only in that quivering, shimmering flesh of flesh which is the same, unchanged for ever, a constant stream, called if you like rodoplams, the eternal, the unquestionable, the infinite of the Rose, the Flesh, the Father which were more properly, the Moth’. 
Essentially nature is Lawrence appears as the objective correlative of the dark unconscious within man or in other words, it may be taken as the symbol of sex, the life of flesh which is as dark, mysterious, vital as the novelist’s nature is. In the words of Huxley, ‘he wanted to know otherness - to know it’s by being it, know it in the living flesh, which is always essentially other. Therefore, there must be a resurrection of the body.’ If the spirit is a man’s conscious identify, the body is unconscious, unknown, dark identity. This very unconscious, unknown and dark identity of the body stands projected in the outstanding nature descriptions of Lawrence.

Lawrence’s nature descriptions are chaotic, formless, pointless. They refuse to assume a conscious form and pattern as the novelist’s own modes of living and feeling did. He seems to follow that Aldous Huxley calls ‘The Doctrine of Cosmic Pointlessness.’ There is no point. Life and Love are life and love, flower and fade, and follow the natural curve, which flows on, pointless. Nature with the novelist is the area of the unknown, the unconscious, the incomprehensible and as such, it baffles all shapes and forms, classes and divisions, distinctions and discriminations.

Nature in Lawrence is non-moral; that is why the ten commandants of the Bible or for that matter, the entire religion of Christianity poses a
big hurdle in the proper understanding of nature. In one of his letters, Lawrence mentions, ‘One must love Italy, if one has lived there. It is so non-moral it leaves the soul so free. Over these countries, Germany and England, like the gray skies, lies the gloom of the dark moral judgment and condemnation and reservation of the people. Italy does not judge. I shall want to go back there.’

Nature breathes and lives as man does without conveying any moral teachings to him. Rather in a typically Lawrence nature description, man has been viewed as an integral part of nature.

In a way, nature seems to be a land of retreat, a sport of refuge for Lawrence as he, as a man, lacked the social instinct to mix and live amicably with all sorts of people within the frame work of the conscious and honoured modes and manners of what may be termed as socially acceptable life. This is how Lawrence looks upon the conscious life of society with utter contempt and mortification the conscious life... is no more than a masquerade of death: there is a living unconscious life. If only we would shut our eyes; if only we were all struck blind, and things vanished from our sight, we should marvel that we had fought and lived for shallow, visionary, peripheral nothingness. We should find reality in the darkness.
That nature always provided sheltering relief to the novelist and his characters is clearly evident from the following extract from one of his letters:

I am here in a little house made of wood, standing in a corner of hilly meadow against a big pinewood, and looking over at the Alps. Sometimes a deer steps out into the wheat; sometimes a hare lobs among the grass. In the bedroom one can hear the squirrel’s chattering. We stay here only a little longer. I may come to England for a short time. I don’t want to. I want to go back to Italy. I don’t want to live in England any more.21
REFERENCES

1. D.H. Lawrence, *Complete Short Novels*, p. 27

2. *The Dark Sun*, p. 261


5. This split is described in “The Rainbow’ by Ursula’s education at university and her early experience of the world of men: There sets in a stage of civilization when self-consciousness becomes almost a disease.

6. See ‘The Rainbow; 83.88. the true knowledge ... is that in which the subject and object are known as one, and is of course a much higher and more perfect form of knowledge than the first - as in animals - when subject and object are one, but never having been distinguished are not known as one.


8. *Phoenix*, p. 561


11. The Letters of D.H. Lawrence, p. 248

12. *Phoenix*, p. 65


