CONCLUSION
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Lawrence Durrell was a writer who dedicated his work to “a search for honesty and emotional accuracy” (Keller 137). Durrell is full of praise for Oriental philosophy in that it offers man a guidance to live in this world happily, and also a sense of freedom. Zen and Sahaja and Taoism all vote for ‘experience’, they urge to experience life, to develop intuition and not to depend too much on reason.

In The Alexandria Quartet and The Avignon Quintet, Durrell muses upon an infinite variety of subjects and finally rises in “great, simple calm to their conclusions”, to use the words of Carol Peirce (1995; 77). He urges to “push on with reality, living in the margins of hope” since for him the “future is encouraged to exist” (Quinx 178-79). As Lee.T.Lemon says, perhaps Durrell’s boldest stroke is that he has shown us that “a world of infinite possibility is as joyous as we have the imaginations to make it.... He has made us see what it means to live in our world. And more, he has shown us that to be alive is exciting and joyous and terrifying and profound and funny and beautiful” (1992; 44).

In The Quartet, Durrell says: “Perhaps the key lies in laughter, in the Humorous God? It is after all the serious who disturb the peace of the heart with their antics — like Justine” (381). He continues:

I think it better for us to steer clear of the big oblong words like Beauty and Truth and so on. Do you mind? We are all so silly and
feeble-witted when it comes to living, but giants when it comes to pronouncing on the universe. (381)

About *The Quartet* and *The Quintet*, Durrell talks to Desmond Christy about his intentions:

...Looking back now on the whole thing, I think what I was after was one Occidental novel and one Oriental. Underneath I hoped to plot, the interesting state of our philosophy - the headlong collision of Oriental and Occidental philosophy. (Christy 227)

Durrell describes the state of affairs of the West:

We are going through the period described so graphically by Spengler in *The Decline of the West*.... I think our civilisation is gradually melting down, and if we don’t blow the whole issue by some intemperate absurdity, a new world is going to be formed out of double impulses, and I think the Eastern nations and the Western nations have got to come to some sort of compromise — to form a new psychology, a new temperament of some sort. So I wanted to help along this thing and not do something counterproductive or just be irrational or a show off. I felt rather pious about it.... When everyone is acting in such an abberant fashion and all the leaders of our States are behaving like the children of the Fall, it seems to me we’re inescapably doomed — unless something radical happens. (Claffey 240)

Durrell opines that ‘women’ should be treated with respect as the future is vested in her. He calls for a radical change in the Westerners’ attitude to sex,
and he recommends to imbibe and practise the Oriental codes of sex which have already been discussed. Durrell believes with the Orientals, as explained by LuK'uan Yu, (Charles Luk) in the work *Ch'an and Zen: Teaching*, that every man possesses "the light of the heart" and if they can be awakened to their own selves, they will be able to turn the light inwards on themselves (220). One point which can be concluded is that according to Durrell, people can be awakened to their own selves through "an inner discipline resulting in the realisation of love and sex as an energy inseparably blended with all other urges" and also "the individual through inner effort must discover for himself the other" (Mukerjee 320).

James.R.Nichols observes that Durrell was "a writer more interested in culture than in the individual...." (1995; 105). This is another point, that Durrell is definitely advocating improvement of individuals for the sake of the creation of a better culture. To Durrell, culture means sex. Kluckhohn and Kelley defines culture as "All those historically created designs for living, explicit and implicit, rational, irrational and non-rational, which exist at any given time as potential guides for the behavior of men"(Clyde 97). It is a fact that, as S.Kappen says, "The cultural universe in which one lives leaves its stamp on one's consciousness as well as on the unconscious"(9). Therefore, Durrell reiterates that unless there is a change in the West, in the designs for living, in its culture, the Western man will continue to grope in the dark, unable to come to terms with life and will become a miserable failure. Durrell finds the solution for the problems of the West in the cultivation of a right attitude to sex, this is yet another point. In *The Quartet*, Durrell speaks through Pursewarden:

....If once we could loosen up, relax the terrible grip of
the so-called Kingdom of Heaven which has made the earth such a blood-soaked place, we might rediscover in sex the key to a metaphysical search.... (760)

He continues: “...culture means sex, the root - knowledge, and where the faculty is derailed or crippled, its derivatives like religion come up dwarfed or contorted —....” and that “The sexual and the creative energy go hand in hand. They convert into one another - the solar sexual and the lunar spiritual holding an eternal dialogue” (762).

Durrell points out the importance of sex in The Quintet:

To investigate what went wrong with the intellect of a civilisation one has to start with human perfection...i.e. sex, the original form of knowing which preceded language...i.e. telling, formulating, realising! (Quinx 141)

Again, in Monsieur, Durrell repeats that to make sense of oneself, “right sex is capital” as “it flenses the feelings of all the poisonous artifices brought in by the think-box in the guise of clever ideas. It is a conversion of the revoking mind into irresponsible cloud-soft laughter and smiling passion” (200). The Oriental influences on Durrell’s attitude to sex is clear from the above remarks.

Durrell hopes, as he puts it in The Quartet, that:

The great schools of love will arise, and sensual and intellectual knowledge will draw their impetus from each other. The human animal will be uncaged.... And the human spirit, radiating light and laughter, will softly tread the green grass like a dancer.... (761-62)
extending the “range of physical sensuality to embrace mathematics and theology: to nourish not to stunt the intuitions” (762).

Durrell is of the opinion that the state of beatitude and equilibrium which man hankers to achieve lie somewhere inside him without being able to locate it. It is like hunting through the house for one’s spectacles when they are on the top of one’s head, perched on one’s crown. Through love, right sex, selflessness and intuition, man may achieve equilibrium and harmony, Durrell concludes, at one with Oriental philosophies. As Montalbetti observes, what Durrell is looking for in a religion, in Buddhism or in Gnosticism is a “certain attitude toward life, a mastery and a balance of the self” (Montalbetti 194).

Montalbetti: Greece was a sort of revelation for you. And also the ancient Alexandrian Egypt of Oriental Greece. You found there the country and the philosophy which were the hinge between East and West and it was undoubtedly on that particular hinge that you wanted to be located. (195)

Definitely, Durrell wants to be located on the hinge between East and West.

Having absorbed the philosophical ideas of both the West and the East, he gives the message of acceptance of life, and makes a plea to see this world as a beautiful place to live in and human life as grand. One has to agree with Ian Mac Niven, who points out in his essay “Ur-Durrell”, that Durrell is “a writer who has created a world, just as surely as William Faulkner did” (20). Durrell believes that, to use the words of Humphreys, “If Life is one, and is an aspect or reflection of the Ultimate, ‘Unborn, Unoriginated, Unformed’, then all life is holy, . . . . (1971; 67).