CONCLUDING REMARKS

Irrationalism of Lawrence is a reaction against the excessive rationalism of the scientific age and he in company of Schopenhauer, Nietzsche, Bergson and other allied thinkers. It must be said, however, while reason has proved to be far from sufficient as a guide in human life, irrationalism has also led to great disasters. Hence we don't feel compelled to follow Lawrence to the bitter end.

Our study makes it clear that Lawrence's fiction is neither a sexual revolution nor a new type of romanticism. It offered a largely non-rational view of reality and transformed the character and convention of English novel. Our studies of Lawrence's novels demonstrated the importance of the non-rational not only in his scheme of things but also in his novels.

The origin of non-rationalistic attitude towards life lay in the inadequacies of the faculty of reason. Howsoever convenient, it could not offer a satisfactory explanation to all the contradictory impulses of the human situations. Reason was used as a 'tranquilizer' as it offered convenient fixed, rigid code of law and conduct. When an
irrational outlook was introduced instead of the convenient rationalistic one, there were many reactions visible. One of them was overall pessimism that was beheld in matters of life and universe. Along with this sense of pessimism and all pervasive scepticism regarding the absolute validity of any truth was another far-reaching effect. Also a lack of rigidity in any fixed code of conduct produced in man, an acceptance of diverse interpretations regarding men, God and universe.

Along the diverse group of irrationalists, Schopenhauer, Nietzsche, Bergson, William James, Dostoevsky, Kafka, Kierkegaard and others conveniently be placed along with Lawrence on the basis of the fact that they too saw life not from a strictly rationalistic outlook but thought that truth can be apprehended intuitively. Of course Lawrence's views are quite individualistic and also unique. The rationalistic attitude, Lawrence believed, has conferred upon life a deadly blow, specially on an instinctive spontaneous life flow. Rapid industrialization, which has brought the machine, has sapped the spring of life so to get back to the very root of life and a natural contact with the cosmos we have, to listen to the inner voice within ourselves. For that instead of reason, we have to depend on various non-rational phenomena, be it intuition, telepathy unconscious or other forms of pre-cognitive knowledge.
Including these non-rationals, the spirit of a place, as Lawrence sees it bears great importance in his scheme of thought.

Lawrence's special emphasis on the unconscious life and other emotive drives originating out of that dark abyss, can be better apprehended from the fact that apart from treating it in different human situations in his novels, he writes two different treaties on the unconscious life force. He even forms his own distinct idea of the unconscious - sometimes quite different from the Freudian unconscious. With this great thinker of the age namely Freud, Lawrence has all along developed love hate relations - sometimes accepting and sometimes totally rejecting the Freudian ideas; specially regarding the psychoanalytical method of Freud, Lawrence had great reservations. All throughout the firm staunch of Lawrence has been that of an irrationalist while Freud is out and out a relationalist, though treating human emotions and irrational drives of the psyche. Of course Lawrence's vision is not a simple transposition of the internal and the external. For that would be a mere reversal of rationalism. What we have is instead, mutual participation of the inward and the outward — communications or communions that rationalism can scarcely comprehend.
Not unnaturally, Lawrence had to engage in new narrative experiments to convey this vision. The narrative technique of Lawrence in projecting the non-rational involves the use of long, repetitive phrases, the repetition stressing and prolonging the moment. It also helps to enrich the realization on the part of the reader, of the intensity of the moment. The distinctive prose style of Lawrence gets (sometimes) overstretched, for he wants to convey strange experiences, beyond the boundaries of the verbal and human. The strangeness of the experiences, the revelatory moments, the flashlike intuitive cognitions, all are very aptly conveyed by the wide variety of symbols and also intensely symbolical scenes. Symbols connect two distinctly different worlds, one conscious and the other unconscious.

Whatever be the exact nature of the contributions of Lawrence to the 20th century novel and stories, one fact remains certain that the concept of traditional characters was radically changed by Lawrence. When he brought the inner life of the characters into direct treatment of the novelist, certain emotive drives and instinctive behaviours originating in the dark arena of the unconscious came to the surface. Inexplicable phenomena, be it in eternal man woman relations or man to man relations in broader social contexts, could be
treated in terms of the unconscious instincts. The effects of thwarted conscious purposes by repression came for concentrated studies. In other words the 'old stable ego' of the characters underwent a volitional change in Lawrence. As a result the characters became manifestations of certain pentup energies, tumultuous and volatile.

When we are in the personnel level, the lives of the characters are enriched and also deepened in meaning by moments of revelations made possible by the non-rational elements and phenomenon. Going beyond the personal relations into the wide social and political world would mean certain modifications and changes in mode of operation of these elements. As has already been observed, the theory of vertebrat telepathy (according to Lawrence) should work between the reader and the common man for then to form a common unit of purpose as it happens in the animal world. That unconscious and involuntary unified mission is the only key to success. But the context where that does not happen, the inevitable failure of the socio-political theme follows, as it is clearly shown in Kangaroo.

Merging of the individual self with one's social self is one's prime requisite of impersonal collective activity. If an individual (supposedly the leader) does not
go for that theory, the collective mission loses the inherent meaning as it happens with Kate Lesley in *The Plumed Serpent*.

The treatment of the non-rational elements in the novels and as a whole in his fiction, gives them their uniqueness and novelty. Among them we have largely ignored the sexual element, except incidentally. Thus we are able to demonstrate that it is the stress on the non-rational and not the concentration on sex, that accounts for Lawrence's reason.

Lawrence's long quest for a meaningful existence in his prepetatic and tumultuous life found a basis in the concept of living with full vigour - unrestrained (not surely promiscuous) closely linked with nature. And that contact with the animate and inanimate life of the universe is something which eludes the grasp of the faculty of reason. The non-rational is the via - media through which he can hope to grasp the spontaneous, the inner essence of Living.

Keeping in conscious awareness the caution that like rationalism, irrationalism too has its disastrous implication if pursued to the ultimate extreme, we still believe, firstly, that Lawrence's works owe their flavour to their intimate commerce with the non-rational dimensions of life, and secondly, that in our over-mechanised and calculating society, such responses could still provide a needed corrective.