CHAPTER III

NARRATIVE AND DESCRIPTIVE TECHNIQUE AND THE NON-RATIONAL

"The Shimmering Protoplasm"

"The artist must have something to communicate, since mastery over form is not the end but, instead, the adapting of form to internal significance".

- Wassily Kandinsky

"An expressionist credo"

"Again, I say, don't look for the development of the novel to follow the lines of certain characters: the characters fall into the form of some other rhythmic form, as when one draws a fiddlebrow across a fine tray delicately sanded, the sand takes lines unknown".

- D.H. Lawrence in a letter to Edward Garnett, 5 June, 1914.

Section I

Mark Schorer, in an illuminating essay talks of technique as the only "means he (the writer) has of discovering, exploring, developing his subject, of conveying
its meaning and finally, of evaluating it.\(^1\) So in other words, when we speak of technique, then we speak of everything.\(^2\) So it naturally appears that technique would not exclude the ideas and themes contained within and hence the subject matter of a novel cannot be separated from its technique. It is all the more so as only "by means of technique that these themes and values have any existence at all".\(^3\)

Novel as a genre holds the assumption that the genre has more than a theoretical reality and it is sufficiently distinct from other forms of prose fiction. Yet this notion also cannot be accepted that it is only "a fictional narrative in prose of substantial length". So much of stylistic devices have entered upon the genre that it has not and cannot remain a genre of simple narrative which records the passage from a state of innocence to a state of experience, from ignorance which is \(\text{bis } \text{to a mature recognition of the actual way of the world}\).\(^4\) The house of fiction as James Joyce says it, is a multidimensional entity.

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2. Ibid. p. 66
3. Introduction to the section "Narrative Technique", The Theory of the Novel, op. cit. p. 46.
Now whatever be the technique, if we accept the term in a strictly limited view like Schorer "the uses to which language, as language, is put to express the quality of the experience in question; and the uses of point of view not only as a mode of dramatic delimitation, but more particularly, of themetic definition" then too, it is not of primary importance what specific technique is adopted, whether be it naturalistic, expressionistic, impressionistic or psychological but it is an all accepted view that in modern novel, the technique of the surface cannot serve the purpose. Of course it is true that modern fiction "has been peculiarly conscious of itself and of its tools." But it is also equally true that though "greedy and fastidious" it achieves as its subject matter not some singleness, some topic or thesis; But the whole of the modern consciousness. So the technique would have to be such that would be capable of entering into "the complexity of the modern spirit, the difficulty of personal morality, and the fact of evil." It is akin to some indistinguishable vital quality as explained by Elizabeth Bowen by which she characterises the novel of D.H. Lawrence and which equally well applies to the whole of the genre of modern fiction-" we want the naturalistic surface, but with a kind of internal burning."
This saying is confirmed by Mark Schorer when he says that "it (in Lawrence every bush burns) brightest when a passionate private vision finds its objectification in exacting technical search." Yet one fact is certain that no fixed constrictions or any such claim should be put to the technique of the novel in general. D.H. Lawrence is explicit about it when he says in a letter "Tell Arnold Benett that all rules of Construction holds good only for novels which are copies of other novels. A book which is not a copy of other books has its own construction, and what he calls faults, he being an old imitator, I call characteristics".

So these characteristics borne through the narrative tone, rhythm and pace of the language, symbols are vital to the essence of the novel.

As Lawrence is always a controversialist from widely divergent viewpoints and angles, be it socialistic, religious, literary or individualistic - in the vast genre of modern novel his place is rather peculiar. His stance is not at all dubious, it is firmly rooted and abiding. But to classify it by definitive theory, is a difficult task.

10. Schorer, "Technique -- "In The Theory of the Novel, op. cit. p. 84.
To Graham Hough, Lawrence does not fit easily into any of the categories. Strictly speaking, neither he is a naturalist, nor he is a symbolist. Of course in this regard nothing can be said in the absolute sense, as Lawrence's position in relation to the symbolists is rather dubious. Much scope awaits a critic in this field for, in Lawrence's fiction symbolism has a vital role to pay.

To his English contemporaries though with Virginia Woolf and E.M. Forster, he bears certain affinities, yet differences too are peculiarly marked. Of course it is also true that though Lawrence is distinctly separate and totally individualistic yet he is but an integral part of a rich and varied tradition of English fiction. Moynahan's view is similar to that of F.R. Leavis when he includes Lawrence with the greatest of novelists of English literature beginning with Richardson, saying that "by tradition here is meant a seat of techniques, themetic preoccupations, styles in language, styles in the creation of mood and atmosphere, story archetypes, character archetypes, narrative conventions of narrative and scene organisations etc. etc. which are blended and reblended by all practitioners by serious fiction in English." 

13. In a later section of this chapter, symbolism used by L. is elaborately dealt with.
"Originality does not, of course, exclude a vital relationship with the tradition." Then he examines Leavis' remark in this regard and rightly concludes that Lawrence vitally belongs to that tradition. He says - "In D.H. Lawrence; Novelist we see Lawrence using this tradition as a place to start from: he is at the growing tip of a living tradition, extending and transforming it".

Though J.M. Murry was one of the first critics to accept the greatness of Lawrence, his superior quality as a writer to the others of the time, yet he was not always in the right track while analysing Lawrence's talent. Murry wrote to Frieda in 1953 "why, half The Rainbow was completely beyond my ken when it was published."

As Lawrence emerged in his own individualistic style (because he did not give much thought to the rationalistic human mind, therefore to codified technique), much scope was open for misaprehension regarding Lawrence's having from at all. Murry wrote in his defence that he did not care for art-

16. Ibid. p. 5
"His aim was to discover authority, not to create art — to charge him with a lack of form, or of any other of the qualities which are supposed to be necessary to art, is to be quality of irreverance. Art was not Lawrence's aim."¹⁸

But the right approach towards Lawrence's mode of writing is taken up by Frieda when she writes — "I have heard so much about "form" with Ernest; why are you English so keen on it? Their own forms want smashing in almost any direction, but they can't come out of their snail-house. I know it's so much safer. That's what I love Lawrence for, that he is so plucky and honest in his work, he dares to come out into the open and plants his stuff down bald and naked; really he is, the only revolutionary worthy of the name, that I know; any new thing must find a new shape, then afterwards one can call it "art" ¹⁹

For us too it seems pertinent that though Lawrence was not for a conventional form as he said "They want me to have form. That means, they want me to have their pernicious, ossiferous skin and grief from and I won't"²⁰, yet he believed deeply that a work of art has to be an integrated whole and the substance and the manner should be happily

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¹⁹. Frieda to Garnett Septt. 1912 reproduced in sagar's the Art of D.H.L. p. 43.
complemented to each other, otherwise that work of art is bound to suffer. Though the artist should not try to put his thumb upon the scale, but should let grow the tale by itself and the characters by themselves because to him the novel is the only form which is rightly "the bright book of life". So the place of the artist is above the philosophers and others in the scale.  

Now if we put simultaneously the dominant trend of the modern novel on one side and the form attained by D.H. Lawrence in his novels on the other, on parallel grounds, the picture is not an incongruous one. The twentieth century novel underwent a radical change in the beginning. Allen Friedman refers to that change as a shift from the structure of the ladder to the structure of the cobweb. The second change as observed by him is referred to as the shift from a polar distribution of two centres, the individual and the social to the self.  

Lawrence's place in the genre of modern novel is confirmed by his hightening sense of awareness on the part of the characters and portraiture of a novel more responsive to the distortions of the private awareness but, surprisingly

23. A Friedman, The Twentieth century Mind ... op. cit. p. 414.
Lawrence also delineates a world from a reasonably objective viewpoint, strewn with stark realism.

This particular talent on Lawrence's part to delineate objective reality is reaffirmed by E. Vivas when he refers to Lawrence's capability in "revealing the quality of experience. As experience implies not the same thing as the "awareness of the self", but something which is objective and it necessarily refers to a state of being.

Here an inevitable question arises, If Lawrence agrees with the modern novel in concentrating on the awareness of the self to the exclusion of the world, how is it that Vivas can talk of experience which is not the same thing as the "awareness of the self", and when 'experience' implies something objective.

The answer lies in the peculiar novelistic technique of Lawrence. Drawn on the surface level with the painter's eye, the landscape and the ulterior, the descriptions appear to be vivid and convincing but at the same time the characters behave in extraordinary fashions, in consonance with the deep psychological reality. Lawrence's people merge and coalesce with their surroundings, yet at the
same time they are intensely aware of their interior world. Simultaneous flow of life at both the levels—that is the reality Lawrence portrays.

In the analysis of Lawrence's novels this particular quality of concentration on the self in abstraction from the outer realities, that is the movement "from a reasonably objective realism to the presentation of a daydream and even a nightmare world, that is, a world more and more responsive to the distortions of private awareness": would be the more pertinent, as Lawrence's world is a world of heightening sense of awareness on the part of the characters and the expression of that heightening spark of energy, the form it acquires cannot be explained in simplified terms. Eliseo Vivas puts it thus...."his is not the kind of form that can be expressed in simple terms—as one expresses the rhyme scheme of a sonnet". The reason is too analysed by him and he finds it in Lawrence's merit in revealing the quality of experience which involves "no action or plot".


to Eliseo Vivas, Lawrence's form cannot be explained in terms of a sonnet or a rhyme scheme but it is evident in the progress of a developing experience—"the

beginning and gathering of passion, its swelling to flood strength; its leaping over the dyke or its baffled pounding against it".  

This revelation of the quality of experience is unfurled gradually in Lawrence. The resultant form which is appropriate to the substance of his poetry can be apprehended only when we notice the progress of the developing experience aforesaid. 

In The Rainbow, Tom comes to Lydia's place to propose to her. He already has decided that she is the woman for him, with that uncanny sense of otherness. So in a matter-of-fact casual approach he goes to her and the instantaneous response from her side is almost an 'yes'. "'Yes, I want to': she said, impersonally, looking at him with wide, candid, newly opened eyes, opened now with supreme truth. He went very white as he stood, and did not move, only his eyes were held by hers, and he suffered. She seemed to see him with her opened, wide eyes, almost a child, and with a strange movement, that was agony to him, she reached slowly forward her dark face and her breast to him; with a slow insinuation of a kiss that made something break in his brain, and it was darkness over him for a few moments.

"He held her in her arms, and obliterated, was kissing her and it was sheer, blenched agony to him, to break away from himself. She was there so small and light and accepting in his arms, like a child, and yet with such an insinuation of embrace, of infinite embrace, that he could not bear it, he could not stand.

"He turned and looked for a chair, and keeping her still in his arms, sat down with her close to him, to his breast. Then fora few seconds, he went utterly to sleep; asleep and sealed in the darkest sleep, utter, extreme oblivion". (pp. 45-46)

And for another critic Lawrence has got a definite plot structure but it is not the traditional one rather it is a line of movement of the elemental life-force which is akin to "a sinuous, rapid, shifting, wave-like movement; the movement of waves of no such slow and massive stuff as water but much more subtle and swift, like some form of radiation". 28

All of Lawrence's novels come out of the depth of some mystical, religious experience and that experience can safely be synchronised with the other worldly, inexplicable experiences predominated by the non-rational elements and

modes; the form he acquires in the novels and some of the tales (we mean short fictions-stories and novels) are dedicated towards a possible coherent exposition of those experiences.

The devices he uses, i.e. the narrative pattern, use of language, prose style and mostly a wide use of symbols and symbolical scenes, all contribute towards an all important impression of "the mystery of otherness", a phrase widely used by Aldous Huxley. One critic while referring to this quality expresses it as 'shimmerness' a term taken from Lawrence himself.

In *Sons and Lovers*, when Paul has to reply to a query of Miriam as to why she should like the particular sketch made by him - he replies - "It's mere shimmery, as if I'd pointed the shimmering protoplasm in the leaves and everywhere", Joseph Warren Beach's contention is that portraying of this shimmeriness is the chief contribution of Lawrence to novelistic technique.

We too think this shimmeriness holds the key. The half dark, half illuminated world of the unconscious and the

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world of unpercieved knowledge bordering on the semi-transperance - are better to be conceived in words and sentences which give hints of the same otherness.

It is evident that Lawrence is more than interested in portraying this thin air-like quality in his novels. This narrative pattern, taken up by Lawrence constitutes of parallel go-along between quick, repetitive phrases and slow wavelike movement of the lines. The back and forth movement of the prose pattern hustles forward - halting in the midway, then gathering momentum; not saying it quickly and thereby finishing it, but prolonging it, leaving traces behind, for the next line to catch up.

Tom Brangwen courts Lydia, the Polish lady in The Rainbow and is rather swept by his magnetic attraction towards her, yet is not at all sure about himself before her. Even after their engagement he is uneasy.

"Behind her, there was so much unknown to him when he approached her, he came to such a terrible painful unknown. How could he embrace it and fathom it? How could he close his arms round all this darkness and hold it to his breast and give himself to it? what might not happen to him? If he stretched and strained for ever he would never be able
to grasp it all, and to yeild himself naked out of his own hands into the unknown power. How could a man be strong enough to take her arms round her and have her, and be sure he could conquer this awful unknown next to his heart?"  

(emphasis added)

Here unknown is the key word. It is the desperate attempt of Tom to cross the boundary of the known through Lydia, his foreign wife. He braves the struggle, His life is a continuous process of that journey of discovery to the periphery beyond the known and the quest culminates only after painful clashes between the couple off and on at surface level and the harmony achieved, is epitomised in the symbol of the rainbow - the full curve.

Another characteristic of D.H. Lawrence is his ability to portray life and landscape with the painter's eye. That talent of vivid and convincing portrayal of life and manners tells enough of his people in his fiction. They merge and coalesce with their world, rather their components are their surroundings. Yet they have their own interior world of which they are intensely aware, also of their internal flow of life - and the result is a novel technique which shows the characters with their outside garbs yet simultaneously also pose them stark naked in their essences with the elements of the 'circumambient universe'.

Simultaneous flow of life at both the levels - that is the reality Lawrence portrays. To show that his prose works on the two levels - sensible and also something deeper, we turn to the chapter "Sunday Evening" from Women in Love.

It opens with authorial omniscience of Lawrence describing Ursula's state of mind. She is fed up with the mundane everyday reality.

In alternate terms the two words are hinted at - the conscious and the unconscious.

"Her thoughts drifted into unconsciousness, she sat as if asleep beside the fire. And then the thought came back."

Again "to die is to move on with the invisible. To die is also joy, a joy of submitting to that which is queerer than the known; namely the pure unknown. That is joy. But to live mechanised and cut off within the motion of the will, to live as an entity absolved from the unknown, that is shameful and ignominious". 32

To describe her in the phrases of Keith Sagar,

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Ursula is a free soul. Her reaction to her distressed state of mind and her preference to death to an ignominous living may here be juxtaposed for marked individual distinctions the reaction shown towards death by the Elder Crich, Gerald's father. He is dying and yet "he never admitted that he was going to die. He knew it was so, he knew it was the end. Yet even to himself did not admit it". 33

His state is revolting even to Gerald who is repelled by "this uncleaness death". But essentially he and his father belong to the same category and even Gudrun too, who is also horrified at the old man's disintegration. But Ursula clearly stands poles apart. She wants to drift along to the unknown,—this mechanised life of everyday repells her and she longs for death but Gerald and his father have their "integral will" triumphing over death. Gudrun again is satisfied with her "everyday world".

"But she loathed the death itself. She was glad that everyday world held good and she need not recognise anything beyond". 34

To place Lawrence alongwith the realists and the

34. Ibid. p. 322.
post impressionist's would perhaps be doing justice to his novelistic technique.

Basically he remains realistic no doubt, yet at times Lawrence distorts appearances and so in his case it is realistic probing extended to its fullest limit. Minute psychological details of the characters, sudden insights, faithfully narrated by Lawrence give him the quality of a naturalist like Zola. Yet at the same time it is obvious that Lawrence is not basically concerned of the outside portrayals of things. His basic concern is always something to be touched beyond the surface reality, something deeper.

But on the surface level, in case of brilliant landscape painting, some hidden mechanism works underneath so that there is the effect of intercommunication between human and non-human. An interfusion between human and cosmic takes place in most of the descriptions. Nature is not a passive observer of human action but a silent participant. Both human characters and Nature interact.

After the birth of Paul in "Sons and Lovers", Mrs. Morell takes the baby in a walk. She has not yet felt the keen sympathy she is to bear for the rest of her life with the son. On the contrary the baby is not very welcome

because of the estranged relation she has with her husband. With the sun going down and the hills of Derbyshire blazing "over the red sunset", she felt something unique taking place in her heart. With the outside nature reacting to the diurnal changes, inside of her is responding; she thinks of her son. "Mrs. Morell watched the sun sink from the glistening sky, leaving a soft blue overhead, while the western space went red, as if all the fire had swam down there, leaving the bell cast flowless blue. The mountain ash berries across the field stood fierly out from the dark leaves, for a moment. A few shocks of corn in a corner of the fallow stood up as if alive; she imagined them bowing; perhaps her son would be a Joseph."

"She starts feeling guilty towards the baby. With all her force, with all her soul she would make up to it for having brought it into the world unloved. She maintains a mysterious connection, bond established between the baby and the nature."

"She thrust the infant forward to the crimsons, throbbing sun, almost with relief. She put him to her bosom again, ashamed of her impulse to give him back again whence he came". 36 To come back to Lawrence's form, if we take into

account the minute details of the reality registered — he is a realist. As C.S. Lewis calls it, "That was what I call realism of presentation — art of bringing something close to us, making it palpable and vivid, by sharply imagined detail".37

But as has already been noted, the essence of fiction in Lawrence does not lie with this obviously observed pattern. One has to move beyond and leave behind the "New photographs of the eternals", 38 which is not the reality — the whole truth.

Virginia Woolf, the most noteworthy contemporary of Lawrence too, felt this need of tuning inward from the objective reality and emphatically carried on the experiment with her own elaborate device of stream of consciousness technique. She confirmed her stand while she said, "life is not a series of gig lamps symmetrically arranged; life is luminous halo, a semitransparent envelope surrounding us from the beginning of the consciousness to the end".39

In this particular aspect of turning towards the

37. C.S. Lewis—An Experiment in Criticism, Cambridge, 1961—p. 57
interior working of the human mind, the faithful representation of the artists' sensation, Lawrence is akin to other members of the impressionistic school who were deeply influenced by the method and technique of the French painters. Indeed it was the exhibition of the post impressionistic school of paintings in January 1910, which exactly may be said to have influenced the artists to turn from the rendering of the - image received on the retina, to the expression of the mental image in accordance with a subjective outlook.40

So it is to portray the very essence of the being, the 'isness' of the characters, the treeness of the tree and the wallness of the wall. It is akin to Lawrence's portraiture of 'characters minus the "old stable ego", but with the "carbon of the characters. Lawrence is for the complete annihilation of the artists' personality and says vehemently - "Trust the tale not the artist". This objectivity and impersonality on the part of the novelists is required because only then the novels can flourish and grow of its own without the artists's intervention. To him "In the novel, the characters can do nothing but live".42

41. In a letter to Edward Garnett, dated 5th June, 1914, Lawrence writes " you mustn't look in my novel for the old stable ego - of the character. There is another ego, according to whose action the individual is unrecognizable ----. The content is elaborately dealt with in a later chapter i.e. chapter IV.
This living, i.e., the state of being alive can be attained only when there is no hindrance or interference from any quarter, not even for the artist. Gustave Flaubert of "Madame Bovary" too is for this same kind of complete objectivity on the part of the novelist. The novelist has to suppress his personality and has to suspend his private judgement. Once writing in a letter on this aspect of art with special reference to "Madame Bovary" he said, "The artists should be in his work, like God in creation, invisible and all powerful; he should be felt everywhere and seen nowhere".

In case of autobiographical novels, as regards point of view, the absence of the author would mean the nullification of the very objective of the novel. For, it is evident that the autobiographical novel the author tries to make a sense out of the happenings of his life. It is not only narrating from his point of view but also interpreting and justifying his own opinions, from his point of view.

"The autobiographical novel of a young man or woman is likely to be a work not only of self interpretation

43. This attitude is akin to Lawrence's putting the authors "thumb in the scale" Please refer to "Morality and the Novel" Selected L. Criticism. p.110.
44. The Selected letters of Gustave Flaubert(p. 186) as reproduced in The technique of op. cit. p. 69.
but of self justification. And such an active aim is not easy to reconcile with the disinterested pursuit of felt life, the enactment and contemplation of human tragedies and comedies". 45

After writing "Sons & Lovers" Lawrence too admitted this purifying aspect of registering incidence of one's life. To him "one sheds one's sickness in books". 46 But the delimiting effect of authorial intervention also is one of the concerns of Lawrence. Always a chief advocate of spontaneity, Lawrence cannot tolerate the adverse effect upon the growth of the novel by the imposition of authorial omniscience. In his famous essay "Morality and the Novel", Lawrence pleads for disinterestedness. "When the novelist puts his thumb in the scale, to pull down the balance to his predilection, that is immorality". 47

Now, both the statements and opinions regarding shedding one's sickness in books, thereby justifying one's sense of life and not putting the writer's thumb in the scale, though apparently contradictory, make a deep meaning. When the 'predilection' said to be is not some ideological

or propagandist view, but simply the author's need to justify himself through interpretation of the self, then the author's standpoint is inoffensive. Of course it is another matter to analyse, whether Lawrence could justifiably justify himself in *Sons and Lovers* or not. For in this regard, the view of Mark Schorer is that - "Morel and Lawrence are never separated, which is a way of saying that Lawrence maintains for himself in that book the confused attitude of the character". 48

As an illustration of this remark he simply quotes some phrases by Lawrence and shows how unconsciously he takes sides. To him the mother is a "proud *honorable* soul", but the father has "small, *mean* head". But simultaneously the reverse process also goes on, Lawrence (and Morel.) "loves his mother but he also hates her for compelling his love; and hates his father with the true Freudian jealousy, but he also loves him for what he is in himself and he sympathises more deeply with him because his wholeness has been destroyed by the mother's domination, just as his, Lawrence - Morel's has been". 49

49. Ibid. p. 75.
An analysis of Lawrence's prose style reveals an easy knack for naturalness and spontaneity. To portray life as it is - in its most natural outburst of feelings and sentiments, is the peculiar talent of Lawrence. To portray the intensely vibrated moments, when a character undergoes a strange experience outside common day to day realities, Lawrence uses language in such fluid way that the sentences seem to grasp the strange reality within its tenor or it appears as if the lines can aptly describe the exact nature of the experience. To illustrate this point we have only to make reference to an episode in Woman in Love, which describes some intensely potent moment for some characters.

In the chapter "Breadalby", Hermione Roddice, the epitome of individual mechanical will, in an intense moment of excited frenzy crashes down a heavy paper-weight upon Birkin's head. She wants to smash his personality in retaliated fury, because he has been denying her will and self. The language carries along with it the ecstasy and the unconscious elation in Hermione.

"Terrible shocks ran over her body, like shocks of electricity, as if many volts of electricity suddenly struck her down. ——— Her arms quivered and were strong,
Her hands closed on a blue, beautiful ball of lapis lazuli that stood on her desk for a paper weight. She rolled it round in her hand as she rose silently. Her heart was a pure flame in her breast, she was purely unconscious in ecstasy. She moved towards him and stood behind for a moment in ecstasy. He, closed within the spell, remained motionless and unconscious.  

Then the actual moment of execution. "Then swiftly, in a flame that drenched her body like fluid lightening and gave her a perfect, utterable communication, utterable satisfaction, she brought down the ball of jewel stone with all her force, crash on his head."

It has to be admitted when one turns beyond the conscious mental world and enters into dark abyss of the unconscious mind, there cannot be any apt language to convey the appropriate feelings and passions or instincts arisen there. The common hackneyed terms are not sufficient to envelope the poignancy of meaning attached to the passions and emotions. Lawrence does not coin new words for his purpose but uses the words and phrases in such away and in such contexts that they seem to acquire new meanings. Some recurrent words and phrases that appear in Laurentian fiction are heavily gauged with inexplicable connotations.

51. Ibid. p. 117.
Some such words are 'unconscious', 'invisible', 'rhapsodic', "voluptuous consummation", 'pulsating', 'ecstatic', 'strange', 'shuddering', 'shivering', "drifting of", "bolted out" etc.

Another noteworthy phrase having divergent connotations is 'dark' or 'darkness'. The word 'sleep' also is used much often. Along with come, words like 'oblivion', 'annihilation', 'frenzy' and 'spell'. The words directly related to the strange non-rational elements like 'intuition', 'telepathy', 'clairvoyence', 'somnumbulism' etc. too are used yet are devoid of its strict clinical connotation. He uses them rather loosely and widely.

Lawrence narrates the incidences plainly enough but one characteristic of him is that he adopts two different narrative styles for two different modes. His emphasis is obviously on the description of internal conflicts, inner turbulation, sudden reaction of the incidences upon the mind and hence the external realities seem to dwindle on and the heightening of events comes when a description of the inner mechanism of the psyche begins. Even the conversation between characters lessens to a minimum and the real emphasis can be discerned from the long
paragraphs and repetition of the key phrases. The tension between Skrebersky and Ursula can be felt through the lines and the repetition of phrases strike the key notes of the atmosphere.

"The music began again and the dance. He appropriated her. There was a fierce, white, cold passion in her heart. But he held her close, and danced with her. Always present, like soft weight upon her, bearing her down, was his body against her as they danced. He held her very close, so that she could feel his body, the weight of him sinking, settling upon her, overcoming her life and energy, making her inert along with him, she felt his hands pressing behind her, upon her. But still in her body was the subdued, cold, indomitable passion. She liked the dance: it eased her, put her into a sort of trance. But it was a only a kind of waiting, of using up the time that intervened between her and her pure being. She lifted herself against him, she let him exert all his power over her, as if he would gain power over her, to bear her down, she received all the force of his power. She even wished he might overcome her. She was cold and unmoved as a pillar of salt." 52 (emphasis added)

SECTION - II

The elimination of the artists' self from a work of art overtly points out to another aspect of Lawrence's art i.e. Lawrence's use of symbols. Whether Lawrence can be categorised as a symbolist or not is a debatable point yet his treatment of symbolical objects and symbolical scenes in his novels open up quite another view of his technical potentiality. Symbols and symbolical scenes are Lawrence's means of portraying the essence of things - which invariably lie on the borderland of two worlds - one empirically true and quite cognizable but another - half lit, half dark world of the unconscious, telepathy, ESP and other non-rational elements.

Among many others, one function of the symbolist is to explore the possibility of a basic shift of emphasis - that from the physical to mental reality and from the innumerable sense experience to unifying ideas. 53

Now the term, 'unifying ideas' contains in it, the basic relation between the imaginative mind and nature. The coalescence of mind and nature is embodied in symbols and they are necessary because as Blake has pointed out

nature is a deception and to avoid this delusion of nature, which is bound to happen when seen the object with corporeal eye, Symbols are unifying factors and bridges to cross the chasm between the known and the unknown.

Symbols may be of two types, according to the various purposes they are put in the novels, as said by Ursula Brumm e.g. the cause linked 'realistic' symbol and the transcendent symbol. In case of transcendent symbol the transfer of meaning does not arise and "it stems from the world of faith, myth, legend, fairy tale, magic". Brumm elaborates and illustrates these two types from two images used in Henry James' The Golden Bowl and Tolstoy's Anna Karenina. She here reaffirms W.Y. Tindall's view and puts forward the argument that in the former one, the image of the golden bowl is a transcendent image, as it holds the essence and the meaning of the novel. A reader will miss the sense entirely if he fails to interpret the symbol. But in the later novel, Vronsky's riding the mare in the race and breaking her back by his enthusiasm may be interpreted in the literal level also.

For Tindall, the symbol is a visible sign of something invisible. The symbols offer a sensitive insight.

54. Ibid. p.9.
into the tone and mode of the work. It is as Caryle says, the symbol at once reveals and conceals. On the relative parts played by the unconscious and conscious elements in symbolic patterns, no one can be categorically specific. Yet the relative contribution of both these two, no one can deny. C.G. Jung describes the symbol as the reconciler, and "finds it uniting the unconscious with the conscious".\textsuperscript{57} To Jung, accordingly, the symbol contains within it the union of rational and irrational truth, for "it is the essence of the symbol to contain both the rational and the irrational. It always expresses the one through the other: it comprises both without being either".\textsuperscript{58} Indeed, the symbols bring into harmony two halves of experience, the inner and the outer and the subjective part with the objective or the communicable part.

As for Lawrence, the great advocate of the unconscious, the unknown and the uncognizable, the use of symbolism in his fictional mode is an irreducible and indispensable part. He creates powerful symbolic scenes where the hidden impulses and impetuous energies of the unconscious mind are projected in "most profounder levels and in more complex ways",\textsuperscript{59} as F.R. Leavis put it.

\textsuperscript{57} Tindall, "Excellent Dumb Discourse" op. cit. p. 345.
For Lawrence the symbols hold an especial and reverential place. He clearly affirms this in *Selected Literary Criticism*. Allegory refers to something extraneous but symbol is pertinent in *intrinsic* reference. He says, "You 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".  

To him "the images of myth are symbols. They stand for units of human feeling, human experience". And that is the reason why the symbol can "arouse deep emotional self, and the dynamic self, beyond comprehension".  

For Lawrence what symbols stand for perhaps is akin to what archetypes stand for Jung. As for Jung archetypes are expression of accumulative energies for generations together and it is by racial transmittance the archetypes are carried over from man to man of the projection of collective unconscious. Lawrence too feels that "many ages of accumulated experience still throb within a symbol".  

62. Ibid. p. 158.
The use of symbols in Lawrence is for presenting the "realm of human experience that lies below consciousness" as said by Peter K. Garnett. For that reason he does not, like Conrad, depend on the use of a character's consciousness to indicate a meaningfulness it cannot grasp. Instead, he develops "methods for revealing the unconscious states through which his characters pass".  

Lawrence's use of symbols and symbolical scenes in relation to -(a) men - women relationship, (b) relation between men and the natural world and (c) unconscious drives on the part of the characters, work as connecting links between two worlds, one rational and cognizable through the sense instincts and intelligence and the other non-rational, half illuminated world of intuition, unconscious, telepathy and ESP.

In the category of man-woman relationship the symbols and symbolical scenes that we are going to analyse in the forthcoming pages, include the rabbit and Moony sequence from Women in Love and the divergent symbols of the rainbow and the cathedral from The Rainbow.

In the category of symbolism connected with man

and unconscious drives two scenes are going to be elaborately dealt with. They are the episode of Ursula and the horses in *The rainbow* and Birkin amidst the flowers in *Women in Love*.

Under the category of symbolism connected with man and the natural world the following few episodes or scenes as they appear in the novels are going to be dealt with.

---- Mrs. Morel in the garden in *Sons and Lovers*
Gerald in the snow in *Women in Love*
The wood in *Lady Chatterly's Lover*
Hatching of the chicken in *Lady Chatterly's Lover*

The symbols as they are analysed in the present study do not necessarily follow any chronological order in conformity with the novels. Rather the scenes and symbols are studied as they appear in the course of analysis.

True, his scenes and symbols differ in various situations in various novels but mostly the symbolic mode is presented through scenes where the elemental forces of the cosmos are in a clash or rapport with the human will. Simple human situations are portrayed through symbolic reality associated with them yet the whole scene become so 'charged'
with the passion and emotion portrayed that a stupified trance like state is achieved.

In *Sons and Lovers*, in the aftermath of the quarrel-scene, where the drunken Morel locks out the pregnant Mrs. Morel into the garden, the whole scene is teeming with the beauty of language and expression and they are highly figurative.

"She hurried out of the side garden to the front, where she could stand as if in an immense gulf of white light, the moon streaming high in face of her, the moonlight standing up from the hills in front and filling the valley where the Bottoms crouched, almost blindly ----"

"She became aware of something about her. With an effort she roused herself to see what it was that penetrated her consciousness. The tall white lilies were reeling in the moonlight, and the air was charged with their perfume, as with a presence. Mrs. Morel gasped slightly in fear ----". 64

Affected states of the human psyche corresponds to the states in nature so that life is animated in nature. The

64. D.H.L. *Sons and Lovers*, p. 28.
deeply disturbed soul of Mrs. Morell turns to the reverberation and the invoked response in nature.

"She touched the big, pallid flowers on their petals, she shivered. They seemed to be stretching in the moonlight. She put her hand into one white bin: the gold scarcely showed on her fingers by moonlight. She bent down to look at the bin full of yellow pollen; but it only appeared dusky. Then she drank a deep draught of the scent. It almost made her dizzy".65

Dorothy Van Ghent comments on the appropriateness of the scene's juxtaposition of elements. For her Mrs. Morell, who is bearing unborn Paul within her, is literally "a vessel of the life force that seems to thrust itself at her in nature from all sides."66

As Peter K. Garnett sees it, the thematic relevance of this symbolical scene may be a retrospective one and the importance it gathers may be in accordance only with the later developments of the story yet it has to be said that one of Lawrence's theme is the balance acquired between the sense of alienation from nature and sense of fulfilment in nature. Mrs. Morell does find a reconciliatory affect in nature.

Though it is an accepted notion that the portrayal of *Sons and Lovers* is a realistic one and the symbolic scenes equal to that described above, are not many, yet it also has to be maintained that it is not merely a traditional autobiographical novel - full of realism and conventional images. But it is more than a psychological portrait, and "more autobiographical confrontation -, just as it is stern story of trapped sexual passion ---- moonlight and coaldust, the wind in the ash tree, the drop of mother's blood that falls on a baby's hair, William's coffin and Paul's pneumonia, the plucking of flowers, the dancing of big red breast of a stallion ---- a startling attitude towards the human psyche which by the time he came to write *The Rainbow*, he made fully explicit".  

Although it is a fact that *Sons and Lovers* is written in more or less on a realistic tone, yet it is splintered with innumerable instances, where the realistic surface is tinged with symbolic overtones. Especially Lawrence invokes symbols of different flowers to be associated with different persons of the story. The experience of the grown up Paul among flowers in moonlight in chapter IX echoes a similar kind of experience undergone by Mrs. Morell in the garden by the moonlight long ago. The

The passage is a great piece of lyrical writing with minutely observed details seen with the eyes of the poet Lawrence, but of course, not equal with the other one in intensity and visionary power.

The setting of *The Rainbow* is indeed pre-intellectual period in cultural history. Hence the imagery used are the "locus of eroticism", such as low lying fecund marsh, "a mixture of mud, soil, water, the home of snakes and lilis and succulent vegetation". Invariably it invokes sensual connotation and it directly points to the reverential place in which Lawrence holds this vital energy of life.

The rainbow is the dominant symbol in the novel. For Lawrence the sign rainbow holds immense significance. It is also his favourite symbol, as he mentions it in various places. A.B. Brewster in a piece of memoir on Lawrence writes how once, Lawrence referred to this symbol while discussing the inexhaustable subject, marriage, in the following words ----

"For me the rainbow interprets this (as well as hope), the glory shining between every two people which can

---

exist only between them. Each human relationship should be a glorious rainbow".  

In *The Rainbow*, the same symbol constitutes an elaborate structure. It is first an arch, conceived in the first part in the lives of Lydia and Tom Brangwen. The broken rainbow — the arch gradually attains its full splendour in the rainbow. It stands for a complete healthy relation between a man and woman. In the first part of their courtship, though the attraction is almost involuntary and spontaneous, for each of them the other holds key to another world akin to their own, it does not go the full circle. Complete communion between two selves are not achieved. So in his characteristic prose, Lawrence peeps into the minute details of the ups and downs of their living relationship. When Lydia is with child, there is a breach between them. That too is beyond any rational logic and coherent explanation.

"The strange leaves beating in the wind on the wood had come nearer than she. The tension in the room was overpowering, it was difficult to move his head. He cut with every nerve, every vein, every fibre in his body stretched on a tension. He felt like a broken arch thrust sickeningly out from support".  

Lawrence describes this tension in a vivid palpable manner. But this overpowering periodical tension and estrangement are totally obliterated once complete harmony is achieved in between them. Of course that too does not come easily. After periodic changes of unbearable suspense and mounting tension on one hand and passive indifference on the other, the husband and the wife gradually get to know each other. The pent up complaints against each other are vented out and they seem to see each other in new light. It is no longer the blind attraction and blind repulsion that is working, but an understanding of the deeper selves in each other that come to gain ascendancy. The union described is not at all a physical one but this is symbolic of the coming together of two deeper submerged, inner selves. It is deeply passionate and at the same time deeply religious.

"Their coming together now after two years of married life, was much more wonderfull to them than it had been before. It was the entry into another circle of existence, it was baptism to another life. It was the complete confirmation".

And this transfiguration of the relation is in full conformity with the glorification of the Lord’s work. The couple has now God’s confirmation.

With this reciprocatory emotion and understanding between Lydia and Tom, the arch of the rainbow is complete and Anna, the child is happily settled in the nook of the space beneath the rainbow.

"Her father and mother now met to span of the heavens, and she, the child was free to play in the space beneath between."73

The rainbow is a religious symbol and a sacred one. The symbol is taken from the Bible and it is elaborately dealt by Moynahan in "The Dead of Life".74 The church tower is a presence for the Brangwens.

"Whenever one of the Brangwens in the fields lifted his head from his work, he saw the church tower at Ilkeston in the empty sky. So that as he turned against to the horizontal land he was aware of something standing above him and beyond him in the distance."75

But it gains specific significance for another one of the Brangwens much later. Rather it becomes the dominant symbol of his life and ideal. Through it and in it irreconcilable opposites in Will and Anna are manifested.

The church is for her a sole standard of ethics and whatever it stands for is traditional but for Will the church is something which "holds a dark, nameless emotion, the emotion of all the great mysteries of passion".76

It is for fulfilment of that deep religious desire in him that he turns to the church. In the chapter "Cathedral", the affinity and clash arising out of their different attitudes towards religion and the variagated responses evoked in their personalities are fully explored, sometimes with subtle prose, sometimes in direct referential propositions.

The Lincoln's Cathedral stands in the midst of the tussle between the husband and wife. When they go to visit the Cathedral, vital changes take place in their lives. This is the apex from where starts the decline of their relations. As they draw near the church building a visible change takes over Will.

"When he saw the Cathedral in the distance, dark blue lifted watchful in the sky, his heart leapt. It was the sign in heaven, it was the spirit hovering like a dove, like an eagle over the earth. He turned his glowing ecstatic face to her, his mouth opened with a strange ecstatic grin.

"There she is," he said.

The "she" irritated her. Why "she"? It was "it". 77

So there is the irreducible gap of personality, attitude and temperament between them.

Though for Will, the Cathedral holds all the consummation of life, yet Anna is not swept away by the presence of the Cathedral. Of course, "it roused her too", yet for her it was "the ultimate confine". - she wants to remain a free soul not bound up by narrow construction of ethical standards of the church. "She wanted to get out of this fixed leaping, forward - travelling movement, to rise from it as the bird rises with wet limp feet from the sea, to lift herself as a bird lifts its breast and thursts its body from the pulse and heave of a sea that bears it forward to an unwilling conclusion, tear herself away like a bird on wings, and in the open space where there is clarity, rise up above the fixed, surcharged motion". 78

And the cause of tension between them is also especially this - her denial of the church and gradual imposition of herself in between will and his fascination for the Cathedral. He turns away from the dark mystery of

78. Ibid. p. 203.
the cathedral but retains the resultant unconscious retaliatory complaint against her. So it is never with them that is extant between Tom and Lydia, the first generation couple. The depth of understanding and the bond of affinity the reciprocality of relation between Tom and Lydia, are never achieved between them.

The rainbow is the symbol of harmony and sense of consummation. It is a visionary ideal for the couples. When there remains no dichotomy of personal ideas and ethics, between men and women, that reconciliatory state is achieved in the natural world too,—that is, the affinity achieved in the human level is transposed to the animated world of nature. Between Tom and Lydia, the rainbow seen in the horizon clearly symbolises the heightening sense of deep attachment and understanding between the couple. In the third generation too, the sense of harmony is achieved at the end of the novel when Ursula after her traumatic experience with the horses, feels free from her past and supremely confident in her individual self she sees in the horizon the glimpse of the rainbow.

But the rainbow, symbol of harmony eludes the second generation couple. They until the last, do not attain the reconciliation and do not in their life become
Successful in solving the tension and crisis between them because they seek refuge in the cathedral.

The rainbow and the cathedral stand at opposite ends. The former represents the natural world and the latter, a man made one. The rainbow, dominant symbol in the lives of Tom and Lydia, tells profuse of the natural flow of relation existing between them but there is clearly marked, the prevailing tension and artificiality of relation between Anna and Will and that is epitomised in the cathedral, the dominant symbol of their lives.

To begin an analysis of the episode of the horses in The Rainbow, the symbolism of the horses, for Lawrence, is quite a recurrent one. He gives it an elaborate treatment in Fantasia of the Unconscious where he explains, "A man has persistent passionate fear dream about horses. He suddenly finds himself among great, physical horses, which may suddenly go wild. Their great bodies surge madly round him, they rear above him, threatening to destroy him." 79

In his Apocalypse too he refers to the symbol of horses. He says, - "far back, far back in our dark soul the horse prances. He is a dominant symbol; he gives us worship

79. D.H.L. in Fantasia of the Unconscious, as quoted in The Art of ----- op. cit. p. 64.
he links us, the first palpable and throbbing link with the ruddy - glowing Almighty of potence: he is the beginning even of our god-head in the fresh. And as a symbol he roams the dark underworld meadows of the soul.  

The prancing horses closely resemble "the strange rhythm of a mind struggling with its deepest problems and moving unconsciously, towards a resolution."

The phases of experiences that Ursula traumatically goes through and the still unrealised state of her soul categorically make her restless and always seeking yet another experience. Skrebensky is incapable of fulfilling her deepest instincts. At times her contemplation about him goes wrong and her confused acceptance of his love gives rise to multidimensional responses in her heart. When he meets her again after his rejection, they are grown up and changed in their attitudes: the moment they meet, Ursula's inhibition works fast. "She knew, vaguely, in the first minute, that they were enemies coming together in truce." That is what happens exactly. They become lovers, yet the culmination very soon sets in before he

80. D.H. Lawrence, In Apocalypse, as quoted in The Art of The Rainbow, op. cit. p. 64.
81. Sagar, The Art of ----- op. cit. p. 64.
82. O.H.L. The Rainbow, p. 442.
starts for India. She accepts for a time his proffered dedication but she senses and abhors the "dark, heavy fixity of his animal desire."\textsuperscript{83}

Their love "contained a developing germ of death. After each contact her anguished desire for him or for that which she never had from him was stronger, her love was more hopeless"\textsuperscript{84}

She does not care about love as she confesses before Dorothy, as she says she cares about "some thing impersonal", "Love -- love -- love -- what does it means -- what does it amount to?"\textsuperscript{85} The troubled soul of Ursula finds vindication in nothing social or personal -- "a yearning for something unknown came over her, a passion for something she knew not what."\textsuperscript{86} And Skebrensky is an outsider in her realm. For "his soul cannot contain her in its waves of strength, nor his breast could compel her in burning, salty passion"\textsuperscript{87}

That is proved when she challenges him for the ordeal which he feels is "for life or death", in the

\textsuperscript{83} D.H.L. The Rainbow, p. 443.  
\textsuperscript{84} Ibid. p. 463.  
\textsuperscript{85} Ibid. p. 475.  
\textsuperscript{86} Ibid. p. 478.  
\textsuperscript{87} Ibid. p. 478.
moon - consummation scene. The ordeal passes and he fails her and that realisation comes to her instantly. The whole incidence happen as in a trance - like state. Heavy sexual connotation of the situation is submerged and all her soul and body and mind oppose his existence.

The episode of the horses reinforces the tumults in her heart which again surge to the surface when she thinks she is with Skrebensky's child. This seems to be the only link present with that man, whom she has rejected. So she writes a letter to Skrebensky and informs him to take her back. But this goes against her self and independent identity. That Ursula, that always looked for a new course of freedom at its base now is again chained up and the minute she posts the letter, her encounter with the horses takes place simultaneously. Whether the horses are physically present or they are merely outside manifestation of the dark unconscious in Ursula, welling up; it hardly matters. What counts considerably is that Ursula is a changed person after she is trampled on by the horses.

The red nostrils of the horses with the powerful flanks signify dark, mysterious energy and the hallucinatory experience that Ursula undergoes talk profuse of the state she is in. She is searching in her deeper self, for
something beyond the conscious realms of the mind. The all
enveloping force of the horses reaches Ursula and passes
/ into her and under the "thud of their heavy hooves", she is
in terrible strain and is seething under the burden.

"But the horses had burst before her. In a sort of
lightening of knowledge their movement travelled through
her, the quiver and strain and thrust of their powerful
flanks, as they burst before her and drew on, beyond". 88

The experience is for Ursula blood-draining and
nerve-shattering. The incidence occurs in an aura of
ethereal bluishness. She is dazed, is in a trance-like state
and observes everything as if hypnotized. Actually she is a
passive spectator, everything happens to her, as if happens
to Tom Brangwen of the first generation.

The aftermath of this regenerative experience is
crystallised in the form of a rainbow shown in the
concluding part of the novel. Ursula is a free soul now, all
her past experiences giving her life, a new meaning yet
leaving no stigmatic traces of them and she is in a position
to look forward to the horizon of life. The streaks of light
forming a complete half circle of rainbow, is giving her
necessary impetus to lead herself forward.

It would be a new life not only for Ursula but for all the people who are on the verge of disintegration and to whom the integrated form of the rainbow, would bring the "heaving colour of the new generation". The rainbow is for Ursula, the symbol of "earth's new architecture, and the old brittle corruption of houses and factories would be swept away and the world will be built up in a living fabric of Truth, filling to the over-arching heaven."  

The novel next to *The Rainbow* is *Women in Love* which is in a way, concentrated, crystallised effect of his sense of dissolution and disintegration of the modern world, finding horrible expression in the war years starting from 1914 and which rocked the very soul of Lawrence to utmost apathy and a strong sense of nullity. He himself admits that in a letter "At present my real world is the world of my inner soul, which reflects on to the novel I write".  

The symbolism in *Women in Love*, thus contains intensity of the given moments as described by the schematic patterns what concerns Lawrence in the novel is its "negative theme, the various paths of dissolution taken by both the individual and by the entire society, ranging between the extremes of the African and Nordic ways".  

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90. Ibid. p. 496.  
91. *From Collected Letters*, as quoted in Sagar's *The Art of D.H. Lawrence*, op. cit. pp. 77-78  
93. Ibid. op. cit. p. 198.
This process of dissolution is universal in the novel. The process is working most conspicuously in the destructive relationship between Gerald and Gudrun. And to some extent between Birkin and Hermione. The segment of intimacy that prevails between Gerald and Gudrun is not love - it is a communion leading to disintegration and dissolution. The nature of their relationship is represented by Lawrence with most subtle emphasis in the chapter called "rabbit".

"This scene is mysterious, like the rabbit itself", so says Peter K. Garnett in an excellent analysis of Lawrence's symbolism. It is a scene where the overt mutual attraction between Gudrun and Gerald comes to the surface. In symbolical terms the relationship is hinted at.

The fierceness of the claws of Bismark on the wrists of Gudrun indicates terrible struggle she would have to wage against Gerald, the human counterpart of the dictatorial beast - the "Industrial Magnate". She is overcome with fury at the mindlessness and the bestial stupidity of the struggle with the rabbit. Instinctively it is that Gerald who reacts and his aggressive attack to dominate the fierce and the cunning beast reminds one of a

94. Moynahan, *The Deed of Life*, op. cit. p. 73.
95. "The Revelation ---------, *Scenes and Symbol from ------* op. cit. p. 207.
former incident at the railway level-crossing where Gerald with cruel ferocity overcame the suspended will of the mare.

Under the firm clutch of Gerald, the rabbit too is writhing in pain and fear of death. His will is the will of the master - in complete control over the situation - an agent of destruction - "swift as lightning he drew back and brought his free hand down like a hawk on the neck of the rabbit. Simultaneously there came the unearthly abhorrent scream of a rabbit in the fear of death". 

The elated Gerald holds the screaming rabbit in his clutch and looks at Gurdun. Instantly there is a spark of knowledge passing through her and it jerks her violently. The deadly bond is between them and instead of tenderness and mutual subjugation of love towards each other, there is an unconscious frictional polarity established. "The scream of the rabbit, after the violent tussle, seemed to have torn the veil of her consciousness." She feels herself to be at his subjugation and feels instinctively something dark and uncanny in him. It pointedly refers to the alliance to be formed between them and also to her ultimate victory over him.

"Gudrun looked at Gerald with strange, darkened eyes, strained with underworld knowledge, almost supplicating, like those of a creature which is at his mercy, yet which is his ultimate victory. ----- He felt the mutual hellish recognition."  

As she is conscious of him through the scream of the rabbit, he too is conscious of her through the red bloody scratch on her arm made by the rabbit. "The long shallow red rip seemed torn across his own brain, tearing the surface of his ultimate consciousness, letting through the far ever unconscious, unthinkable red ether of the beyond, the obscene beyond."  

The gashing wounds on their arms foreshadow the sinister - fateful days ahead of them, the ultimate end of which would be his diving into the snowy basin to be swallowed up for ever.

The eternal symbols of moon and moonlight are put to wide and divergent use in Lawrence's narrative technique. As an integral part of the universe, the moon seems to emit constant vibratory communicative waves towards human beings. Closely associated with the water Goddess.

The moon is a common symbol used for sexual love. Lawrence in the chapter "Moony" evokes a powerful symbolical scene in which Brikin throws stones at the moon-image.

reflected in the water of the pond shatters the reflection. The repetitive attack upon the watery image not only signifies his intense fury and the state of mind he is in, but also it tells prolifically of his negation of the Goddess of love - Cybele.

The strong attack prose of Lawrence evokes powerful scene of heightening sense of awareness on both the character's part - Birkin and Ursula, the active agent and the passive observer, outside their ordinary selves.

"There was no moon, only a battle field of broken lights and shadows, running close together. Shadows, darks and heavy, struck again and again across the place where the heart of the moon had been, obliterating it altogether. The white fragments pulsed up and down, and could not find where to go, apart and brilliant on the water like the petals of a rose that wind has blown far and wide.

"Yet, again they were flickering their way to the centre, finding the path blindly, enviously. And again, all was still, as Birkin and Ursula watched. The waters were loud on the shore. He saw the moon regathering itself insidiously, saw the heart of the rose intertwining vigorously and blindly, calling back the scattered fragments, winning home the fragments, in a pulse and in a pulse and in effort of return.
And he was not satisfied. Like a madness, he must go on. 100

When Birkin is thus absorbed in his own thought and corresponding action, unknowingly there is Ursula, the person intimately and integrally connected with the scene of action.

The impact of the shattering of images is so intense on her that she too is outside her ordinary consciousness. So intensely she is observing and so intimately she is feeling the contact with the surroundings that she is oblivious of her conscious self. She has identified herself with the moon-image and the attack is on her.

"Ursula was dazed, her mind was all gone. She felt she had fallen to the ground and was spilled out, like water on the earth. Motionless and spent she remained in the gloom. Though even now she was aware, unseeing, that in the darkness was a little tumult of ebbing flakes of light, a cluster dancing secretly in a round twining and coming steadily together." 101

100. *Women in Love*, p. 279
The moon gathers itself again after the attack. And Ursula is afraid Birkin would shatter the image again. So she breaks the trance deliberately and asks "You won't throw stones at it any more, will you?" 102

The episode ends. And the connotation gathered from the symbolical scene now is parallely projected in the verbal exchanges communicated between Birkin and Ursula. The sum and substance again is Birkin's refusal to accept Ursula's terms of love and her insistence to be so accepted on a personal intimate level.

The symbolism in Lawrence are more often than not, deeply hidden in the language itself. His style of narration is symbolic. The lines represent not only the surface meaning but simultaneously a deeper meaning and suggestion imbibed underneath.

Birkin among the vegetations recalls Lawrence's recurrent theme of men and nature. The significance of the symbolical scene lies in the fact that Birkin, after the intensely surcharged moment with Hermione from which he somehow escapes takes shelter amongst the myriads of flowers and indentifies with them. The injured psyche of Birkin gets solacing balm amidst the flowers. He feels fulfilled. The

102. D.H.L. Women In Love, p. 280
close contact with nature provides him with relief and it seems "Nothing else would do, nothing else would satisfy, except this coolness and subtlety of vegetation travelling into one's blood."\(^{103}\)

This seemingly absurd situation of Birkin's stripping off his clothes and touching the body of the flowers clearly indicate towards a poignant longing in his mind to find a consoling refuge in the midst of nature. This is all the more pertinent when it is parallely juxtaposed with Birkin's failure to establish a harmonious contact with Hermione, the epitome of blind will and cerebral energy. At the same time it reminds one of a similar episode in which pregnant Mrs. Morel is driven out of the house by her drunken husband and she is soothed into normalcy by the close touch of the flowers in the garden.\(^{104}\)

By sheer penetration of the tactile sensation into his semiconscious mind, he wants to forget the piercing agony in his heart and also the stunning shock resulting out of Hermione's blow on his head. "He went through the long grass to a clump of young fir-tress, that were no higher than a man. The soft sharp boughs beat upon him, as he moved in keen pangs against them, threw little cold showers of drops on his belly, and beat his loins with their clusters

\(^{103}\) D.H. Lawrence, *Women in Love*, op. cit. pp. 119-120

\(^{104}\) The episode, symbolic in nature is elaborately treated in a separate context in the same chapter.
of soft-sharp needles. There was a thistle which pricked him vividly, but not too much, because all his movements were too discriminate and soft. To lie down and roll in the sticky, cool young hyacinths, to lie on one's belly and cover one's back with handfuls of fine wet grass, soft as a breath, soft and more delicate and more beautiful than the touch of any woman.¹⁰⁵

The episode presents Birkin in a sharp Lawrentian trait. The world of man, compared to the fresh, delicate world of vegetation, seems to be repulsive. Compared to the old conscious sanity of the world, the semi-dark state of madness is more welcome. "He rejoiced in his own madness, he was free."¹⁰⁶

In this state of madness, he feels nullified towards the love of a woman or purely personal touch of human relationship. Lawrence's "non human" "non-vocal" relationship becomes meaningful here.

In the chapter "Gladiatorial", the two friends, Birkin and Gerald proffer a special kind of relationship or friendship, projected through the unique scene of wrestling. It is highly suggestive, verging on the symbolical. That it

¹⁰⁵. D.H.L. Women In Love, p. 119
¹⁰⁶. Ibid. p. 120.
happens just after the fiasco of the marriage proposal for Birkin reminds one of his seeking external refuse in the form of his being stark naked amidst the flowers. Here too, he seeks external refuse for the terrible upsetting caused by Ursula's refusal to accept his proposal of marriage, in the physical tussle with Gerald. Birkin's "whole physical intelligence seems to interpenetrating Gerald's body." 107

The raptureous moments betwen them are extremely intent, mindless. The fiery tension resulting out of the tussling bodies is significant in the sense that, besides working in the pure physical level, the persons concerned pass beyond gross mundane physicalities. The two fighting bodies seem to glow in external light "So they wrestled swiftly, raptureously, intent and mindless at last, two essential white figures working into a tighter, closer oneness of struggle, with a strange, octopus like knotting and flashing of limbs in the subdued light of the room." 108

The clear suggestion is purely sexual yet besides it, Lawrence makes it a point for us to see ethereal flash-like gleaming exuding from the half lit bodies.

It is a moment of self knowledge and also at the same time, interfusion of the two selves Yet one

108. Ibid. p. 305.
significant area of observation is that of a battle for supremacy. And balance is not fairly maintained. Birkin, with his "abstract" and "intangible" being, tries to subjugate the "frictional" strength of Gerald. Birkin's dominance in the level of extra-physical is striking. "He seemed to penetrate into Gerald's more solid, more diffuse bulk, to interface his body through the body of the other, as if to bring it subtly into subjugation, always seizing with some rapid nacromatic fore-knowledge every motion of the other flash, converting and counteracting it, playing upon the limbs and trunk of Gerald like some hard wind. It was as if Birkin's whole physical intelligence interpenetrated into Gerald's body as if his fine, sublimated energy entered into the flash of the fuller man like some potency, casting a fine net, a prison, through the muscles into the very depth of Gerald's physical being."\textsuperscript{109}

The icy death of Gerald is one of the most striking episodes in \textit{Woman in Love} and it verges on the symbolical. The enveloping snow in the Alps denotes death and destruction as associated with Gerald's central existence. The "northern" arctic glistening in his personality constantly reminds one of icy determinism that is positively apparent in the core of his activities.

\textsuperscript{109} D.H.L. \textit{Woman in Love}, p. 305
Whatever be the different connotations, the Alpine snow denotes death for Gerald, a culmination, and for Gudrun it is the symbol of pure individuality.

When the two couples arrive at the snowy resort of Hohenhausen, it is a completely different world. The isolation of the place brings Birkin and Ursula together and it is a visionary experience for them, but for the other couple, the snowy basin of the Alps holds a different significance. Gudrun takes a perfect isolatory stand; she is rapturous.

"At last she had arrived, she had reached her place. Here at last she folded her venture and settled down a crystal in the naval of snow and was gone".110

But the effect of the all enveloping snow on Gerald's being is terrible and nullifying. He too feels isolated and terribly alone. He senses that Gudrun is going to pull away free from his strings.

"Gerald bent above her and was looking out over her shoulder. Already he felt he was alone. She was gone. She was completely gone and there was icy vapour round his heart. He saw the blind valley, the great cul-de-sac of snow

110. D.H.L. Women in Love, p. 450
and mountain peaks under the heaven. And there was no way out. The terrible silence and cold and the glamorous whiteness of the dusk wrapped him round.......

The snow provides the natural backdrop for the natural culmination of the deathly relation between Gerald and Gudrun. The active agent for the acceleration in the decay is brought about by Loerke, but his intention becomes feasible in that natural surroundings - the abode of silence and isolation. The gleam of the icy glaciers enters the hearts of the characters and there is self-revelation. Gudrun feels completed and isolated and she gathers strength to fight him.

"Deep resolve formed in her, to combat him. One of them must triumph over the other. Which should it be? Her soul steeled itself with strength".112

But the self-realisation in Gerald is quite different. The predominant feeling in his mind is that of utter helplessness. He sees only one way out in their relation - "to exist at all, he must be perfectly free of Gudrun, leave her if she wanted to be left."113

112. Ibid, p. 468
113. Ibid, p. 501
Now he senses that she wants to be left alone and that terrifies him - "to have no claim upon her he must stand by himself in sheer nothingness." The moment Gerald realises her stiff resistance to his being and her gradual involvement with Leirke, he becomes all engrossed in himself and indifference for the surroundings sets in. That is the predominant note for emphasis in the very last moments of his life.

Though he tries to throttle Gudrun and she writhes in agony yet he realises instantly the futility of the situation.

"The disgust went to the very bottom of him, a nausea. --- As if he cared about her enough to kill her, to have her life on his hands." (p. 531)

Half consciously he treads along to the very brink. "His indefinite nausea would not let him stay." He must go to the end. That is exactly what he does and the spell of the charged moments is heightened when he come across a half buried crucifix, a little christ under a little sloping hood at the top of a pole". (p. 533)

Gerald meets his saviour - he arrives at the

borderland where death overpowers him. He falls headlong into the chasm and goes to sleep the eternal sleep.

So the note of culmination sets in and the snowy basin of the Alps serves as "a kind of old purgatory. Here their abilities are judged. Birkin and Ursula, their relationship realized, leave together. But Gerald and Gudrun, discordant, split up".115

The significance of the wood in *Lady Chatterley's Lover* though perhaps is oversimplified yet it cannot be underestimated. The wood is the symbol of regeneration that happens in Connie and Mellor's life. At the beginning Connie stands on the verge of collapse - though much is not shown of Mellor's yet he is already fed up by the sordidness and bitterness of tiring married life. For the regenerative dose of life spirit now both of them need a "wood" literal as well as metaphorical, lush with its greensih. They find the wood and they find each other, in other words for their love to germinate.

The existence of the wood is so integrally connected with the main motif of the novel that it is in a way inviolable and indispensable. But the spirit of the place in the wood is not touched until Connie feels at one

with it through her growing intimacy with the gamekeeper. In literal level the wood provides the sanctuary to Connie and also to both of them away from the suffocating atmosphere of Wragby house, and also to both of them and in the figurative level it is the garden of Eden to Connie and Mellor's symbol of regenerative love.

Whatever be the significance of the symbolic overtones of the wood yet the mode is not developed to the fullest extent. Most of the time the wood is shown to remain in the back ground, a passive element - at best emitting a "certain pathos" (p. 788) also an "ancient melancholy" (p. 802). But underneath a spirit, is lurking.

"She liked the inwardness of the remnant of forest, the unspeaking reticence of the old trees. They seemed a very power of silence and yet a vital presence. They too were waiting; obstinately, stoically waiting and giving off a potency of silence."116 The premonition of knowledge arising in Connie's heart regarding the wood is prophetic. Underneath the indifference she sees the potent meaning and significance of the wood in her life. She remains restless until she finds the meaning getting transposed to a real event in the love making with the gamekeeper. "The blue bells were coming in the wood, and the

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leaf-buds on the hazels were opening like the spatter of green rain. How terrible it was that it should be spring, and everything cold hearted, cold hearted". 117

Only the hens anticipated a new birth. The hens are fuffed, on the eggs and"were warm with their hot, brooding female bodies". 118

And Connie goes on that fateful day to the wood and gets the tests of the juicy fruit of Eden she would share with Mellors. Incidentally the chickens too are hatched and the refreshing aura of the wood is ready for new germination. "Life, life! pure sparky fearless new life." 119 That very day the turning comes to her life; rather a new life starts. The forked flame between them bursts up and the tiny, cheeky, chicks bring forth these two lost souls together—both disillusioned by the "greedy mechanism" of the "electrical lights and diabolical rattings of engines", 120 and they find under the shady boughs of the wood, the sanctuary of tenderness wonderfully replenished by the eternal male and female. The chicks are the messengers of a new life and the heralder of the new birth forthcoming to the life of Connie and Mellors.

117. D.H.L. Lady Chatterly's Lover, p. 834
118. Ibid, p. 834
119. Ibid, p. 835
120. Ibid, p. 838
Their sojourn in their "Eden" is short lived as it too is polluted by the conscious intervention of Clifford, the serpent representing the mechanised evil system. So they leave it behind and start a new search for a new heaven.