An evaluation of D.H. Lawrence's novels reveal that, he has structured phallic consciousness in all his novels. His novels are in fact, an experimentation of this consciousness in the changing historical retrospective. Phallic consciousness is part of the collective unconsciousness which almost all the protagonists share with more or less differences. In fact, it is the consciousness of Lawrence, the artist. He is an artist fated to be born out of time; his consciousness would have been more befitting if he were to live in the primieval or medieval times. He wants to retrace the steps travelled by humanity, but it is impossible. What he cannot achieve in reality, he tries to experiment it in his novels. It is some sort of a compromise the novelist arrives at. The protagonists of his novels belong to the contemporary society, but they have the primitive consciousness well intact. To
live in the present with a primitive consciousness has all the complexity of a greek tragedy. To be true to this consciousness, will be inviting trouble and to suppress this to the society consciousness will be an act of hypocrisy. A cultured society believes in language, art, ideals, philosophy, science and rationalism. Confining oneself to these will be the denial of the wholeness and spontaneity of one's being. Whoever denies to oblige to these norms will be punished or ostracized by the society. Religion claims to have some influence on the consciousness of human mind; but for the phallic conscious, religion also is an imposition of certain accepted beliefs and this type of authority is thoroughly unsatisfactory. So the phallic consciousness of the individual dismisses all such beliefs, at the same time yearns for a new religion which is characteristic with its irrationalism. It is the religion of Darkness; of Dark Gods, of Phallic Consciousness. But the novelist's cultured self can't remain content with his belief in his novels. The protagonists in his novels, irrespective of the cultural milieu prescribed to them, has a thirst for the 'unknown'. 'Known' is something repulsive and so they look forward to the 'Unknown' which offers them an eternity for their quest. Their consciousness is something repulsive and from this state of
extremity they desire to pass on to the other extreme unconsciousness. The morality which the society has accepted and tries to practice is exclusive of the non-human beings and inanimate. Lawrence here stands for a morality inclusive of all. So the protagonists' concern in his novels is not merely to exist; they are not simply for sex, love or marriage, but they have an urge that is deeper. We may say, Lawrence's novels try to correlate his deeper morality with the consciousness of the protagonists. Mark Schorer aptly says that the technique is the means for the artist to convey the content:

For technique is the only means by which the writer's experience which is the subject matter, compels him to attend to it; technique is the only means he has of discovering, exploring, developing his subject, of conveying, its meaning, and, finally, of evaluating it.¹

If Schorer's remark is taken for granted, we may say phallic consciousness in D.H. Lawrence's novels show his technique for presenting his conflicting ideas. Broadly

speaking, there are three categories of characters: Phallic, Phallic conscious, and Mental conscious. If phallic is a state of unconsciousness, phallic consciousness is a state of growth from mental consciousness to phallic consciousness. Mental consciousness denote a state of the denial of one's intuitive self. We find that Lawrence presents phallic characters as merely functionaries, just like characters in folk tales and do not have consciousness. If ever they have one, it is 'dark' and the novelist doesn't intend to portray. Phallic character serves as a catalyst to achieve phallic consciousness to the protagonist. Characters drawn to phallic characters do have phallic consciousness and their consciousness is the narrative of these novels. Their struggles and emotional strains form the larger bulk of each novel. By showing allegiance to phallic characters, the protagonists will be inviting trouble from the world of mental consciousness. This is sufficient to shock the puritanical society which has already defined emotions and deeds. These definitions and labels are soul sickening to characters with phallic consciousness and they frantically try to cope with this, but finally revolts. So a character with this consciousness has to fight one's battle alone and win it, but could not as the world of mental consciousness is well intact and invulnerable, but invariably facing extinction. So the
protagonist finds oneself a self exile resulting in uncertainty and instability. But they can't help themselves seeking their own salvation and finding a world of their own with their Inner light. They are in search of their own world, but they fail to find it, but remain optimistic and continue their search.

Whether this consciousness will lead to a concrete world is left vague in his novels. For example, Mr. Morel in *Sons and Lovers* is a phallic character. The novelist doesn't intend to portray his consciousness. What he thinks we never come to know, but he is judged with his actions and also with what marks he leave on others' consciousness. Phallic character serves the novelist's purpose to present his desired state of instinct and intuition. But by presenting phallic characters alone, he can't convince his ideas. This purpose is fulfilled by presenting the protagonists progression from the world of mental consciousness to the world of phallic consciousness. Darkness is attributed to Paul Morel, the protagonist at an early stage and his slow progression to phallic consciousness is observable. Mrs. Morel, Miriam, Clara all attribute an atmosphere of mental consciousness to the protagonist. The same pattern is observed in his other novels also. Lydia Lensky in *The Rainbow* is a phallic character to whom Tom Brungwen is
is drawn to. In *The Lost Girl* we have Cicio, the Italian who serves the purpose of a phallic character. Occasionally, he resorts to give expression to his ideas, but for the major part he remains as a functionary character. Alvina revolts against the Woodhouse morality that constitute mental consciousness and is attracted to Cicio, the foreigner. *St. Mawr* invites our attention with a host of phallic characters. The presentation of St. Mawr, the horse is in line with that of a functionary character. Lady Carrington is forced to think about the futility of leading a life of mental consciousness because of St. Mawr, Lewis and Phoenix. The Gipsy in *The Virgin and the Gipsy* is a phallic character who lives in the consciousness of Yvette, the phallic conscious. The destruction of the bourgeois order that constitute mental consciousness is the narrative of this novel. *The Man Who Died* supplies the prototypes of a phallic character in the Priestess of Isis and a phallic conscious in *The Man Who Died*. Mellors in *Lady Chatterley's Lover* in the initial part of the novel remains a phallic character, but turns phallic conscious along with Connie Chatterley.

Phallic consciousness in Lawrence's novels betray the fixity of the family and society and does not lead to another fixity. This consciousness is an end in itself, which gives a feeling to the one who adheres it that he is
one with the universe and his revolt is the fulfilment of a universal law which helps to keep a balance. Lawrence's concept of phallic consciousness, quite apart from the criticism of T.S. Eliot, is intellectually perceivable. T.S. Eliot blames Lawrence for his incapacity for thinking:

A man like Lawrence ... with his acute sensibility, violent prejudices and passions, and lack of intellectual and social training, is admirably fitted to be an instrument for forces of good or for forces of evil; as we might expect, partly for one and partly for the other.²

Phallic consciousness, on the contrary, show Lawrence's grave concern at the destabilizing course of humanity: "Ours is essentially a tragic age, so we refuse to take it tragically."³ He might have thought this consciousness as a remedy to the anarchy of mental consciousness. The problem that he presents in his novels is unresolved, but he leaves certain hints in each and every novel which suggests a change. In some of his

novels, the protagonists seek exile, or they anticipate marriage or seem a little baffled because of the irrevocable ways they have chosen. These novels, in fact, reveal the consciousness of the writer who constantly indulges in criticizing the false norms of the society and experiments new ones. His half-human, half beast characters are the part of his scheme to shock the false morality and modernity of the society which will ultimately lead to extinction. T.S. Eliot's comment, when we consider Lawrence's novels as a whole is out of place. F.R. Leavis in his reply has said: "Eliot's finding him incapable of thinking is a failure of intelligence in himself."^4

T.S. Eliot's adverse criticism and F.R. Leavis' spirited defence has only highlighted the genius and popularity of D.H. Lawrence. We may say that phallic consciousness in his novels display the novelist's dismay at the attempts to subdue the whole of human life to rationalist principles. By structuring phallic consciousness critics believe that he has knowingly or unknowingly moved to another extreme: the sacrifice of reason. The protagonists thrust to the 'unknown' in his novels is an

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indication that there is something basically mystical with regard to one's individuality. The narrative that concentrates on the progression from mental consciousness to phallic consciousness is in a sense, the novelist's attempt to acquire a fuller knowledge of the 'unknown' self. The protagonists' unwillingness to use words like 'love', 'marriage', 'sex' etc. suggests that there are dimensions of the self that lie deeper than the language. The resurrected man and woman, in order to live with their phallic consciousness demand the destruction of their old self and the reinstatement of a new one. Here we may note that Lawrence condemns all actions based on thought. At the same time structuring the phallic consciousness in his novels itself is an attempt to generate speculative understanding. So the criticism of intellectual incapacity and dismissal of rationalism are both inappropriate.

The doctrine of phallic consciousness, Lawrence seems to think, is a historical necessity. The philosophers and idealists so far have been undermining the needs of the body and projecting the importance of soul only. The spiritualists utilitarians, and existentialists join hands in their lack of reverence for the body; they all see the body as purely instrumental. Phallic consciousness in Lawrence's novels is an attempt to establish that the body
is not merely an instrument of the soul, but a constituitive part of it. He has reacted to a situation in which, mind has predominated over the body resulting in an imbalance. But by giving importance to phallic consciousness alone and thoroughly dismissing mental consciousness, the novelist unknowingly invites the same sort of imbalance; unless the third principle, which he himself calls Holy Ghost unifies the phallus and the intellect and thereby enabling us to discriminate. The rejection of mental consciousness is in effect the rejection of language and the norms of the systematic society. This idea also reinforces the view that he is advocating a return to the instinctual life. What Lawrence demands indirectly is a movement away from mechanization, which he himself painfully realizes that, it is not going to materialize. Therefore, his exasperation of the present turns once more into an idealism of the past.

Lawrence's novels betray the courage to act independently from traditional concepts, mental concepts, the idea of self-sacrifice, the idea of love and also to the idea of sex. To free one's soul from these obsessions that attribute mental consciousness, one has to live according to one's instinctive consciousness and subject oneself to the Unknown. The advocacy of phallic consciousness in Lawrence's novels is in a sense a revolt against all systems.
A desire for system, he seems to say, is a disease of the character. So the phallic conscious character is fated to take the role of a rebel. Any attempt to confine the intuitive self within a system of concepts is anarchy for the phallic conscious one. The protagonists with this irresistible instinctive consciousness, free their soul and body from these systems and lead a life of spontaneity. The unsteadiness and instability we find in their life seem to underline the truth that there is something fundamentally mysterious about human nature and no philosophy can put it in a system. So the imagery of darkness and the thrust for the unknown can be taken as the novelist's submission to the great creative and destructive force that is at work in this cosmos. In this deeper sense, phallic consciousness in D.H. Lawrence's novels has a moral significance too.

Lawrence recognizes that relationships between men and women are problematic and he attempts to identify and analyse those problems by structuring phallic consciousness in his novels. He seems to realize in his novels that the solutions which he thinks as satisfactory are probably not humanly attainable. But the necessity of this consciousness arises as man-woman relationships are deteriorated. Men have neglected their dark lower self of phallic wisdom to the pursuit of wealth, property and maximum industrial
efficiency. Women on the other hand, assume that they are stronger sex and have taken some of the qualities rightfully belonging to men. They have lost the true womanly qualities like courage, sensitivity, sensuality and vitally passive desirability. The remedy, Lawrence seems to say that man and woman should heed to their phallic self; it is an acceptance of inter-opposition and inter-dependence in between them. This ritual link can take place only between the dark lower selves of the individuals and not in the superficial level.

As a novelist, Lawrence is concerned about the devastating situation of the individual in society. So his concept of phallic consciousness deserves greater recognition and understanding. His sex philosophy, anti-Christian outlook, and scorn for modern civilization have given rise to bitter critical attacks and misrepresentations. At the same time his novels and short stories continue to be reprinted in enormous qualities and to be translated all over the world. The structuring of phallic consciousness in his novels thus shows that what T.S. Eliot has said is far from the truth. Lawrence has liberated a vast area of human experience for English fiction and every subsequent writer's treatment of sexual relations has been influenced by Lawrence's example, not necessarily for the better. Lawrence became the most influential writer
of the twentieth century and is, after Shakespeare, "the most widely studied author in the English language." The host of writers who have followed the same track of Lawrence show how his art has survived through association and transmission. That does not mean that the adverse criticism Lawrence's ideas has evoked is diminished. Anthony Burgess holds the view: "No potential writer would ever take Lawrence as a model." There is overwhelming evidence to contradict his view on Lawrence. W.H. Auden has been greatly influenced by Lawrence, and he considered him as a genius. He admires him that: "Lawrence has been and remains one of my literary heroes, one of the few modern writers whom I constantly re-read." Dylan Thomas and Ted Hughes have been influenced by Lawrence's powerful sense of the mysterious, Dionysian forces in nature, his desire "to realize the tremendous non-human quality of life." Karl Shapiro identifies the


spirit of Lawrence in Dylan Thomas' writings: "like D.H. Lawrence he is always hurling himself back into childhood and the childhood of the world." Keith Sagar writes that Hughes:

is very Lawrentian in his opposition to rationalism, humanism, and certain aspects of Science; in his insistence on the sacredness, miraculousness of Nature; in his belief in the need for an ego-death and a resurrection in individuals; and in his belief in the ability of two people to reconstitute each other in marriage.

Lawrence appears in Aldous Huxley's fiction frequently. He portrays Lawrence as Kingham in "Two or Three Graces" (1926), as Rampion in Point Counter Point (1928), as Miles Fanning in "After the Fireworks" (1929), as John Savage in Brave New World (1932) and as Henry Maartens in The Genius and the Goddess (1955). In Eyeless in Gaza (1935), the sleepless Anthony reads The Man Who Died.

Lawrence and George Orwell share many of their views on the decaying spirit of England and the sharp decline

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of European civilization. Lawrence's approach is to make a new world by radically changing the feelings of men and women. Orwell writes of Lawrence:

What he is demanding is a movement away from our mechanized civilization, which is not going to happen, and which he knows is not going to happen. Therefore, his exasperation with the present turns once more into an idealization of the past... The ultimate subject-matter of nearly all Lawrence's books is the failure of contemporary men, especially in the English-speaking countries, to live their lives intensely enough.  

Theodore Roethke places Lawrence with the "blood-thinkers or intuitives," with the "special writers for whom (he had) a real enthusiasm." Lawrence continues to be an inspiration for the writers and we may hope that his prophetic vision will achieve new dimensions. Gamini Salgado rightly remarks:

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He is one of the few twentieth century figures who have altered the quality of our life and thought even if we are unaware of it and even if we have never read a line he wrote. Once we do read him, there is no mistaking the sound of his voice.\textsuperscript{13}

To sum up, Lawrence is both a thinker and an artist. As a thinker he stresses the philosophy of phallic consciousness in order to liberate man from the malady of rationalism and to satisfy man's deeper needs. He uses different modes of characterization, images and symbols to present his vision. Phallic consciousness, we may note, is truth and peace that is beyond our understanding and his novels advocate it to create an awareness among the readers. It is a new dialectic to understand the relationship between man and woman and to emphasize a consciousness which will consummate the phallic marriage that leads them to Darkness, which is the darkness of God.

\textsuperscript{13} Gamini Salgado, \textit{A Preface to Lawrence} (London: Longman, 1982), P. 94.