CHAPTER TWO

BEING AND KNOWING
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The conceptual terms Being and Knowing are among the many foregrounding devices Lawrence has employed to elucidate his vision of human living. They represent the twin urges—love and power—in human life as Lawrence sees it. This chapter seeks to examine the 'relatedness' of these two urges with the Akam-Puram conception of the Tamils of the classical age.

BEING AND KNOWING: LAURENTIAN ELUCIDATION

Being and Knowing as conceived by Lawrence are the two distinct and yet interrelated and interactive modes that characterize the totality of human living. Broadly speaking, they stand for the female and male principles respectively, and they are in conformity with the universally valid psychoanthropological findings. Writes Esther M. Harding, a noted Jungian psychologist:

... the feminine principle or Eros is represented by the moon and the masculine or Logos by the sun. As the creation myth in Genesis states: God created two lights, the greater light to rule the day and the lesser light to rule the night. The sun as the masculine principle is the ruler of the day, of consciousness, of work and achievement and of conscious understanding and discrimination, the Logos. The moon, the feminine principle, is the ruler of the night, of the unconscious. She is goddess of love, controller of those mysterious forces beyond human understanding, which attract certain human beings, irresistibly, to each other, or as unaccountably force them apart. She is the Eros, powerful and fateful, and incomprehensible.¹

That the feminine and the masculine principles are associated with the moon and the sun implies that the former 'lives' on the light of the latter. Besides, as Lawrence sees it, the female principle is a static principle, "that which is stable, eternal", and the male principle a dynamic principle which is "essentially a thing of movement and time and change".2 And these two are organically related to one another in so far as "the female is the swivel and centre on which he (the male) turns closely, producing his movement".3 As such, this relationship likens a wheel that depends on the axle for its movement. This is nearly the same as the one John Donne has conceived of, save for the conceptual distinctness of the metaphysical poet. Speaks Donne about the oneness and the otherness of his soul and that of his love, and the nature of their relatedness:

If they be two, they are two so
As stiffe twin compasses are two,
Thy soule the fixed foot, makes no show
To move, but doth, if th' other do.

And though it in the center sit,
Yet when the other far doth rome,
It leans, and hearkens after it,
And grows erect, as that comes home.

Lawrence himself explains the nature of this relationship through a similar but more striking and homely analogy.

3. Ibid., p. 444.
Besides, he invests the mode of being with an element of divinity.

... like bees in and out of a hive, we come backwards and forwards to our woman... for she lies at the centre of the hive, and stands in the way of bees for God the father, the Almighty, the Unknowable, the Creator.... And the bee, who is a Son, comes home to his Queen as to the Father, in service and humility, for suggestion, and renewal, and identification which is the height of his glory begetting.... The bee comes home to the hive, and the hive expels him to attend the flowers. The hive draws home the bee, the bee leaps off the threshold of the hive, with strength and is gone. ... And in the woman is the eternal continuance, and from the man, in the human race, comes the exclamation of joy and astonishment at new self-revelation, revelation of that which is Woman to man.

Lawrence calls these modes of being and knowing 'Wills:', one 'Will-to-Motion', and the other 'Will-to-Inertia', both in their wholeness constitute the life-rhythm, "from the ebb and flow of a wave, to the static equilibrium of the whole universe". More obviously, "there is but One Being: this Being necessarily female." And knowing is exemplified in the male. To put it in analogical terms, one is the root and the other the stalk: "The woman grows downwards, like a root, towards the centre and the darkness and the origin. The man grows upwards, like the stalk, towards discovery and light and utterance." The tree's sustenance and nourishment come primarily from the roots, but these roots find "utterance"

5. LAW, pp. 100-101.
7. Ibid., p. 451
8. Ibid., p. 514
only through the stalks and branches. As long as these roots are secure, the tree will remain intact, and not vice versa.

This is the underlying principle that governs Lawrence's conception of the relatedness of being and knowing, of the male and the female. The following lines outline the nature of this relatedness:

The final aim is not to know, but to be. There never was a more risky motto than that: **Know thyself.** You've got to know yourself as far as possible. But not just for the sake of knowing. You've got to know yourself so that you can at least be yourself. 'Be yourself' is the last motto.⁹

It does not, however, mean that Lawrence detests or ignores one in order to exalt the other. He even 'loves' knowledge, the knowledge that is not just mechanistic.

*Thought, I love thought
But not the jaggling and twisting of already existent ideas.*⁰

Knowing must serve as a path-finder to being. It is to know how not to interfere with being, the "great Source" of life. "Knowledge must be put into its true place in the living activity of man. And we must know deeply in order even to do that."¹¹ The tragedy of modern life, as Lawrence sees it, is that the end and aim of life for us is to know our

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⁹. *Fantasia*, p. 68
¹⁰. *CP*, p. 673
¹¹. *Fantasia*, p. 76.
being instead of living our being. Our goal being the full achievement of being, it is the sources of knowing that must follow the sources of being and not vice versa. Knowing as an end in itself is a disaster, and a sin. Even the Original Sin Lawrence traces to Adam and Eve's will to know: "They wanted to KNOW. And that was the birth of sin. Not doing it, but KNOWING about it." 12

The reality of life is that "Knowing and Being are opposite, antagonistic states. The more we know, exactly, the less we are. The more we are, in being, the less we know.... Knowing, then, should be just a means to being alive, being a part of the living continuum of the universe." 13 The human effort must always be "to recover balance, to symbolize and so to possess that which is missing. Which is the religious effort of Man." 14 Notwithstanding, Lawrence throughout takes the stand that "the inexorable law of life is" that

Any creature that attains to its own fullness of being, its own living self, becomes unique, a nonpareil. It has its place in the fourth dimension, the heaven of existence, and there it is perfect, it is beyond comparison. 15

This fourth dimensional quality, Being, is "The clue to all existence," 16 and it is synonymous with the intrinsic

12. SCAL, p. 91
Phoenix II, p. 469.
16. Ibid., p. 470.
vitality of man. "Being abandoned means losing his vitality."  

Translated into immediately realizable terms, Being comes to be associated with the life of intuition and emotion, the lower consciousness, the night-time self, and Knowing with the dynamic upper consciousness, the day-time self. The "two great life-urges," love and power are the two outward manifestations of these two basic modes. That is, being consists in "The supreme desire of every man for mating with a woman," and the vital desire of every woman to "be clasped as axle to the hub of the man" so that "his motion shall portray her motionlessness, convey her static being into movement... and the supreme effort of his mind, shall be the pulsation outwards from stimulus received in the sex.... the woman of his body shall be the begetter of his whole self..." This is her night-time self, the love-urge that begets and releases a man to the world, to the power urge to the realm of knowing. Once out in the world, his soul becomes creative, dynamically, seeking to find a new world, in unison with other men, and in a "deep, unfathomable free submission" to the greater soul in a man for direction and guidance.

17. Ibid., p. 471.  
18. AR. p. 345  
THE AKAM AND THE PURAM MODES

These are the two basic life-principles that govern the conceptual world of Lawrence, and the classical Tamils' way of seeing human life as constituted primarily by two divisions Akam and Puram is analogous to this Laurentian world of Being and Knowing.

The classical Tamil mind has seen human life as being constituted by two distinct modes which come nearer to Lawrence's classification. Tolkāppiyar has conceived/the emotional and intuitive life of mankind as having an independent existence. R.K. Nagu in his study of Pālaittinai has it to say, while interpreting this verse: "There is a poetic pattern in which the heart of the lovers is represented as a being (emphasis added). Another verse in Tolkāppiyam affirms it: "It is said that there are occasions when she (the heroine) deliberated with her heart as if it has separate existence." In the Akam poetry itself, there are frequent references to night-time and daytime selves, when union with the lady and separation for worldly mission are spoken of as two distinct modes of life, belonging to two distinct centres of the human body.

A large number of poems in the Akam anthologies depict

21. Tel. Porul. 194
23. Tel. Porul. 201 (Trans. S. Ilakkuvanār p. 204)
the hero and the heroine as giving expression to their inner feelings and emotions. In the same way, there are obvious references to the male-principle, the day-time self as being in conflict with the female-principle, the night-time self.\textsuperscript{25} \textit{Tirukkural}, a Tamil classic of universal human significance speaks in terms of the being as an inevitable companion in the emotional crisis.\textsuperscript{26} In all these cases, it is evident that the dualism of emotion and intellect at one level, and the lower and the upper consciousness at a higher levels is not alien to the ancient Tamils, who have come to see it as two broad categories, Akam and Puram.

The whole of the caṅkam poetry has been built on these two divisions. Such a classification was so deeply implanted in Tamils that they never thought of any other division.\textsuperscript{27} In fact, they were "conceived simultaneously as twins."\textsuperscript{28} They were "the only two major categories of human behaviour"\textsuperscript{29} (emphasis mine) for the ancient Tamils, and both these divisions are pervaded by the "conception of universal humanism and the unity of mankind."\textsuperscript{30}

26. \textit{Tirukkural}, 1299
Traditionally, these two conceptual terms, Akam and Puram, have been interpreted as denoting love and heroism, love and non-love, home and world, and inner and outer. These interpretations, it is needless to say, are too inadequate to bring out the real significance of the cañkam Tamils' approach to life and literature. The modern Tamil scholars, however, have attempted a probing study of the criteria by which the ancient Tamils have classified life and literature into these two basic modes. As they see it, the Akam experience is universal in perspective and content, while the Puram world is confined to the fetters of historical time and space. T.P. Meenakshisundaram calls Akam poetry the \( ^\text{1} \text{he} \) poetry of the Noumenon and Puram poetry the poetry of the \( ^\text{2} \text{he} \) Phenomenon, and he proceeds to explain them as follows:

Like the salvation promised in Hinduism, this experience (of the Noumenon) is the birth-right of all souls, here of human beings, The Man speaks; the Woman speaks; the background of the world is there as the theatre of their drama of life.

... the poetry of the Phenomenon gives us the experiences of Man, of himself and his outer world, an experience which can be dated, and which is the experience of any particular individual to be named. It is not that this poetry does not rise to the height of the universal; it does, but by emphasising the phenomenon. \(^{31}\)

Kamil Zvelebil also makes the same point: "the akam genre of classical poetry has for its dramtis personae anonymous types representative of men and women ... who undergo common and total experience of love in all its phases and aspects."³² Again, as K. Kailasapathy observes, "the innumerable psychic attitudes to love are said to be impersonal and universal, while the various situations of valour and heroism are held to be personal and circumscribed."³³

These elucidations, though valid and precise, still leave many questions unanswered. There are a large number of poems in the Akam corpus the thematic structure of which is constituted by the things of the exterior. In the same way, love forms the basis of many verses in the Puram class. It is too simplistic to say that these can be explained away through the criteria that govern the Akam and Puram conceptual frameworks. Again, there are the Akam poems in which the love and non-love aspects are present in organic relatedness. The pālai poems derive their organic strength and wholeness from their fusion of the male and the female worlds.

Akam and Puram are not synonymous with what is loosely called love and heroism. It is true that this classification has as its basis certain codifications strictly adhered to by the literary world of the age. But a look into the deeper layers of the cañkam poetry reveals that it has its roots more in the basic outlook on life than in the formal legislations.

³² The Smile of Murugan, op. cit., p.15
³³ Tamil Heroic Poetry, op.cit., p.6
While Akam and Puram as formal categories are based on certain prescriptions and prohibitions, as approaches to life, they must be sought in the five emotional situations portrayed against the backdrop of five regional landscapes. It is here that we find a similar thematic conception and treatment of being and knowing in the Akam poetry. Even the Tamil Akam and Puram, and what Lilly in *Aaron’s Rod* sees as two great urges, love and power, go with being and knowing rather than with love and valour.

The Tamil scholars have stressed the sociological significance of the cañkam classics. M. Varadarajan insists that the realities of life must be kept in mind when we study the cañkam poetry. Tolkāppiyar, who represents the epitome of the ancient Tamil genius, would not have enunciated those principles through some divine inspiration. As he himself testifies to it, he would have taken the source material for his work from the realities of life and literature through generations. M. Varadarajan also remarks that mutal, karu, uri, tinaī and turai are not grammatical features but codifications of the realities of life. However, they are not just historical realities, but artistic truths of supreme order, remaining faithful to the society of the age,

34. AR, p. 342.
36. *Tel. Puri* 56 “Nātaka valakkinuṁ ulakiyal valakkinuṁ pāṭal cāntra pulaneri valakkam”
and at the same time guiding the destinies of posterity. As such, the classification of the cankam literature into Akam and Puram, the modes of being and knowing bears a living testimony to the ancient Tamils' deep understanding of the workings of the human psyche as much as their remarkable worldly wisdom. The life structure of the cankam society as depicted in its artefacts was characterized by these twin modes, the realms of the Eros and the Logos, and they were held in a sort of delicate, fluctuating balance. No urge was allowed to dominate the other. Each had a definite dividing line with the other, and each had a specifically defined role in the lives of the individuals, and in the life of the society at large.

BEING AND KNOWING AND AKAM AND PURAM COMPARED

The ancient Tamils' belief in the balanced development of being and knowing can be seen in the Akam division itself. Even though Akattinaal is a poetry of human sexual love, it is, as has been stressed throughout, concerned with the "spontaneous creative fulness" of the whole of the emotional personality. Sex is, under no circumstances, viewed as the be-all and end-all of life. Bringing the emotional faculties and that of the mind into complete harmony seems to have been the motive behind every poem. The Akam poets are as much aware as Lawrence of the fact that hostility between the two will spell disaster in life. That there is a natural balance between them can be seen even in the division of the land into five regions. It is not just indicative of their intimate knowledge of the geographical distinctiveness and peculiarities of the Nature's
world. On the other hand, it speaks of their profound understanding of the relationship between the workings of the human psyche and the "circumambient universe." Even though the Tamil country in its natural rhythm falls into four classes namely Kurinci, Mullai, Marutam and Neytal, the caṅkam Tamil mind felt the need not only to include Paḷai, a transitory phase (as far as the Tamil land is concerned), but also to sing a disproportionately large number of poems under this category. The reason for this could have been that they found this love-situation as providing at once the necessary perspective and conceptual space for reliving in art the balance of upper and lower consciousness, day-time and night-time selves. This balance, being a seminal condition for the completeness and integrity of human personality, has been stressed with all the poetic might and maturity the Akam poets possessed. It is these Paḷai poems where the lovers face the problem of Akam versus Puṟam, body versus mind, and it is these poems wherein lies the burden of bringing into balance these two distinct modes of living.

The Kurinci poems are insistently and obsessively concerned with the fulfilment of the inner needs of man. The heart of the hero makes a heavy demand for the rebirth of his emotional self into the womb of woman:

38. Of the 1862 poems in the Akam classification, 531 poems are in the 'paḷaittinai'.
like a happy drunkard
who wants but more and more
to drink
you crave just that
which you have already craved
so much 39

There is another poem, invested with overriding sexual
imagery, where the hero is too completely overwhelmed by the
flood of passion to remain poised:

My heart!
During this midnight
When the clouds
That keep off the sun in day-time,
Bring in heavy downpour
Through undoing lightning;
Would you go awestruck
Like one falling from the cliff,
Or would you remain in horrid solitude
Like the stick that hit the snake
With my passion for her 40
Giving me uncontained torment?

A majority of the mountainous tract poems portray this
kind of over-balance. The Kurùñci world is a world of men who
dance in blessed servitude to the dictates of their "phallus",
and the Kurùñci heroes take it as marks of many greatness to
journey to their loves' places at the dead of night braving
the vagaries of Nature and men. 41 They are willing to get
the fire of their male strength and will subdued by the
waters of female passion and tenderness. 42 They would not
mind even death after their passional centres are renewed
just once by the soft and tender springs of female flesh. 43

39. Kurùñc, 165. (Trans. M. Shanmugam Pillai and
David E. Ludden, p. 118).
40. Aka, 322.
41. Ibid., 18, 158.
42. Kurùñc, 95
43. Ibid., 280.
But man represents "Motion," the dynamic principle in life. Purposive activity constitutes the very breath of his life, writes Pālia Pāṭia Perfunkātuṅkō. He is "the creative vanguard of life" complements Lawrence. He adds that a man must be a hero (emphasis mine) not only a husband, and that "Life without the heroic effort, and without belief in the subtle, life-long validity of the heroic impulse, is just stale, flat and unprofitable." This proposition is expounded in his Fantasia: "primarily and supremely, man is always the pioneer of life, adventuring onward into the Unknown, alone with his temerarious, dauntless soul. Woman for him exists only in the twilight... Evening and night are hers." The Akam hero who leaves his wife on male quest knows fully well that a kind of psychic sterility and depressive solitude exactly the same kind that will overtake a town which is deserted by all its inhabitants due to the destructive fury of an enemy king—will surely afflict his lady, that the separation would emaciate her bamboo-like shoulders and well-made wrists, that the very thought of it would so affect her that the air she breathes out would undo the beauty of the flowers on her son's tresses. What is more, one cannot be sure

44. "Study of Thomas Hardy," op. cit., p. 447
45. Kurum, 135.
46. Fantasia, p. 109
47. LHTN, p. 763.
49. Fantasia, p. 109
50. Aka, 135
51. Kurum 87
52. Aka, 5
whether she will remain alive till he returns.\textsuperscript{53} Even then he departs to fulfil his worldly obligations—to seek wealth which is essential to keep his societal self intact, to enrich his cerebral faculties, to give "himself to support the state, and so labour for the greatest good of all."\textsuperscript{54} As Tolkëppiyar has it to say, these things constitute the core of what makes man a man, his day-time self.\textsuperscript{55} Again, as the Tamil mind conceives of it, man stands for intellect.\textsuperscript{56} Male ambitions burn his very soul.\textsuperscript{57} Nobility and courage are his chief characteristics.\textsuperscript{58} For both Lawrence and the Akam poets "the family rests on some deeper image of meaning, some heroic quality of purposive maleness."\textsuperscript{59}

A kind of aristocratic principle underlies both the literatures in letter and spirit. In the social realm, insists Lawrence, man is the master, leader, lord, chief.\textsuperscript{60} Dionys of The Ladybird insists on his masculine power, on the aristocracy that demands "obedience, submission, faith, belief, responsibility, power."\textsuperscript{61} Lilly tells Aaron that in the power

\textsuperscript{53} Kali, 2,7,18. \textit{Ain}, 111; \textit{Kurun}, 290; \textit{Nar}, 19, 327
\textsuperscript{54} \textit{R}, p.328 (Lawrence's language is used to describe the Akam hero's mission)
\textsuperscript{55} \textit{Tol. Porul}. 27
\textsuperscript{56} \textit{Ibid.}, 299
\textsuperscript{57} \textit{Aka}. 377
\textsuperscript{58} \textit{Tol. Porul}. 96
\textsuperscript{60} \textit{x}, p. 194. \textit{Fantasia}, p. 187.
\textsuperscript{61} Kingsley Widmer, \textit{op. cit.}, p. 43.
urge, which is a "deep responsibility," "a great life motive.", "The woman must submit, but deeply, deeply submit" "to the positive power-soul in man" for her being, and all men must submit "to some greater soul than theirs", "to a more heroic soul." 62 One of the basic tenets of The Plumed Serpent is that in male activities, "a profound positive passivity", "the strange, heavy, positive passivity" on the part of women 63 is a seminal condition for the "spontaneous, creative fulness" of their being. Lawrence emphasizes the dynamic creativity of the male repeatedly: "Man must either lead, or be destroyed. Woman cannot lead. She can only be at one with man in the creative union whilst he leads." 64 He even goes to the extent of saying that unless man has the power to think, know and create, he cannot command the obedience and submission of woman. 65 What is more, a man who has not achieved a vigorous, independent, creative life of his own cannot be a "perfect answer to her deep sexual call." 66

In the Akam poetry, the terms Kilavan, Kilan, talaivan, nāţan, makan and so on used to denote the lover also point to the same thing: the unquestioning dominance of man in the

62. AR, p. 346
63. PE, pp. 462-63.
64. Symbolic Meaning, pp. 143-44.
65. Fantasia, 174.
male world. A Kali ode enlists the characteristics which a makan is supposed to be endowed with: integrity of mind, valour, strength and determination.\textsuperscript{67} V.T. Manickam who has made a comprehensive study of the Marutam poems finds that the word makan used in many poems "does not merely mean the son of a family; but it also denotes a man of excellent qualities destined to achieve something glorious"\textsuperscript{68} The Tamil sage Tiruvalluvar also distinguishes between a "son" and a "non-son".\textsuperscript{69} The Akam hero, under no circumstances, allows his maleness to be undermined by his emotional life. He is always the lord, the doer.\textsuperscript{70} No poem in the Akam corpus says that the hero is deterred either by the difficulties of his journey, or by the pathetic, loving persuasions of his lady or her maid. The man does postpone his journey when his love presents herself in death-like gloom,\textsuperscript{71} but that is only temporary; it is to prepare his mind fully for separation after consoling her, says Tolkappiyar.\textsuperscript{72} His determination certainly wavers when his wife tries to prevent him with threats of dying in separation, or when her companion puts forth arguments in compelling terms in favour of his eternal conjugal enjoyment abandoning his ambition for material prosperity,\textsuperscript{73} but ultimately, his day-time self triumphs

\begin{itemize}
\item \textsuperscript{67} Kali. 86
\item \textsuperscript{68} Marutam: An Aspect of Love in Tamil Literature (Karaikudi: Tamil Publishers, 1982), p. 81
\item \textsuperscript{69} Tirukkural, 196 (Pavanicol paraṭṭuvagai makanan Makkat pa
\item \textsuperscript{70} Akam. 155, 173, 351
\item \textsuperscript{71} Akam. 5; Kali. 9
\item \textsuperscript{72} Per.Perum. 783
\item \textsuperscript{73} Kali. 1,7.
\end{itemize}
over his night-time self and he leaves on his mission. In spite of the imminent starvation of her physical and psychic being, the lady too recognizes the need for the fulfilment of her husband's creative self and says that the feminine virtue lies in not putting impediments on his way. She is now sad that they had not rightly understood the nature of their distinctive modes. The conflict in her is due to this misunderstanding:

I wrongly thought
he would not leave;
and he wrongly thought
I would never agree.
We both made light of it.

And this realization leads her to a kind of wifely serenity. Now her very breath is her lord (who is all for keeping the integrity of his male self intact), and is holding it on patiently to see him return.

In the artistic universe of Lawrence also, the "pioneering" role of male self is stressed with equal intensity, but mostly through negative portrayals. In The White Peacock, it is primarily George's failure to believe in himself that brings about his emotional destructiveness, even though the materialistic ambitions

74. Aka. 155
75. Nar. 24
76. Kurum. 43 (Trans. M. Shanmugam Pillai and David E. Ludden, op. cit., p. 399)
77. Ibid. 135
78. cf. Tirukkural, 1263
of his love Lettie has also contributed its own share. Cyril points an accusing finger at George's inability to evoke a deeper response from her and commit her to a fuller development by remaining faithful to what he really is: "You should have had the courage to risk yourself— you're always too careful of yourself and your own feelings ... so you've saved your feelings and lost..." This is brought home to him by Lettie herself in poignant terms:

'No, my dear, no. The threads of my life were untwined; they drifted about like floating threads of gossamer; and you didn't put out your hand to take them and twist them up into the chord with yours. Now another has caught them up, and the chord of my life is being twisted, and I cannot wrench it free and untwine it again - I can't. I can't. I am not strong enough.'

The disintegration and dissolution of Siegmund in The Trespasser is as much due to his complete lack of dynamic creative self as to the denial of the 'animal' in him by Helena. Paul in Sons and Lovers walks "towards the city's gold phosphorescence" (emphasis mine)

79. WP, pp. 255-56.
80. Ibid., p. 248.
81. SL, p. 511 "The city's gold phosphorescence" stands for Paul's determination to seek life. Writes Keith Sagar, "The city's gold phosphorescence' beacons, like the 'dusky gold' of Morel's youthful flame of life, like the pollen and the half-moon, towards the unknown-full of richness and the promise of life" (The Art of D.H. Lawrence (Cambridge: Cambridge University Press, 1975), p. 35.)
only after unfettering himself from the undoing mother-love, the fleshless relatedness with Miriam and the conscious sexuality with Clara. Tom Brangwen's life (The Rainbow) remains "unfinished and unformed," because he has grounded himself entirely in blood-intimacy, "a relationship downwards where the dark self is secure from the intrusion of language and concept. But the self thus secured encapsulates nothing of the outward social aspirations of the women of the Marsh." He becomes indifferent to the common values of the world and thus his creative male self gets diminished. The purpose of going to a woman is as much to know her and himself as to "know how to act for humanity", tells Lawrence. The drift of Will Brangwen, the second generation representative, into "dark, nameless emotion" goes with his failure to develop a "real purposive self". He is so uncreatively, cripplingy, impotently dependent on his wife that without her he is "only half alive." What is more, his acquiescing in her judgements makes him an adjunct of her will and poisons the roots of his male potency. In Rupert Birkin of Women in Love, we come across the positive male who symbolizes Lawrence's concept of balanced development of the modes of being and knowing. When Ursula, like the

83. LHTM, p. 318.
84. R, p. 155
   Ibid., p. 184.
Akam woman, 86 insists that she is enough to bring his life's fulfilment, he gives a characteristically male reply:

'Your are enough for me, as far as a woman is concerned. You are all women to me. But I wanted a man friend as eternal as you and I are eternal...

'Having you, I can live all my life without anybody else, any other sheer intimacy. But to make it complete, really happy, I wanted eternal union with a man too: another kind of love' he said. 87

And in the larger Laurentian context, man-to-man relationship is a creative quest, completely womanless, in the world of men.

The nature of the interrelatedness of these two spheres of human life Lawrence elucidates with an apt analogy:

A woman is one bank of the river of my life, and the world is the other. Without the two shores, my life would be a marsh. It is the relationship to woman and to my fellowmen which makes me myself a river of life. 88

However, in both Lawrence and the Akam world, there is clearly perceptible overbalance between the feminine and the masculine principles with the former taking an upper hand. This is because "the relationship of man to woman is the

86. Kali. 1,4,7. There is a difference between the Laurentian and the Akam perceptions in this respect. What the Laurentian women (Urmula in Women in Love and Harriet in Kangaroo for example) object to is their men's "additional relationship" with other men. The Akam women on the other hand, are opposed to their men's seeking wealth leaving their women to emotional starvation. However, in essence both are male activities, since the purpose of Lawrence's men in joining other men is to "create a new world."

87. WL, p. 541.

88. "We Need One Another," Phoenix, p. 192.
central fact in actual human life." because, sexual love
"is the greatest and most complete passion the world will
ever see."90 because, in this relationship, "we have our
basic, most elemental being.... our most elemental contact."91
and because it is the source of bliss abounding.92 As such,
the "Law of Female" is the centre and origin of us. "Every
great man - every man who achieves anything - is founded in
some woman".93

Apart from its biological and psychological significance,
love plays a seminal role in the social sphere also. The urge
for male creativeness draws its sustenance and nourishment
from the Akam life of the individuals. It is here that the
man realizes the complete fulfilment of his being. His inner
peace and harmony depends upon the success of his emotional
life. Folkāppiyar lays down that it is given to the wife to
keep her man's honour and dignity,94 meaning thereby that
the health and vitality of the male purposive self remain
secure when it is anchored in a fulfilling relation at
'home'. That the ancient Tamil grammarian has mentioned specific
periods of time during which the hero can be away from his wife,95

89. Ibid., p. 193.
90. "Love", Phoenix, p. 153
91. Fantasia, p. 185
92. Nambiakapporul 26 "Alavil inpattu aintiñai"
93. E.T, D.H. Lawrence: A Personal Record
   (London: Jonathan Cape, 1935), p. 59
94. Tol. Porul. 172
95. Ibid., 186-188.
that he has not chosen to talk about the time during which he can be with his wife away from male activity is indicative not only of his concern to see the institution of marital life unaffected by the worldly quests of man, but also of his conviction that "the night-time self is the very basis of the dynamic self" and that "No great motive or ideal or social principle can endure for any length of time unless based upon the sexual fulfilment". David H. Brook, while elucidating the centrality of love in human living in general, and in Lawrence's artistic universe in particular, writes:

Love, when we find peace in it, releases us to the world, to devote ourselves to effort for humanity. We go from the satisfactions we find in our love, children and home to give out in our work and for the community. The end of our quest for love is an escape from envy, in creative attitudes abroad, joy in the joy of others, and 'belief in the continuity of life'.

This is equally true of the Akam philosophy of life also. The Akam hero's very breath of life is his work in the world of men, and no amount of female persuasion and attractiveness could prevent him. At the same time, he is fully aware of his dependence, not on the woman he loves, but on the great feminine principle, the principle of night-time self,
which alone could vitalize and invigorate his male self. That the Akam hero is invariably portrayed throughout as seeking his fortunes in the world with his emotional self in achieved fulness is not just part of the poetic conventions of the age, nor is it an uncalculated imaginative contrivance. It is the artistic representation of a compelling reality of life, which Lawrence puts in his characteristically assertive tone: "...most vital necessity in this life is that you shall love your wife completely and implicitly and in the entire nakedness of body and spirit. Then you will have peace and inner security (which) will leave you free to act and to produce your own work, a real independent workman". And in his original foreword to *Sons and Lovers* he explains this kind of male-female relatedness in still more convincing terms:

Now every woman, according to her kind, demands that a man shall come home to her with joy and weariness of the work he has done during the day; that he shall then while he is with her, be reborn of her; that in the morning he shall go forth with his new strength....when he enters her house, he does not become simply her man of flesh, entered into her house as if it were her greater body, to be warmed, and restored, and nourished, from the store the day has given her, then she shall expel him from her house, as a drone. It is as inevitable as the working of the bees...".

99. *LAH*, p. 203
100. Ibid., pp. 101-2
... Now there is a new vision in the eyes, new hearing in the ears, new voice in the throat and speech on the lips. Now the new song rises, the brain tingles to new thought...

The heart craves for new activity. For new collective activity. That is, for a new polarized connection with other beings, other men.... Men, being themselves made new after the action of coition, wish to make the world new. A new, passionate polarity springs up between men who are bent on the same activity, the polarity between man and woman sinks to passivity. It is now daytime, and time to forget sex, time to be busy making a new world...

And I am sure that the ultimate, greatest desire in men is this desire for great purposive activity. When man loses his deep sense of purposive, creative activity, he feels lost, and is lost. When he makes the sexual consummation the supreme consummation, even in his secret soul, he falls into the beginning of despair...

This seems to be a recreation of the cultural history of the cañkam Tamils as embodied in their poetry with prophetic accuracy and faithfulness. Nowhere is the Akam hero shown as allowing either his lower self or the purposive self an exclusive dominance. He has a living purpose, it does not matter whether it is constructive or destructive. It may be to curb the arrogance of foes or it may be in search of virtuous wealth (virtuous because through

101. Fantasia, pp. 108-9
102. Aka. 93, 389
103. Ibid., 327 "nancæi"
the wealth so earned he acquires fame and glory by acts of munificence), it is a purpose, womanless, beyond woman. That it why he does not take his wife with him when he goes on material missions, even though he knows for certain that his separation would affect her passionial and psychic centres very deeply and that is why the pathetic entreaties and persuasions of his lady and her maid fail to dissuade him from leaving on his mission. At the same time, as portrayed in the Akam poetry, men crave for purposive activity only after being made new in coition, after being reborn from the womb of woman. An Akam hero would cease to be a man if he does not have living blood-relations with a woman, and he would cease to be a lover, if he does not have the passionate craving for purposive activity burning his soul. If there is a conflict between the 'man' and the 'lover', if one tries to assert at the cost of the other, the result is the undoing of a wholesome living. Observes Lawrence: "Sex as an end in itself is a disaster: a vice. But an ideal purpose which has no roots in the deep sea of passionate sex is a greater disaster still." This is the common 'message', if there can be one, we get from D.H. Lawrence and the Akam poets: The man must start every single day fresh from the "dark sea of the blood." But "sex becomes a bottomless pit, insatiable", if the man does not

disappear "ahead into the distance of futurity, that which his purpose stands for, the future." 106

The sun-principle and the moon-principle each constitutes half of the living whole. The sun must set every day and darkness must take over to keep the rhythm of universal life flowing. When the moon rules us, we, instead of flowing upwards and outwards, turn back and flow downwards towards the great sexual conjunction. 107

In this conjunction, we come to the elementals of our being. When the sea of individual blood in man is in pure contact with the sea of individual blood in woman, we achieve "our profound fulness of being." However, this achievement is an individual affair, "we are alone with one partner." "But in the commingling of a passionate purpose, each individual sacredly abandons his individuality. In the living faith of his soul, he surrenders his individuality to the great urge which is upon him. 108

This is his "knowing," knowing the "deed of life" with "comrades and co-workers, passionate obeying of their soul-chosen leader or leaders. This is not a sexual passion. Sex holds only two people together, but it tends to disintegrate society, unless it is subordinate to the great dominating male passion of collective purpose." And this collective purpose cannot "endure for any length of time

106. Ibid., p. 124.
107. Ibid., p. 133.
108. Ibid., p. 140.
unless based upon the sexual fulfilment of the vast majority of individuals concerned." 109

This is how the pre-Socratic societies lived and endured, and in it seems to lie the ultimate cure for the psychic ills of the modern man caught up in the coils of mental-conscious living modes on the one hand, and on the other, the near-exclusive spiritual orientation of the religious orders. The Akam society seems to have lived a life, which comes nearer to what Lawrence envisions in his art. There was no question of a conflict between emotional life and purposive activity. The men based their worldly activities on their intense sexual fulfilment. The great male passion ruled the day. When it came to strengthening their material base and serving the larger good of the society, their individual fulfilment remained quiescent. Apart from the Palaittinai poems which concern exclusively with purposiveness as "the one supreme and pure activity of life" there are the Mullai and the Neytal poems where the hero seeks to serve his societal self, unmindful of the pleasures and serenity that the home life affords. He does not allow his maleness to be undermined by his inner life. Intellect and valour are the exclusive male passions that shape the male purposiveness. But these qualities, with

109. Ibid., pp. 110-111.
the advent of evening and night, melt before the mysterious power of the female and he is reborn for greater male activity.

Sex is the predominant fulfilment for the man when he is with the woman, and purposiveness is his supreme goal when he is in the world of men. There is a clear dividing line between the two. Separation and union are as natural as day and night, and they are distinct from one another.\textsuperscript{110} At times, the interests of one conflict with that of the other, and this conflict is real. The man has to face the conflict and harmonize the interests of the two. He is a forward - looking male with an unselfish day-time self, and his yearning for sex is equally intense. The latter puts impediments on the way of the former. Caught between the two, he undergoes a great agony of the soul.\textsuperscript{111} The virtues of his wife and her loveliness so greatly intoxicate him that he begins to wonder whether there is such a thing as leaving her.\textsuperscript{112} He frankly confesses that he is unable to free himself from the passionate embrace of his tender and virtuous wife.\textsuperscript{113} But he realizes that unless he is faithful to his maleness, he cannot come home to his 'queen' "for suggestion, and renewal". The Akam poets are clear that the hero will

\textsuperscript{110} Aka. 327
\textsuperscript{111} Ibid., 193,327,339, 353, 36\textsuperscript{1}. Mar. 284
\textsuperscript{112} Aka. 353.
\textsuperscript{113} Ibid., 193.
leave on his work ultimately after persuading and
consoling her. 114 The hero is insistent that when he is
on his creative quest, the sufferings of his wife in
separation will not stand on his way. But once the work
is completed, his emotional self takes over. 115

The Akam hero is thus an exemplification of the kind
of life Lawrence yearned for. As long as he is with his
wife, her sway over him is complete. 116 When the purposive
inspiration comes to him he gets unfettered of that
magnetic charm, and he is determined that he should not be
deterrde by it. 117 With this firmness, he carries out his
male tasks, and hurries back home, 118 being haunted by the
emotional unlivingness of his wife. She undergoes
incalculable suffering in his absence. Porunti
Ijâlkîragâr pictures her state through a compulsive image
of the withering of the blaze-like shoots of an Iruppâl
tree, 119 which imply the burning of the fire of sex in
her. But in her heart of hearts she knows that she
cannot undo the male fire that blazes his soul, nor is it
right on her part to do so, because the nature of the
world is that he should leave on his male quest and she
should languish at home. 120 He must leave even if it means

115. *Nar*. 21, 59
116. *Aka*. 361 "Impuru nukarcoyîr cirantatontril"
117. *Ibid.*, "Ulîtal Ompumati yinîf...arîvâl tôlê"
118. *Ibid.*, 351; *Nar*. 42; *Kurun*. 189
119. *Aka*. 351
120. *Nar*. 33; *Kurun*. 43
her suffering from intense love-sickness. This is a painful realization. But she gets herself reconciled to it. A kind of meditative temperament overtakes her. She tells her maid:

He showed me clearly his strength by saying,

"Those who only use up what there is said to have nothing at all; a life lived without adding to one's own wealth is more degrading than beggary!"

Only then did he go, my friend. She complements her maid on her permitting him to seek to fulfill his worldly ambitions. At the same time he is implored to come back at the earliest and bring the lady back to life. Having returned, he submits fully to the female passion. Her rapturous embraces overwhelm him.

The harmony between being and knowing seems to underlie the central thematic concern of Lawrence and the Akam poets. The goal of the Akam heroine remains, as Lawrence says, "the deep, sensual individualism." And Lawrence appears to be interpreting the Akam poetry with astonishing faithfulness when he says

121. Aka. 155 "nōy nām ulakkuvamāyīnum tāmtam ceiṅāi muṭikka"

122. Kurun. 283 (Trans. M. Shanmugam Pillai and David E. Ludden, op. cit., p. 412) Commenting on this poem, they remark that the hero's virtue lies in his determination to leave his woman, to "add to the stores of treasure and achievement of his forefathers" and then to return to the fold of his woman.

123. Nar. 24 "nanru ceitanai"

124. Nar. 33

125. Ibid. 42.
Her goal is the deep, sensual individualism of secrecy and night-exclusiveness, hostile, with guarded doors. And you'll have to fight very hard to make a woman yield her goal to yours, to make her, in her own soul, believe in your goal beyond, her goal as the way by which you go. She'll never believe you until you have your soul filled with a profound and absolutely inalterable purpose, that will yield to nothing, least of all to her.\textsuperscript{126}

The Akam hero fights his own heart, fights the heroine and her maid to make them believe in him as a real man, a real pioneer. He makes his lady yield her goal to his. At the same time, the thought of his lady gives him added strength and stimulus when he is on his mission in the world of men.\textsuperscript{127} It is in such aspects that the Tamil poets and the English novelist are in perfect harmony in their conception of human life. To the Akam hero who wonders whether he will dissolve into nothingness with his intellect and emotion in death-like conflict, the former egging him on to unflawed purposiveness and the latter pulling him back to the blessed embrace of his love, the following words of Lawrence seems as if they were an apt warning: "Assert sex as the predominant fulfilment, and you get the collapse of living purpose in man.... Assert purposiveness as the one supreme and pure activity

\textsuperscript{126} Fantasia., p. 192
\textsuperscript{127} Aka. 83; Atn. 203, 303, 322, 327, 360. Kurun. 274.
of life, and you drift into barren sterility.\textsuperscript{128}

The way out for the Akam hero is, to put it in
Parkin's words, "to maintain a truce between the two and
some sort of fluctuating harmony."\textsuperscript{129} Lawrence explains
this "\textit{fluctuating harmony}" (emphasis mine) in his
\textit{Fantasia}:

The blood-consciousness and the blood-passion
is the very source and origin of us. Not that we
can stay at the source. Not even make a goal of
the source, as Freud does. The business of living
is to travel away from the source. But you must start
every single day \textit{fresh} from the source. You must
rise every day \textit{afresh} out of the dark sea of the
blood.

In the Laurentian fictional world also, the modes of
being and knowing and the harmony between them find vivid
exemplification. The difference between Lawrence and the
Akam poets here is merely sociological, that too at the
level of \textit{knowing}. The Akam men and women know
positively. The male determination and fortitude, the
sense of honour and shame, munificence and benevolence,
the desire to acquire fame and glory, the fury against
injustice, arrogance and cruelty, and all the cultural
attainments which coexisted in happy harmony with the
faculties of their "deepest physical mind" contrast with
Lawrence's characters whose \textit{'coming through' life is}
marked by deep-rooted hostility between being and knowing.

\textsuperscript{128} \textit{Fantasia}, p. 111
\textsuperscript{129} \textit{FLC}, p. 156.
\textsuperscript{130} \textit{Fantasia}, p. 183
Thus there are negative 'knowers' like Helena of The Trespasser, Mrs. Moral of Sons and Lovers, Hermione and Gerald in Women in Love, Clifford in Lady Chatterley's Lover and so on. These characters are symbolic representations of the attitudes and values which, Lawrence thought, are responsible for the ills of the contemporary society, and which he has indicted in his art. They are the exemplifications through whom we learn how not to know, and how not to structure our day-time self. Clifford lives on certain mechanical principles and ideas from his head. Basically, he does not believe in the faculties of heart. For him, Sex was merely an accident, or an adjunct, one of the curious, obsolete organic processes which persisted in its own clumsiness, but was not really necessary. 131

Anton Skrebensky of The Rainbow is a great soldier, but at the cost of his intrinsic being. His tragedy is his exclusive belief in his maleness. "He believed a man was important in so far as he represented all humanity." 132 He is a non-being "without emotion or connection.... His soul was extinct. The whole being of him had become sterile." 133 There is Hermione for whom the great thing in life is knowing. 134 It is the difficiency of being in her and Gerald that ultimately brings

131. FLC, p. 13
132. R, p. 328
133. Ibid., p. 458
134. WL, p. 43.
about their tragedy.

Lawrence insists that the higher self of moral, intellectual and social awareness must coexist with the lower self of physical instinct. Will Brangwen of The Rainbow who has all the time been allowing his higher consciousness to lie dormant, "developed a real purposive self" "only after his sensual self is consummated"

His intimate life was so violently active, that it set another man in him free. And this new man turned with interest to public life, to see what part he could take in it. This would give him scope for new activity, activity of a kind for which he was now created and released. He wanted to be unanimous with the whole of purposive mankind. 135

Kangaroo puts it in more explicit terms: Individuals must work in creative communion. They must be livingly related to one another so that they could create a new world. But they will be doomed to failure if they do not know their roots in the living flesh. The burden of the world of Kangaroo is that no man is beyond woman; but in pure male activity he is womaless. Man is the lord and master in so far as he is a forward-looking male, and not on the basis of sex. Declares Somers to his wife: "I have my roots of life with you. But I want if possible to send out a new shoot in the life of mankind-

the effort man makes for ever, to grow into new forms." 136
This is a reecho of Birkin's reflections on the man-
man and man-woman relations which we have quoted already.

Aaron's Rod enunciates the nature of the relatedness
in the world of men which reads like a remaking of the
aristocratic principle embodied in the cankam classics.
In the male world power motive is the greatest life
motive. This motive is responsible for keeping the ancient
civilizations such as that of the Tamils and the Egyptians
and the Mexicans "so intensely living for so many
centuries." And this is not mental power, or conscious
will power, not even wisdom. It is also love, but
exclusively characteristic of the male domain. In power-
urge, the woman must submit deeply, not to the man but
to the purposive maleness in him. This is one dimension
of the male world. At another level, just as women
submit to the "positive power soul in man, for their
being," "men must submit to the greater soul in a man for
their guidance," to the heroic soul in a greater man." 137
This is the kind of the societal structure that the cankam
poems portray. The lords and chieftains, the kings and
emperors, their unquestioned authority and influence over
the "lesser" beings seem to be perfect exemplifications
of Lawrence's conception. Again, the two domineering

136. K, pp. 64-65
137. AR, pp. 345-7.
passions that characterize the thematic organization of the cankam œuvre can be seen as a single integrated experience of life, in its dual fulfilment. They are at once distinct and interdependent. The man cannot be the lover or the husband unless he is a hero. The heroine's exclamation that "marrivan makană" (he is the man) in the course of Iyarkkaippunarcci points to the fact that the Providential recognition too is possible only between a worthy man faithful to his maleness and a woman faithful to her femaleness. A Narrinai poem says that one who has a wavering conjugal fidelity cannot be called a "makană," a worthy male. This kind of happy harmony between the male and the female principles is the essential characteristic of Lawrence and the Akam poems. Lawrence has felt conviction in the woman contributing to the maleness of a man. One "daren't sit in the world without a woman behind". He writes to Ernest Collins: "It is hopeless for me to try to do anything without I have a woman at the back of me". And the life of the Akam hero seems to have been structured on the basis of such a belief. We can even say that the term 'Akam' is a conceptual symbol of this belief, at the thematic level.

138. Akk. 48
139 Nar. 290
140 LAH, p. 5
The 'Akam' spirit seems to pervade Lawrence's art in its core. His vision of a new world has in it some of the basic characteristics by which the classical love poetry of the Tamils has been constituted. It has been emphasized throughout this dissertation that Lawrence has an astonishingly close affinity with the Akam tradition. This nearness is strikingly pronounced in his conception of male-female principles. We have already mentioned that his expository works especially his *Fantasia of the Unconscious and Psychoanalysis and the Unconscious* read like evocative commentaries of the Akam poems. The following passage catches the very life of the separation-and-waiting categories of poems where the man and the woman remain faithful to their inner natures. This passage also stands a living testimony to the essentially poetic self of the prose writer.¹⁴¹

But when once a woman does believe in her man, in the pioneer which he is, the pioneer who goes on ahead beyond her, into the darkness in front, and who may be lost to her for ever in this darkness; when once she knows the pain and beauty of this belief, knows that the loneliness of waiting and following is inevitable, that it must be so; ah, then how wonderful it is! How wonderful it is to come back to her, at evening, as she sits half in fear and waits! How good it is to come home to her! How good it is when the night falls! How

¹⁴¹. Graham Hough remarks that "Lawrence is a poet who happens to write in prose." (*The Dark Sun*, op. cit., p.9) F.R. Leavis also calls him "a poet-novelist" (*D.H. Lawrence: Novelist*, op. cit., p. 187)
richly the evening passes! And then, for her, at last, all that she has lost during the day to have it again between her arms, all that she has lost during the day to have it poured out for her, and a richness and a wonder she has never expected. It is her hour, her goal. That's what it is to have a wife.

Ah, how good it is to come home to your wife when she believes in you and submits to your purpose that is beyond her. Then how wonderful this nightfall is! How rich you feel, tired, with all the burden of the day in your veins, turning home! Then you too turn to your other goal: to the splendour of the darkness between her arms.

And you know the goal is there for you: how rich that feeling is. And you feel an unfathomable gratitude to the woman who loves you and believes in your purpose and receives you into the magnificent dark gratification of her embrace. That's what it is to have a wife. 142

It is said that the Palai poems are the unique treasure of the Tamils. 143 The essence of these poems is the undaunted Ulyssesian "to strive, to seek and not to yield" fortitude of the man, and the patient enduring of all agony by the wife in separation. This is the basic reality of human life, and also a clue to the balanced social order. Hence it is no wonder that Tolkāppiyar has accorded, it a central position, 144 and the Akam poets have sung

531 songs on this tinai out of the total of 1862 poems in the Akam anthologies. Naturally this tinai has a superior claim over the others.

How much nearer to the Akam mind Lawrence comes when he finds that "A woman gives only the unimportant part of herself to work, the rest to men"145 and how deep a fellowship he establishes with Pālai Paṭiā Perunkaṭunīkō who says in epigrammatic precision that work is the breath of men who are in turn the breath of women. 146 The Akam hero tells his charioteer to rush so that he could be in "the splendour of the darkness between her arms" before the nightfall. 147 On returning home, he felt sure that his lady would be in rapturous expectation of the gratification of her sensual self with him. 148 With his day of living purpose over, he tells his charioteer to rush homeward so that he could bring back to her the richness and wonder she had "lost during the day" 149 Another poem brings home the picture of a wife sitting "in fear and waits" and her lord turning home to be received into the "magnificent dark

144. Tol. Porul. 11 "Naṭuyunilaitinai"
146. Kurun. 135.
147. Aka. 2243
148. Nar. 161
149. Ibid., 81 Kurun. 250
gratification of her embrace." To have a wife is to remain "really committed to the purpose of the day. Until the man has his soul "filled with a profound and absolutely inalterable purpose," she can never be his wife in the fullest Laurentian and Akam senses. The Akam wife will embrace her husband's cool shoulders with all her misery gone, when she hears that he returns triumphant in his male quest. Her emotional centres are restored to life and vitality as her man enters into her 'dark' fold after the completion of his day-time mission. The delicate, fluctuating harmony between these twin modes is brought out with subtle imagination in another poem: No sooner does the male self complete its purposive activity than the night-time self (the heart) reaches home beforehand to be in the embrace of the soft-shouldered woman.

Thus we find that both the Laurentian and the Akam worlds are basically similar in conceiving human life as falling into two broad categories. Both literatures have recognized the elemental significance of the emotional connectedness between a man and woman. For the Akam mind, sexual love is an outstanding passion from heaven to earth.
There is nothing to compare with the pleasure and tranquility that it gives.\textsuperscript{155} Our days on this earth are not infinite.\textsuperscript{156} Youthhood is precise.\textsuperscript{157} The realities of life are the transitoriness of the bloom of youth and the fleeting of time, and the sexual enjoyment is a rare, treasureable virtue.\textsuperscript{158} Lawrence goes still further. Love is "the perfect heart-beat of life."\textsuperscript{159} "... in the frail, subtle desirousness of the true male, towards everything female, and the equally frail, indescribable desirability of every female for every male, lies the real clue" to life.\textsuperscript{160} But man's vision extends beyond the horizon of love. He is primarily a seeker, a competitor. He needs to establish himself in the world outside. He must be rooted in history. He must contribute his share to the universal treasure-house of intellect. He must seek to acquire wealth as much as a standing among his fellowmen.\textsuperscript{161} He must work for the larger good of the community like Anton Skrebensky. Both Lawrence and the Akam poets are equally emphatic about the gem-like singleness of the male world. They are aware that conflict between these two distinct worlds will spell disaster in the life of mankind. Hence the Akam poetry

\begin{itemize}
\item \textsuperscript{155} Aka., 361
\item \textsuperscript{156} Tol. Porul. 44
\item \textsuperscript{157} Ibid.
\item \textsuperscript{158} Aka. 353
\item \textsuperscript{159} "Love", Phoenix, p. 153
\item \textsuperscript{160} "...Love was once a Little Boy," Phoenix II, p. 452
\item \textsuperscript{161} Aka. 327, 377.
\end{itemize}
both in its intrinsicness and in relation to the Puram division seeks to reconcile and harmonize the interests of the body and the mind, the female principle and the male principle. And Lawrence remains an unrelenting crusader for the balanced development of being and knowing, the emotional - intuitive consciousness and the mental-spiritual consciousness. Such an aspect is universal in character, aimed at the health of the universal man. Lawrence and the Akam poets are co-sharers of a universal cultural and literary heritage; and they constitute a living partnership in guiding the destinies of mankind toward a harmonious, meaningful existence on the earth.