CONCLUSION
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The spoils of "the battle of love and art against time" is the capture of the "luminous island" or "Heraldic Universe." Durrell seems to seek salvation in both art and sex. The assumption that an artist is born either by his own solipsism or through sex gets justified from Durrell's works. The object is, ultimately, for the individual to reach those heights, which enable him to become an artist and in the process "grow a personality," as Purswarden points out, "which in the end enables man to transcend art." The characters presented follow a two-way process - 1) through extreme sensuality and sexual relationships and 2) through intellectual asceticism. All are engaged in a battle against their private "selves" and the major obstacle is time. Once they are freed from the demonic bonds of time, the consciousness travels through the inner corridors of the psyche to the ultimate realization of the self and the attainment of heraldry.

The spiritual can be achieved, Durrell seems to suggest, through art and sex. The lover through his love experiences, learns the first lessons of the flesh, which takes him forward towards a
mystical experience. This mystical experience triggers his creative faculty at the Ajna chakra or Bhava samadhi or Heraldic Universe, when creativity pours forth. In The Quartet, Clea justifies that the perfect relationship is the only pre-requisite for her to carry on her apprenticeship as an artist. She says: "I am still living in the happiness of that perfectly achieved relationship" (Justine 129).

Darley, on the other hand, the potential writer, whose talent remains latent, gets triggered off with his various attachments with women like Melissa, Justine and Clea. It is essential, Durrell indicates, that the artist be immersed in life, before he tries to write about it. The best preparation for writing is living with a sensitive awareness of all experience including that of the "flesh," only then can the writer be well equipped to delineate all his experiences. It is Clea, who gives Darley the enough spark to write a book. After his relationships with Melissa and Justine, when he attaches himself to Clea, a sudden realization comes over, as he says: "My steps have led me back again, I realised . . . to the locked door which had once refused me admission to (Clea) . . . I had not known then how to find the key to that door. Now of its own accord it was slowly opening. Whereas the other door which had once given me access to
Justine had now locked irrevocably" (Clea 86). Interestingly, after sleeping with Clea for the first time, Darley recalls the words of Pursewarden: 

"There is no other; there is only oneself facing forever the problem of one's self-discovery" (90). Through the Quartet, Durrell wanted to show, as he said in an interview to Kenneth Young, 

"... in the floundering Darely, how an artist may have first equipment and still not be one." Durrell, himself had confessed of Claude's influence and how she helped him to bring out a pot boiler. In a letter to Miller in 1956, he wrote: 

"... by a stroke of luck a lovely young Alexandrian tumbled into my arms and gave me enough spark to settle down and demolish the book" (303-304).

Clea realises that love is a means to self-discovery. According to her, love achieves its ultimate goal when it comes to "recognise itself as self-love, the ground upon which we build the sort of health of the psyche" (Justine 130). It is clear from her words that she does not consider love to be an end in itself; rather, it is a means to an end, which is exploration of the self. Even the frivolous Justine happens to be undergoing a process of personality change through her multifarious relationships. She confesses about it when she visits the place of her child's death with Pursewarden. She
says: “I suppose we are all hunting for the secrets of growth” (770).

Arnauti, her former husband distinguishes a strange trait in Justine’s personality which he sums up as

. . . I see a sort of composite Justine, concealing a ravenous hunger for information, for power through self-knowledge, under a pretence of feeling. Sadly I am driven to wonder whether I ever really moved her — or existed simply as a laboratory in which she could work. She learned much from me: to read and reflect.

(Justine 71)

In Monsieur, Bruce admits that “greater the artist, the greater the emotional weakling, the greater the infantile depends on the flesh, not ideals.” The great evil, for Durrell, are not the sins of the flesh but the false and unnecessary guilt which denies the productive and creative possibilities of that very flesh. The “uncommitted sins” of Aubrey and Constance in the Quintet, form a sort of sexual communication, which leads to the discovery of each other. Through
his last novel Quinx, Durrell seems to proclaim that it is human experience which is sacred, not its denial. It is the death of the west which is Durrell’s authentic message and his art.

In Quinx, Durrell exemplifies his concept of love in relation to art and reality with the description of the five part nature of the psyche: “They where to form a human being when you come together and create the old force-field Quinx, the five-sided being with two arms, two legs and the kundalini as properties!” (15). The sexual act is fundamental to the realisation of the true nature of the psyche, which is to be realised in the chakras by the kundalini. The male part or “purusha” is to be joined by the kundalini or female “sakti.” This union results in Ananda, an idea - - “the real secrets are as yet only half-fathomed in the west, where Mathematics of the sexual art remains obscure” (19).

Cognition in Kashmir Saivism is the result of Sakti consorting Siva, a consortium which illustrates the principle of bheda-abheda or “seeing non-difference in difference. Any amorous relationship results in union giving rise to ananda of aesthetic realisation. Parvati understands that without Siva consorting her, there could be no
ananda and similarly no Jnana for Siva. Ananda is “prakasa-vimarsamaya and can only result from the perfect marriage of Siva and Parvati, the dynamic harmony of subject and object” (Dehejia 161).

The process of achieving the Heraldic Universe through intellectual asceticism, as Durrell says, “for those wounded in sex” can be traced in some of Durrell’s characters. In his play Sappho, Phaon discovering that he has leprosy, exiles himself upon a desert island. After seven years of solitude, he realises he has undergone a strange mystical metamorphosis. Later, after three years when he meets Sappho, they find that they share complete comprehension and a mutual point of view. Both are seeking reality, genuine individual freedom and trying to find their true selves - - Sappho through love; and Phaon through renunciation. Eventually both Sappho and Phaon achieve spirituality. This sort of intellectual conglomeration of the psyche can be seen prevalent in his travelogues. The questers in The Dark Labyrinth move through the inner recesses of the psyche for ultimate realisation. It is little wonder that Darley discovers “The man of action and the man of reflection are really the same man, operating on two different fields” (Quartet 796). The Heraldic
Universe can be attained, Durrell seems to suggest, through sex or intellectual asceticism by the conquer of time and annihilation of the private consciousness.