Lawrence's vision of life finds expression in his novels in terms of relationships between man and woman and between man and the circumambient universe through emotive symbols. It is mainly because Lawrence sees the growing life-denial of the modern world he needs a symbol of life's renewal; he, therefore, finds this in the physical love of man and woman and admits that sex is holy; it is a door to the realm of the "dark Gods" whose home is the loins, not the heavens. Philosophy, religiousness and poetic bearing are the three chief ingredients of his art but there are so successfully interrelated that they impart coherence to his vision and wholeness to his art. His novels bear the intensity of a mystic and sincerity of an artist. The main theme of Lawrence's novels is the sheer delight in life. Like Whitman Lawrence finds delight in the sexual consciousness and the joy of life in its physical involvement. His love ethic cannot be condemned because its reality cannot be denied and "the province of art is all life, all feeling, all observation, all vision." To him sex is a symbol of establishing creative relation, between man and woman and between individual and the circumambient universe. Lawrence attaches much more importance to this reality:

"If a novel reveals true and vivid relationships it is a moral work, no matter what the relationships may consist in. If the novelist honours the relationship in itself, it will be a great novel."2

It is also because "Love is a great emotion" to Lawrence and "all emotions go to the achieving of a living relationship between human being and the other human being or creature or thing he becomes purely related to." Lawrence never thinks about past or future. He thinks, believes and follows the present. For, "the quivering nimble hour of the present this is the quick of "time. This is the quick of the universe is the pulsating, carnal self, mysterious and palpable." This is the main reason why Lawrence's characters never aspire for future and try to achieve the full spontaneous being through the "blood-knowledge". Hence his art is concerned not with the 'soughtness' of the reality but with the 'isness' of the reality. He boldly asserts:

"Central is the mystery of New, the creative mystery, what we have called the Godhead ... The reality of realities is the rose in flower, the man and woman in maturity, the bird in song, the snake in brindled colour, the tiger in his stripes. In these, past and present and future are at one, the perfect New. This is wholeness and pure creation."

He further says,

"There is, however, the false New, as well as the mystic New. Perpetual youth, or perpetual maturity, this is the false roses. The remaining steady, fixed, this is the false New. And as the consummation into the whole infinite is the antithesis of the mystic Present, the great New. For eternity is but the sum of the whole future, the complete outside or negative of being."

Lawrence believes in the "mystic New" because he wants to restore the balance between the "mind-knowledge" and the

"blood-knowledge". This balance is broken by the mechanical and materialistic life of today. Lawrence pins faith on the emotional properties of our consciousness because only through fire fire is kindled. Hence in all his novels two recurrent themes appear ebbing — hatred towards the mechanization of humanity and the happiness to be found in tenderness alone. Lawrence, the life-poet, finds the presence of the spontaneous reservoir of life in the primitive life. He declares:

"I want life, and the pure contact with life."^2

Thus Lawrence turns to the primitive view of life because "men die generation after generation, races die, but the new cult finds root in the old sacred place, and the quick spot of earth dies very slowly."^3

Secondly, Lawrence's vision of life has religious intensity in it.

In Lawrence's novels universal experience reaches the height of emotive cosmic poetry. He believes in the dictum of Thomas Hardy, "a novel is an impression, not an argument."^4 Lawrence, the intuitive poet, is an intuitive "blood-knowledge" and communicates intensity. Lawrence's religion, therefore, is really only private religion."^5 His novels attempt to give religious

1. Maud Bodkin rightly declares, "A man's philosophy ... is his 'weltanschauung' -- the individual vision, or perspective of reality, determined by his own nature and the main events and conditions of his life. According as this essential vision is communicated in imaginative or in reflective speech, we call an author poet or philosopher" (The Archetypal Patterns in Poetry, op.cit.,p.326).
2. 'On Human Destiny', Phoenix II, op.cit.,p.627?
value to relations between the sexes and like religious
mergers his argument is personalistic. It is Lawrence's
religious quest that he identifies sex with the Holy Ghost
whose dictum we must follow to restore the balance between
"mind-knowledge" and "blood-knowledge." His religion is,
indeed, "a religion of life."¹

Thirdly, Lawrence is gifted with fine poetic sensibility. Science is based on abstraction to make communication
exact. Poetry, on the other hand, uses suggestion, multiplying the evocative stimuli to make communication complete.
For this, poetry uses technique through which attitudes and imagery of sensuous experience are evoked to give a new ima-
ginative whole. Maud Bodkin truly observes: "... depths of
human experience can be explored by way of the study of
poetic imagery."² Poetry is the highest form of art whose
abode is inward texture and "what art expresses is not actual
feeling, but ideas of feeling."³ And symbolism is a medium
in poetry of successful communication; "a symbol is used to
articulate ideas of something we wish to think about and
until we have a fairly adequate symbolism we cannot think
about it."⁴ Symbolism suggests, reveals and gives coherence
to the experience in a work of art. In the novels, we find these three functions of symbolism. In Lawrence's
novels the handling of the atmosphere has symbolic significance

religious about experience, his motivating purpose is so
naturally the Protestant's exultant identification of his
single consciousness with life itself, that behind the
flowing freedom and ease of his prose is the stirring lan-
guage itself, the individual's embrace of life as he
extends his private feelings to external nature." (Contempora-
2. The Archetypal Patterns in Poetry, en-cit., p.271.
because it suggests more than merely the thing described. It is mere explicit in *Sons and Lovers* and *Lady Chatterley's Lover* where the scene of the coal-field and the mining atmosphere suggest materialistic lifelessness in contrast to the Wood of Mellers which suggests vitality. Again, the feeling of his characters' minds have been suggested through appropriate symbols like the symbol of chick in *Lady Chatterley's Lover* and the symbol of rabbit in *Women in Love*. C.M. Bewra holds: "This method of suggestion brought one special advantage. There is much in the human consciousness for which plain statement is not adequate but impossible. We all know fleeting, indefinite states of mind which have no clear outline or character and can hardly be expressed at all. They can however, be suggested and conveyed in poetry by Mallarme's method." Secondly, symbolism reveals the deeper layers of meaning. Jung rightly says that the collective unconscious consists of "primal images" which are most universal thoughts of humanity. These primal images or archetypal images are associative symbols or echoing symbols (because they evoke a whole range of associations and stimulate the reader to comprehend the abstract idea, consisting of complex psychic experiences. These psychic experiences find expression in archetypal symbols like sun, moon, horse etc. Thus, moon, sun, flowers, ice, St. Mawr. reveal psychic experiences of the characters in Lawrence's novels and justify Goethe's view that 'true symbol' is that 'particular' which represents the 'universal' not "as a dream or shadow, but as the revelation of the unfathomable in a moment filled with life."

Lawrence's symbolism, on the whole, comprises four kinds of symbolism -- traditional, symbolism of the

2. Williams-August, xxxviii, Goethe, Stuttgart & Berlin, 1887, p. 266.
French poets, Biblical and his own private symbols. Fire, Sun, moon, phoenix, goose, swan etc. are cosmic symbolism used in the past by the traditional poets. Like Mallarmé he believes that "poetry should not inform but suggest and evoke, not name things but create their atmosphere."¹ But he never trusts in Mallarmé's abstraction of shorthand. To Lawrence even flame is a living flame. However, Lawrence's ideas of "blood-knowing" are intuitive expressions of a symbolist kind. This intuitive experience is suggested and evoked through the recurrent symbols of horse, the gipsy of The Virgin and the Gipsy etc. Like the Symbolists' exaltation which is known to fill the moment of creative vision, Lawrence's symbols, too, provide concrete shape to his vision in the inspired moment of his characters. Again, the essence of the symbolist poetry is its insistence on a world of ideal beauty. Besides, like Baudelaire, Lawrence, too, found the visible and sensible world full of symbols which fill man's heart with joy and sorrow and convey through sight, sound and scent the raptures of the spirit. Here Lawrence is like Mallarmé, Baudelaire, Emerson, Yeats and Joyce, in the Hermetic tradition. His Symbolism like the Hermes are based on the universal analogy and here Lawrence is influenced by Madame Blavatsky.² His approach is more emotional than intellectual. He follows the Symbolist method of the Symbolists simply to give the peculiar intensity to

2. Literary Symbol, Tindall, Columbia Uni. Press, 1955, pp.51-6. Tindall further says, "The world of Hermes may have been dead in fact and forgotten by society, but to these poets, exile from society and enemies of matter and machine the world of Hermes was a symbol of their rebellion... Hermes provided plans for replacing the incomplete world of science by complete aesthetic worlds. An organic as Hermetic universe, the work of art need not hold a mirror to nature, but may replace it by something more like a world. It was no accident that Virginia Woolf called the work of art 'a globed compacted thing'" (Ibid., p.55).
his vision through suggestions. This we find in Dante, too, who tried to create a visible image of an invisible world. And as Dante created his image by the accepted symbols of the Christian Heaven and Hell, Lawrence, too, conveys his double theme through Biblical symbolism of Cross.\(^1\) Aaron, Aaron's rod and the warm phrases of Bible. But while Dante's Christian myth is suggestive of his deep faith in religion, Lawrence's Biblical symbolism is charged by his own "blood-religion" and sometimes by ironic significance as in The Man Who Died. Lawrence has abundantly used the traditional symbols in his novels which correspond to his thought but he has created his own symbols, too, by imparting new fusions of meaning to convey the deeper meaning like the white peacock, the plumed serpent, tea-party in The Rainbow, Cathedral, the dark God and the Holy Ghost etc.\(^2\) The Holy Ghost is represented as dark God and as flame. Some of Lawrence's symbols are in tune with the symbols of the Tantricism. His symbolism of sun, moon, serpent, etc. runs parallel to the symbolism of the Tantric Mandala. The affinity between the Tantric symbolism of Chakra and the Kundalini is more explicit in The Plumed Serpent. Though it is due to Lawrence's living experience, the indirect and direct influence of the Tantricism on Lawrence cannot be denied.

1. About the Cross Symbolism Lawrence says "We are divided in ourselves, against ourselves, And that is the meaning of the Cross symbol" ("Howthorne and The Scarlet Letter", Selected Literary Criticism, D.H.L., ed. Beal, op.cit., p.348).

2. Lawrence writes: "... the Holy Ghost is within us. It is the thing that prompts us to be real, not to push our cravings too far not to submit to stunts and high-Falutin, above all, not to be too egotistical and wilful in our conscious self, but to change as the spirit inside us bids us change, and leave off when it bids us leave off, and laugh when we must laugh, particularly at ourselves, for in deadly earnestness there is always something a bit ridiculous" ("Edgar Allan Poe", Selected Literary Criticism, Ibid., p.338).
Here Graham Hough’s statement does not seem convincing: “for Lawrence it was a real discovery, not bookish or archaeological; achieved through living experience; not through grubbing in The Golden Bough or tracing Tibetan mandalas.”

Indeed, Lawrence’s symbolism is nearer to the Tantric symbolism of the mandalas. The mandalas are symbols which, when we learn to interpret them, share with the Tantric mandalas the same noble aspiration: *Tamaso ma jivet, gamaya* — ‘let me pass from the darkness to the light’.

Nevertheless, Lawrence, like W.B. Yeats and Alexander Berk, tries to draw his symbols from the common life. But whereas Yeats’ and Berk’s world does not appear common world Lawrence’s world is common world, no doubt; but it is not commonly realised. Hence, his novels need emotional involvement of the reader for the realisation of the psychismystic experience of the novelist which is conveyed through emotive symbols; for the symbols are manifestations of the archetypes and “a complex of emotional experience is a symbol. And the power of the symbol is to arouse the deep emotional self, and the dynamic self, beyond comprehension.”

1. “The images represented in the mandala, either as drawn or imagined in the mandala of the human body ... have become symbols of phases and forces of the individual and the collective psyche ... when ... the Indian or Tibetan artist designs a mandala he is not obeying the arbitrary command of caprice. He is following a definite tradition which teaches him how to represent, in a particular manner, the very drama of his soul. He does not depict on a mandala the cold images of an iconographical text, but he pours out upon it the phantasms of his subconscious ego and thus knows them and liberates himself from them. He gives form to that world he feels surging within him and he sees it spread before his eyes, no longer the invisible and unrestrainable master of his soul, but a serene symbolic representation which reveals to him the secrets of things and of himself.” (Theory and practice of the Mandala, Giuseppe Tucci, Trans. from the Italian by Alan Houghton Bredrick, Rider & Company, London, 1961, pp. 132-3).

reality which cannot be denied because "if we accept the symbol, then, virtually we accept the fact." Lawrence's rung underconsciousness was always mystical and symbolical. His symbolism is never laboured or articulated for the sake of decoration and pedantry. It is never calculated, willed, a deliberate mental crystallination of abstract notions into illustrative, pedagogic, sensuous terms. It satisfies Coleridge's definition of symbolism; allegory is merely "a translation of abstract notions into a picture language, which is itself nothing but an abstraction from objects of the senses," a symbol "is characterised by translucence of the special (the species) in the individual, or of the general (genus) in the temporal." Lawrence's symbolism is a sort of attestation of the action in his novels. Symbolism serves the purpose of "Expansion, that is the idea the novelist must cling to. Not completion. Not rounding off but opening out." Thus, Lawrence's symbols are never for the sake of decoration but are functional as images are to the Metaphysical poets.

Lawrence writes his novels with passionate urgency. He believes in the mystic present and in the quickness of the life and tries to give his style the same physical rhythm of passion and impression. Kazin attempts to find out the reason for this: "the more his fatal illness pressed on him, the more he tried to evoke in language these states of feeling, of sexual arousal and ecstasy, which are more successfully revealed by indirection and compression." It is a psychological fact which is applicable to Virginia Woolf.

1. 'Hawthorne and The Scarlet Letter', Ibid., p. 349.
V. Woolf makes a frequent use of symbols in her novels because she was constantly subjected to illness, acute influenza, and violent headaches. Long drawn-out illnesses give highly emotional stresses and leave a great sensitizing effect on her mind. Like Lawrence she suffered from illness but in the case of Lawrence it was more. V. Woolf writes:

"I believe I should see the whole of The Waves during illness because "one becomes fertilised" in times of illness." William Carlos Williams analyses the very psychology of expression in these words:

"I couldn't rest until I had freed my mind from the obsessions which had been tormenting me all day... having scribbled I could rest." W.B. Yeats also says:

"The soul moves among symbols and unfolds in symbols when trance, or madness, or deep meditation has withdrawn it from every impulse but its own."

To Lawrence's "complex idea" is expressed in symbols. He believes in the words of Conrad "you must search the darkest corner of your heart... for the image... All the great creations of literature have been symbolic, and that way have gained in complexity, in power, in depth and in beauty." Robert Penn Warren too maintains, "In so far as a writer is an artist, he creates a new language that unites the primitive density of meaning and depth of feeling with the civilized man's power of abstraction; thus a symbol becomes "a strange and healing union of regression and sep-

2. Ibid., p.146.
histication. In writing about American books Lawrence maintains that there is always a dual import in the American works of art: "first, the didactic import given by the author from his own moral consciousness; and then the profound symbolic import which proceeds from his unconscious or subconscious soul, as he works in a state of creation which is something like semnambulism or dreaming." His symbolic rendering of experience starts with his first novel The White Peacock. In The White Peacock and The Trespasser Lawrence has used simple, few and not so deep-reaching symbols. In Sons and Lovers sometimes symbolism merges with action and gets a complex form to give the experience concreteness. In this novel symbolism is in the line of the symbols used by the Symbolist Poets based on suggestion and evocation of the ideas but as R.P. Draper points out "although symbolism and realism are closely related in Sons and Lovers, it cannot be said that the symbolism is integrated with the plot of the novel." In The Rainbow and Women in Love it is difficult to grasp the ideas fully without knowing the impact of symbolic overtones: Symbolism becomes more complex, more integrated with the action and plot and more successful. Lawrence holds: "symbols must be true from top to bottom ... their hands and feet." This saying is true with these two great works of art. Eugene Goodheart rightly says, "The symbolism in the novel must of necessity be more complex, as in the case of Women in Love, and the result is inevitably a kind of diffuseness which diminishes the impact on the reader's consciousness." But in The Plumed Serpent symbolism is so condensed

1. Ibid.  
2. The Symbolic Meaning, loc. cit.  
that it becomes tough and without religious terminology it is not easy to grasp. In The Last Girl, Kangaroo and The Boy in the Bush symbolism plays a less important role. But again in Lady Chatterley's Lover the whole action is based on symbolism but here symbolism is not as that of The Rainbow and Women in Love. Here symbolism clearly advances the action and serves the purpose of suggestion and imparts concreteness to the vision. It is tense, clear and organic. On the whole, Lawrence is gifted with symbolic and religious imagination. Like Donne, Blake and Wordsworth he reads the invisible world in the visible which is a Hermetic characteristic. He tries to penetrate through the dramas of mental will to the elemental pattern of behaviour, the direct intuitive response. He is gifted with the insight to enter and analyse the obscure origins of human relationships. Mallarme, in explaining the aims of Symbolistic writing gave the principle as "Describe not the object itself, but the effect it produces". Lawrence successfully attempts to do both. Indeed, "the primary function of the analogical or of any symbolic system is not properly to get at a philosophic truth but to employ the symbol in its simultaneous progressive and retro direction, thereby making history and experience Symbolism, thus, gives imaginative wholeness to his vision of life so that,

"Every part of a whole is the whole itself; every specimen is equivalent to the entire species. The part does not merely represent the whole, or the species its class; they are identical with the totality to which they belong: not merely as mediating aids to reflective thought, but as genuine presences which actually contain the power, significance and efficacy of the whole."  

3. Lawrence maintains, "Art communicates a whole thought, emotional idea. Art-speech is a use of symbols which are pulsations on the bleed and seizures upon the nerves, and at the same time pure precepts of the mind and pure terms..."
Further, in his work his authorial presence in self-portraits or in the signatory marks of his unusual sensibility maintains an internal relationship between the living artist and the symbolic universe of his fiction. He gives himself away, and the result of the disclosure is to distinguish his personal motives and passions from his insight, which is the larger symbolic meaning of each work as a whole. He builds up a whole by means of symbolism, because "symbolism avoids the I and puts aside the egotist; and in the whole, to take our decent place". Therefore, as he puts it in Apocalypse: "Allegory can always be explained: and explained away. The true symbol defies all explanation, so does the true myth... Because symbol and myth do not effect us only mentally, they move the deep emotional centres every time." His symbols are plurisignative. Lawrence's symbolism amalgamates both the metaphysical analogy and the symbolist analogy: "the metaphysical analogy, logically developed and comparatively definite, serves an orderly, public universe; the symbolist analogy, remote from logic, serves worlds that are either indefinite or private." His novels explore and reveal and leave it to the individual reader to solve for himself the problems of his personal life, or of the civilisation which confronts him; for, he rightly holds: "the business of art is never to solve but only to declare." It

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Wheelwright holds: "When we say poetry uses charged language, we mean that the poetic symbol tends characteristically to be plurisignative in this sense: that its intended meanings are likely to be more or less multiple, yet so fused as sometimes to defy any attempted analysis into monosignative components, and always to produce an integral meaning that radically transcends the sum of the ingredient meanings." (Ibid., p.61).
is also because Lawrence in dealing with the problem of the relationship between individuals wants that the relationship "has to happen, ... almost unconsciously"¹ to become more profound and perfect. It is simply because "our reality is not a mere collection of elemental facts, but consists of units in which no part exists by itself, where each part points beyond itself and implies a larger whole .... The whole is more than the sum of its parts. It is more correct to say that the whole is something else than the sum of its parts, because summing is a meaningless procedure, whereas the whole-part relationship is meaningless."²

In many ways Lawrence appears closer to Ruskin. Both hated industrialism because it is ugly and both had pictorial imagination to express abstraction in terms of symbols. Both were gifted with same sensibility to be delighted by natural beauty. However, Lawrence was the closer observer of natural objects and the more vivid writer. He was endowed with both mystic and materialist temperament so that he had mystic conviction in the supreme value of physical union. Unlike Blake and Yeats Lawrence never invented a complete private mythology of his own nor pretended that he received supernatural visitations. He expressed his ideas symbolically. He sometimes re-used old symbols whether Christian or some older religion simply to give body to thought which was emotional but profound and deep-reaching.

5. 'Study of Thomas Hardy', Phoenix, op.cit.,p.461.

1. 'We Need One Another', Ibid.,p.191.
2. Kurt Koffka, made available by Tindall in The Literary Symbol, op.cit.,p.244.
Other contemporary novelists, too, have used symbolism in their novels. In James Joyce's novels symbolism is much more intellectual, obscure and based on the myth of Ulysses or of Finnegans. In Ulysses myth and symbolism go side by side. In Finnegans Wake symbolism gives shape to Joyce's nightmare and becomes mere tough. Finnegans is the symbol of man's life, death and resurrection but the novel is full of comic quality, puns, irony and constitute the more profound criticism of art, history, morals, philosophy and religion. Edmund Wilson rightly says about the world of Joyce: "We are in a world as complex and special, and world sometimes as fantastic or obscure, as that of a symbolist poet -- and a world rendered by similar devices of language." However, there is sharp differences between Lawrence and Joyce. "Lawrence dwells", as Levin writes, "on the attractions of life, and Joyce on its repulsions." Secondly Lawrence reveals the emotional properties of consciousness. Thirdly, Lawrence is more a symbolic writer, Joyce is more a myth-maker and naturalist writer. Lastly, Joyce's intention is amelioration of life, Lawrence's intention is to achieve our full spontaneous being.

Virginia Woolf's symbolism is more spiritual. She wants a union between intellect and emotion, between life and art as we find in her To the Lighthouse. But her approach is intellectual as well as spiritual and never emotional like that of Lawrence. Again while Virginia Woolf writes about refined and intelligent people whose emotions are controlled, Lawrence writes about common men and women whose emotions are not controlled and thus he offers the erotic

revelations and the strong agonies. Virginia Woolf's is the quest for reality because of her abundant feminine intuition. She insists upon the value of good manners. In her novels we get plethora of spirituality, intuition, stream-of-consciousness, symbolism and sheer poetic beauty and she is par-excellence the supreme novelist of the mystery of the personal life.

Edward Morgan Forster, too, emphasises right personal relationships in his novels. His motto is "only Connect" prose and passion of life. In his novels surface life of reality is more explored than the mystery of the unconscious life which is the main field of Lawrence. His symbols of cave, woman, and Temple in A Passage to India give support to his ideas. They suggest more than reveal any deeper levels of unconscious life. Howards End becomes a symbol of perfect blend of intuition and intellect represented by the Schlegels and the Wilcoxes. His novels, on the other hand, are rich in the episodes of symbolic action, for instance, the bookcase episode in Howards End. But the trouble with Forster is that he is overburdened with an intellectual anxiety which results in pointing the moral at each climax emphatically.

Among American novelists Herman Melville and Ernest Hemingway come closer to Lawrence as symbolic novelist. Walter Allen writes, "Indeed symbolism seems to be the specially American way of apprehending and rendering experience in literature. It is not the English way. Lawrence's symbolic writing is much to the American writers like Hawthorne, Melville, Hemingway, Poe, Whitman etc. In writing about the American writers Lawrence reveals his interest and theories of art as T.S. Eliot does in writing

about the Metaphysical Poets. He distinguishes between "plain speech" and "art speech". He says that art speaks its truth in a symbolic language in which often "the intellectual idea remains implicit, latent and nascent." It communicates a whole state of being -- "emotional and passionate, spiritual and perceptual, all at one."¹ It is also a fact that the influence of the symbolist Poetry has come to Lawrence through American writers with some modifications. But Lawrence like some of the American symbolist writers never tried to give musical rhythm to his novels.² Like the "symbolists they (American writers) look forward to one of the most sophisticated movements in literary history; however inexpert"³ but Lawrence's purpose is not to make his experience sophisticated but to give concreteness and organic wholeness.

Melville displays man's struggle against nature, against evil, against the accidental malice of the Universe, and even against God. His *Moby Dick* is more a parable than an adventure into consciousness which is Lawrence's main theme. But in *Moby Dick* there is a sustained use of symbolism to give concreteness to his vision and problem of life. Lawrence finds in the whale the deepest blood-being of the white race. "Melville is a master of violent, chaotic physical motion; he can keep up a whole wild chase without a flower. He is perfect at creating stillness."⁴ His vision

2. Like the French Symbolists American writers emphasise 'music' and 'ideal beauty'. Poe writes, it is "in Music, perhaps that the soul most nearly attains ... the creation of Supernal Beauty" (*The Poetic Principles*, Complete works, ed. J.A.Harrison, N.Y., 1902, XIV,p.274). Furthermore, American symbolic writers believed in 'Art for Art's sake' while Lawrence believed in 'art for my sake'.
of life is tragic and more close to Hardy. He believes that it is impossible for man to comprehend the enigma of the spiritual universe but never tries to give the hope of our happiness which can be realised through following "blood-knowledge" as Lawrence has pointed out. So far as symbolism is concerned both Melville's and Lawrence's symbols deal with the inner world. But Melville's symbols leave things unexplained that common sense wants to know because he treats metaphors as poetic conceptions.

Hemingway's world of fiction is full of perverts, drunkards and prostitutes. He deals with death and violence. His art presents the tragic disillusion of a certain class of people during one of the most trying hours in human history. His symbols give emotional effect like Lawrence's symbols but they attempt to explore spiritual nihilism and despair. In *The Old Man and the Sea* man alone is put against or contrasted with the cosmos. It is a document of metaphysical defiance. His novels unfold images and symbols of inner world and are rich in conveying sense-impressions. Faulkner is a complex writer who uses the technique of the stream-of-consciousness in his novels. *The Sound and Fury* and *Light in August* are full of the symbols used in the way of the Symbolist poets but more obscure and too intellectual like the symbols used by James Joyce. His world is a chamber of Horrors full of abnormal behaviour and every type of degeneracy. His world presents cosmic pessimism as the main philosophic attitude. Even John Steinbeck uses symbols in *The Grapes of Wrath* but he is more a naturalist writer nearer to Maupassant. The moon and the valley both, often with a sexual significance, appear in his novels again and again and special symbols enter with special themes. Steinbeck comes nearer to Lawrence because of his life-worship. He is only preoccupied with special problems.

Though he uses symbolism, even in his most successful novel The Grapes of Wrath, he does not reveal the mystery of passionate life as successfully as Lawrence does in his novels.

Samuel Beckett, too, uses symbols; such as, old age, blindness, paralysis, homeward journey, a boy, a rearing sea, a denuded tree etc. to communicate the ineffable strivings and desires of the human mind and the awareness of the growing complexity of the contemporary world. But as he attempts to communicate the essential loneliness of human life and the absurd search for the unattainable reality his use of symbolism is as complex and intellectual as Joyce's. It is never as emotional, explicit and concrete as that of Lawrence. Beckett is the discoverer of the drama inherent in the absurdity of the human situation, Lawrence is the recorder of the ebbs and flow of the deeper emotional life. Like Beckett Lawrence, too, presents the world of universal nothingness and meaninglessness but while Beckett's world has tragic dimension as in the crippled, decaying Molloy (Molloy, Malone Dies and The Unnamable, the famous trilogy of Beckett, presents the protagonists symbolically either maimed, paralysed or in a state of disintegration. All of them are engaged in a hopeless quest for meaningful identity) Lawrence's world has the atmosphere of Arnold's "Dover Beach" where human beings lack vitality, certitude and a sense of unity because they are reduced to mechanical entity but where the world is still serene, gay "so various, so beautiful, so new", only the individuals are "on a darkling plain/Swept with confused alarms of struggle and fight,Where ignorant armies clash by night".1

Franz Kafka, the famous German novelist, too, uses symbols in his fiction. Kafka's symbols are concerned with the theme of nightmare and torture-chamber of the spirit.

Heller writes: "Truth and existence are mutually exclusive. From his early days onwards, it was the keenest wish of Kafka the artist to convey this in works of art; to write in such a way that life, in all its deceptively convincing reality, would be seen as a dream and nothing before the Absolute ... Kafka's hero is the man who believes in absolute freedom, but cannot have any conception of it because he exists in a world of slavery."

1 To convey this abstract truth Kafka uses symbols. His symbols, thus, are confined to bewilderment, failure of communication, interminable delays, endless red tape, inexplicable shifts from benevolence to sadistic cruelty, ambiguous premises and malicious jokes. The Trial and The Castle are based on the themes of nature and authority, the struggle with authority, human and divine, the consciousness of guilt. Kafka's novels pose the questions: Who are the Accusers? where is the High Court? His dreams are anxiety dreams figured by unknown accusers and his heroes are victims of a persecution obsession. He successfully presents tragedies of loneliness and isolation, of not belonging and seeking to belong.

Like Kafka's world, Lawrence's world has no limits, the horizon is still beyond. But Lawrence's world is far different from the world of Kafka: no agony of despair, no attempt to solve the mystic problem, to solve the riddle of suffering. Kafka's people are guilty, but they do not know of what. Lawrence's people are sufferers but they attempt to end their suffering, they attempt to seek solution of their problem. So while, Kafka's people fail to identify their accusers and pursuers running through the endless corridors, courts of law, and narrow twisted streets, Lawrence's people know the true identity of the accusers and have the courage to refute them. Kafkaesque world is

a strange metaphysical world of eternal curse, evil and suffering without any end. Lawrence's world is a romantic world of despair but there is a definite solution reached through "blood-consciousness."

Thomas Mann's *Death of Venice* and *The Magic Mountain* are triumphs of symbolic meaning. But while Mann's symbolism expresses the ideas humorously, Lawrence's ideas are emotional verging on romanticism and despair. Mann's approach is more and more philosophical. The sanatorium of *The Magic Mountain* is a symbol which provides illusion of enchantment and timelessness; for, Mann's attitude is to present the nature of the artist and his relation to society and to himself, the relation between genius and disease. He is preoccupied with the theme of disease because he belongs to the German romantic tradition. In *The Magic Mountain* Hans Castorp's surrender to disease has the same symbolic significance as Faust's concluding pact with the Devil. In *Dr. Faustus* three times Adrian breaks through the Devil's "love not" injunction and each time disaster overtakes the one he loves. The last blow he receives when his little nephew whose unearthly beauty and innocence captivated him, dies of spinal meningitis. This is the final blow after which he strikes a few chords and falls from the bench senseless. Adrian's story is a parable of Germany's pact with evil and her destruction. It is a story of good and evil so intermingled as to defy separation; an "expense of spirit in a waste of shame." But Lawrence's preoccupation is with health and not with disease. He hates and refuses disease of the civilization and prefers healthy living. He has a strong sense of healthy life. Even in death he seeks life. That is why he likes phoenix as a symbol of life after death: "resurrection after crucifixion", eternity gained after achieving "blood-being". Lawrence has no important successor.
except David Storey, John Cowper Powys, the Australian 

novelist Patrik White and the American Thomas Wolfe and John 

Steinbeck.

Lawrence, therefore, is honored for his unique 

vision, a "fundamentally consistent vision of life." The 

attempt to bring a reconciliation between flesh and spirit, 
pagan and Christian in a new, syncretic religious order is 
the basis for Lawrence's ultimate faith that in the reborn 
man the kingdom of the Holy Ghost resides. He has enriched 
English literature with a fresh idiom of human relationships, 
a new way of discerning and evaluating experience. He is, 
indeed, one of the originators of modern time who renders 
a whole world of the imagination, a doctrine and an interpreta-
tion of life with the depth and vividness and powerful 
evocation of a great poet. He nicely presents in his novels 
the totality of human experience in all its complexity and 
depth. All his novels have a definite organic form, as his 
main theme is not life as it is lived on the surface, but 
life in its undercurrents. They communicate direct feeling 
of life through symbolic technique. Hence E.M. Forster holds 
that Lawrence is "one of the great writers of our time." 
and Moore declares him as "one of the richest reading expe-
riences of our time." His novels impart the effect of "an 
emotional heightening that comes from suggestion and symbol 
not the logical sense of the words ..." and as Coleridge 
writes "an Idea in the highest sense of that word, cannot 
be conveyed but by a symbol." It is also because through

1. The Dark Sun, op.cit.,p.29.
4. Alan Reynolds Thompson in DHL : The Critical Heritage, 
op.cit.,p.356.
5. Biographia Literaria in Selected Poetry and Prose of 
Coleridge, Modern Library College ed., N.Y., 1951, 
Chapter IX, p.185.
symbolism provides all kinds of imaginatively profitable and
creative connections.

Lawrence's symbolism, to sum up, has double rhythm
of destruction and creation, life-sway and death-sway and
death-sway in tune with his double theme. Some of his sym-

bols like cold, moon, water, tea-party etc. denote destruc-
tion and mechanical life while the symbols like horse, snake,
fire, flame, rose, wood etc. stand for tenderness and sponta-
neity of life. His double theme of destruction and regene-
ration, of crucifixion and resurrection, of the destruction
of mechanical life and rebirth through tenderness has been
successfully conveyed through symbols and ultimately all
symbols constitute a new imaginative wholeness in the sym-

bel of Phoenix which is Lawrence's life-long symbol of
resurrection. Lawrence himself as a phoenix, phoenix is the
shaping spirit behind his profound imaginative vision and
his works taken together symbolically convey the impression
of phoenix. Indeed, he is the laureate of phoenix. His own
words about American art and literature are applicable to
his own novels: that we must "see the inner diabolism of
the symbolic meaning. Otherwise it is all mere childishness." 4

1. Henry Miller holds: "His work is altogether one of symbol
and metaphor. Phoenix, Crown, Rainbow, Plumed Serpent, all
these symbols center about the obsessive idea: The revo-

lution of two opposites in the form of a mystery. Despite
his progression from one plane of conflict to another,
from one problem of life to another, the symbolic charac-
ter of his work, remains constant and unchanged. He is a
man of one idea: that life has a symbolic significance
which is to say that life and art are one." (The Wisdom
of the Heart, op. cit., p. 5.)

2. Explaining the double rhythm in art Lawrence writes: "In
true art there is always the double rhythm of creating and
destroying" ('Edgar Allen Poe', Selected Literary Criticism,
op. cit., p. 330).

3. Phoenix is "a fabulous bird, of golden and red plumage,
which according to a tale reported by Herodotus (41, 73),
came to Heliopolis every 500 years, on the death of his
father and there buried his body in the temple of the
His personal emotion is successfully woven into a jewelled pattern of myth and symbols. In his novels the function of symbolism is, indeed "unitive"; "for every word, every image, every rhythm participates in the "being", is ultimately, the 'meaning'. And the reader is made to share in this process." Some of the critics have tried to show symbolic overtones only in certain novels but no systematic study of his novels as a whole has appeared as yet. The chief purpose of the present study has been to bring to light the systematic appraisal of his novels from the symbolic point of view which gives the impression that Lawrence is by large the most successful symbolic novelist of our time whose profound vision and rich experience of life impress the heart of the readers. His novels stand as a great testament to the beauty and dignity of soul and attempt to solve the riddle of emotional life of mankind. His legacy is inexhaustible.

Sun. According to another version, the phoenix, after living 500 years, built himself a funeral pile and died upon it. From his remains a fresh phoenix arose" (The Oxford Companion to English Literature, ed. Sir Paul Harvey, Oxford 1960, p.617).


1. Tindall holds: "... the symbol is unitive ... The word symbol implies throwing or putting together ... By uniting the separate, it can organize experience into a kind of order and, revealing the complex relationships, among seemingly divided things, confer peace. Men call the symbol's mediatory power. Whether verbal, poetic, the religious and the political too, the symbol has with man and man with something greater than he, society or God. Jung, speaking of the symbol as reconciler finds it uniting the unconscious with the conscious, and Whitehead finds it connecting modes of experience. In a world as scattered as our own this ability is not without value. More important or at least more immediate for us is the power of symbol to put parts of a literary work together in the series of the whole" (Literary Symbol, op.cit., p.16).

4. 'Are Writers Relevant?', Robert Penn Warren, op.cit.