The language of the primitives is essentially poetic in the sense that it communicates its meaning figuratively, rather than discursively. For, if formal literature becomes moribund, folklore provides a source of a new diction and vitality to make it new again. The roots of what is great and high must still be in common life. David Herbert Lawrence is a modern poetic novelist whose shaping spirit is a quest for primitivism and whose approach to life is essentially religious and expression inevitably symbolic. His "blood-being" approach to life through symbolic devices attempts to revive our sensibilities with new vibrations. It is not the tragedy of life that youth passes, that flowers fade, that the seasons fold away into autumn, that loveliness turns into decay; tragedy lies in the failure to live the present to the full, to seize on the beauty of life as it passes. As Walter Pater says in his Renaissance, "To burn always with this hard, gemlike flame, to maintain this ecstasy, is success in life."

William Blake, too, holds:

"He who bends to himself a joy
Doth the winged life destroy;
But he who kisses the joy as it flies
Lives in eternity's sunrise."

This is the clear message of D.H. Lawrence, the diviner of unconscious passions, who tries to present this deep truth in his novels in a symbolic way.

The present study attempts to accomplish three purposes: first, to show Lawrence's fictional achievement as a novelist belonging to the symbolic tradition; secondly, to evaluate his novels from the symbolic point of view, and lastly to analyze the affinities between Lawrence's symbols and those of Indian Tantricism. However, it is a study of symbolism in the novels of Lawrence and not of Tantricism and therefore only those features of Tantricism are pointed out where the affinity is most prominent.

1. 'Several Questions Answered,' William Blake, "Gnomic Verses."
Till now no systematic study of Lawrence's symbolism has appeared although some of the critics have attempted to point out the symbolic significance of certain scenes of some of his novels. H.T. Moore admits in his books that Lawrence's works present a fine display of symbols. But his appraisal consists only of hints without a detailed survey of them from all angles. Anais Nin and F.R. Leavis try to analyse a few symbols to explain the meaning of the ideas behind the novels. Nin's is an introductory book and Leavis's main purpose is to place Lawrence in the line of artists who are prophets too. Naturally, if somewhere he tries to give an explanation of Lawrence's important symbols, he avoids the terms "symbol" and "symbolism" in his discussion because "to suggest that the rabbit and the cattle 'stand for' this and that would be to suggest much simpler ways of constructing and conveying significance." The study of Patricia Abel and Robert Hogan consists of pagan and Christian symbolism of birds only. It is sketchy and without sound analysis, a few symbolic scenes have only been hinted. Mark Spilka observes, "symbolist art is always static, while Lawrentian art is unmistakably kinetic." His study is controversial. Eliseo Vivas presents a limited analysis of Lawrence's use of creative "constitutive symbol." in The Rainbow and Women in Love, particularly in certain scenes. It is mainly a book

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dealing with the failure and the triumph of Lawrence as a poet, a maker and an artist. H.M. Daleski\(^1\) gives a detailed account of dualism of male and female principles and its identification and reconciliation: the lion and the Unicorn fighting for the Crown. Mark Schorer\(^2\) presents only briefly the facts of Lawrence's use of places—the spirit of place—as symbols.

The present study will offer an interpretation of Lawrence's use of symbols from his philosophic, 'religious' and thematic points of view. It will trace the development of his novels in terms of Tantric interpretation of those symbols. For this purpose, I have divided all his novels into four groups representing four different phases of his career:

I The First Phase: the period of Release from emotional tension.

II The Second Phase: the period when he achieves maturity of vision: Two in one, Unity in duality.

III The Third Phase: the period of withering vision.

IV The Fourth Phase: a new ground achieved—the Holy Ground.

The last phase covers two novels not belonging to the same period — The Lost Girl (1920) and Lady Chatterley's Lover (1928) — chronologically. However, both novels deal with the story of the lost girls though not morally lost: Alvina forgets herself and marries a dark power-holder Cicio, an Italian and Lady Chatterley rejects her own station and prefers to go to a gamekeeper. Both novels are rich in symbolic overtones and represent Lawrence's major theme. I, therefore, agree with what Eliseo Vivas says in this regard: "Had I treated his (Lawrence's) work chronologically, the greater part of the book would have been anticlimactic."\(^3\)

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3. The Failure and the Triumph of Art, op.cit., p.XV.
This study, however, will bring to light different ways in which Lawrence uses symbols for the varying needs of his art -- in characters, action and settings of his novels. I have tried to show that Lawrence's symbolism is two-dimensional: as a process of thinking which opens the vistas of his mental, social and inner consciousness and as a technique or device of expression.

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