I. INTRODUCTION

"Images, symbols and myths," as Mircea Eliade maintains, "are not irresponsible creations of the psyche; they respond to a need and fulfil a function, that of bringing to light the most hidden modalities of being." Even if the attitude towards symbolism differs from age to age and artist to artist, the connotation remains the same; interpretation changes because attitude varies. In this flux a symbol may have different meanings for different persons as W.H. Auden rightly says:

"A symbol is felt to be such before any possible meaning is consciously recognised, i.e., an object or event which is felt to be more important than the reason can consciously explain is symbolic; secondly, a symbolic correspondence is never one to one but always multiple and different persons perceive different meanings." Every kind of symbolism condenses different shades of meaning in it. That is why the term "symbol" or phrases like "symbolic logic", "mathematical symbol" etc. D.H. Lawrence, too, admits: "No explanation of symbols is final." In writing about Melville's Moby Dick Lawrence makes the point more explicit:

"For Moby Dick, the huge white sperm whale; who is old hoary, monstrous, and swims alone; who is unspeakably terrible in his wrath, having, so often been attacked; and snow white, of course he is a symbol. of what?

I doubt if even Melville knew exactly. That's best of it."

It is because it is quite difficult to give exact explanation of symbol: "you can't give a great symbol a 'meaning'. Symbols are organic units of consciousness with a life of their own, and you can never explain them away, because their value is dynamic.

emotional, belonging to the sense — consciousness of the body and soul, and not simply mental. An allegorical image has a meaning (his italics). Mr. Facing both ways (sic) has a meaning. But I defy you to lay your finger on the full meaning of Janus, who is a symbol."¹ Rene Wellek, therefore, holds, "the use of the word in literature has more and more departed from that of a mere sign or allegory and has become a term inclusive of image and metaphor, a substitute for the 'Concrete Universal', a name for the basic instrument of all art."² Symbolism generates a unity of experience out of the confluence of emotion, feeling and thought through "a medley of metaphors."³ It has a life of its own "which cannot be explained away or exhausted"⁴ and above all it is a mode of thought whose relevance and power have their sources in the unconscious.

D.H.Lawrence is chiefly concerned in his novels with a heart of darkness located within the self and in the external world, a darkness which the light of consciousness is unable to penetrate. Such a concern with a new concept of characterization is expressed in one of his letters to Edward Garnett;

"I don't so much care about what the woman feels — in the ordinary usage of the word. That presumes an ego to feel with. I only care about what the woman is — what she IS — inhumanly, physiologically, materially according to the use of the word; but for me, what she is as a phenomenon (or as representing some greater, inhuman will), instead of what she feels according to the human conception."⁵

To present the realm of human consciousness Lawrence develops a symbolic mode. This symbolic technique helps in revealing the unconscious states through which his characters pass in the progression from Sons and Lovers to Lady Chatterley's Lover. As

1. 'The Dragon of the Apocalypse,' Selected Literary Criticism
4. 'The Dragon and the Apocalypse', op.cit., p. 157
a fact the basic impetus to symbolism in Lawrence arises from the indirect presentation which his essential subject requires and as the artist in modern age "must become more and more comprehensive, more allusive, more indirect in order to force ....... language into his meaning" Lawrence rightly observes:

"I think there is the dual way of looking at things: our way, which is to say 'I am all. All other things are but radiation out from me.' -- The other way is to try to conceive the whole, to build up a whole by means of symbolism, because symbolism avoids the I and puts aside the egotist; and in (sic) the whole, to take our decent place. That was how man built the Cathedrals. He did n't say 'out of my breast springs this Cathedral' But 'in this vast whole I am a small part, I move and live and have my being.' "

Thus, Lawrence, a "passionately religious" artist, tries to express his deep religious experience as well as his longing for the instinctive life through appropriate symbols because symbols are "charged with meanings, all human and emotional and vaguely cosmic." It brings into harmony the two halves of experiences -- the inner with the outer, the subjective part with the communicable part. Consequently, his ideas become an organic part of the aesthetic organisation of his work. It becomes an inevitable mode of expressing his sensuous mysticism. The symbolic mode helps to impart "subjective correlatives" as

3. Ibid., p. 273.
5. Allan Friedman holds: "... subjective correlatives attempt to findphrases and analogies in the conscious life for the nonverbal and non-apprehensible and imprisoned consciousness" (The Turn of the Novel, New York, 1966, p. 171).
well as "the objective correlatives" to his emotional experience "to grasp the whole" and to give universality to his experience. Lawrence is an emotional realist and his symbols, therefore, comprise art-symbols, not the authorized symbol; for,

"... art speech, art-utterance, is and always will be, the greatest universal language of mankind, greater than any esoteric symbolism. Art-speech is always a language of pure symbols. But whereas the authorized symbol stands always for a thought or an idea, some mental concept, the art-symbol or art-term stands for a pure-experience, emotional and passional spiritual and perceptual, all at once. The intellectual idea remains explicit, latent and nascent. Art communicates a whole thought, an emotional idea. Art-speech is a use of symbols which are pulsations on the blood and seizures upon the nerves and at the same time pure percepts of the mind and pure terms of spiritual aspiration."3

1. T.S. Eliot writes, "The only way of expressing emotion in the form of art is by finding an 'objective correlative' in other words, a set of objects, a situation, a chain of events which shall be the formula of that particular emotion; such that when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked" (Hamlet, Selected Prose, op.cit., p.102). Graham Hough, too, writes, "Lawrence is superbly successful at finding in landscapes, beasts, and flowers, objective equivalents for emotion. But in writing of human relations he often leaves residue of the unobjectified" (The Dark Sun, Penguin, 1961, p. 59). However, the second half of this statement seems less valid if we minutely see the later novels of Lawrence like The Rainbow, Women in Love and Lady Chatterley's Lover. I, therefore, disagree with the second half of Graham Hough's statement.


Art-symbol, thus, serves the purpose of "calm of mind, all passion spent."

And since Lawrence believes that the visible world is not true, and that the invisible world is true and real and one must live and work from that, like Donne, Wordsworth and Blake he reads the invisible world in the visible. Lawrence visualises the presence of the dark gods in various ways as Wordsworth sees the mysterious power in "underpresences", "underpowers", "under soul" and "under consciousness". Lawrence's Wordsworthian belief in "the unknown modes of being" is clearly seen in Ursula's spiritual exhaustion after frenzied vision of the horses towards the end of The Rainbow. Lawrence seeks symbols in nature to give "objective correlative" to his deeper emotional ideas which cannot be expressed in abstract terms; for, he learns from the Russian novelists like Dostoevsky and Tolstoy how to present moral ideas at a supreme level of artistry but he does this in his own way.

Again, symbolism is a natural way of thinking because "man is a symbol-making animal" and he must seek to make conscious his desire to find a symbol, to create and define in his consciousness the object of his desire so that he may have it at will, for his own complete satisfaction."

Besides, symbolism gives concreteness to his vision and, as a fact, for "the mass of people, knowledge must be symbolical, mythical, dynamic" because "we can know the living world only

symbolically."¹ His symbols form "one single whole"² to his vision of reality. These symbols are vehicles³ as well as intimations⁴ and incarnate the interrelations between the unconscious and the conscious, between the subjective and the social and thus by expressing the totality of experience they make his abstract thought more concrete and more deep-reaching. Lawrence rightly observes, "a complex of emotional experiences is a symbol"⁵ and hence a novel must reveal what people are "inside"⁶ themselves.

This technique of symbolic rendering of experiences is not a new mode invented by Lawrence alone in literature. Symbolism is an adequate technique of romantic literature. Romanticism is based on unveiling the mystery of hidden life which can be successfully done only by symbolism. The great secret of life is mysterious and can only be understood by the few and be successfully expressed only through symbols which are "charged" with meanings although the attitude varies: symbols that enabled the early Romantics of the nineteenth century to see into the life of things are for the youthful Yeats only a painful interruption of a private intensity. Nevertheless symbolism is a recurrent mode of expression in literature since Roman de la Rose and Divine Comedy though this romantic mode of expression

² To Virginia Woolf too a symbol should be "one single whole" and not "two separate parts" (The Death of the Moth, Virginia Woolf, Hogarth Press, London, 1947, p.109.
³ "A symbol is nothing more than a vehicle for imaginative experience. What is essential is that it should correspond to the emotion evoked..."Martin Turnell The Heirs of Baudelaire, Scrutiny XI, Summer, 1943, pp.295-6.
⁴ Jung observes, "... the symbol brings the possibility and intimation of a meaning higher and wider than our present powers of comprehension can seize."(Contribution to Analytical Psychology, Trans. by H. C. & Crag F. Baynes, Routledge, London, 1948, p. 240.
⁵ 'The Dragon and the Apocalypse', Selected Literary criticism, op. cit., p.158.
finds full sway in the French Symbolist Movement and in modern times it inevitably helps in explicit renderings of complex experiences. It gives objective equivalence to complex and deeper thoughts. It is the highest though a complex form of expression to convey the imaginative feelings experienced by the romantics, the Symbolists, the modern writers and hence by D.H.Lawrence who uses poetic symbolism to convey his psychological realism.¹

The Symbolists want to be precise in order to be properly suggestive. In the works of Baudelaire, Mallarme and other symbolists we find precision, individuality and maximum symbolic projection of meaning going together. In their works logical continuity is absent and the movement is seen from image to image by the help of private associations. Hence Yeats, for instance, uses unfamiliar concepts or gyres, daimons, tinctures, cones, husks, passionate bodies, the great wheel etc. as symbols for revealing his vision of life.

Lawrence inherits from the Symbolists the technique of the tighter form, a more considered style and concentration. This passion for form is a common belief which Lawrence shares with the Symbolists as the supreme medium to present the artistic imagination. Here he is nearer to the view of W.B.Yeats:

"All art that is not mere story-telling or mere portraiture is symbolic, ... for it entangles in complex colours and forms, a part of the Divine essence."²

1. A.Alvarez observes: "the modern movement in poetry (and it comprises a number of movements: Imagism, Symbolism, Expressionism, and so on) began as an attempt by a number of original artists to find a medium which would express fully what they had to say." (The Shaping Spirit, Chatto & Windus; Gray Arrow, 1963, p.191)
The symbolists are "fundamentally mystical"¹ with the motto to "Spiritualise literature."² Lawrence, too, expresses his intuitive "blood-knowledge" through symbols. As Lawrence is preoccupied with sex, he treats sex as a symbol of the unsingleness of the individual, the impossibility of self-withdrawal, the narrow fulfilment of self within the self. It was the actual experience of a perfect sexual union which released him from slavery to one form of consciousness and gave him his freedom. The importance of the true sexual union to him is the discovery through it than man must go out of himself to touch the sources of Creative power: it releases him from the earlier torment of his dependence on his mother, and from the intrusion of similar feelings in his relations with other women. He admits, "And what is sex, after all, but the symbol of the relation of man to woman, woman to man? And the relation of man to woman is wider as all life ... always unknown."³

But while the symbolists direct their poetic imagination from the transcendental to the subjective, Lawrence, like the romantics, directs his poetic imagination from the subjective to the objective world through the medium of symbols. However, Lawrence never accepts the Symbolists' belief in symbolism in toto. The symbolists believe that art is the triumph over life; Lawrence never sacrifices life to art. Lawrence writes in one of his letters, "the symbolists ... are intellectual."⁴ They hanker after the symbolic apparatus like W.B.Yeats⁵ in order to recreate the world to his heart's desire. This motto to replace the actual world into the symbolical world is mechanical. In this sense, the symbolists are fabricators of art, rather than the creators of art.

1. Ibid., p. 2.
3. 'We need one another', Phoenix, op. cit., p. 193.
Unlike the symbolists and W.B. Yeats who use intellectual symbolism to express the vague and mysterious thoughts, Lawrence uses symbols to express his emotions.¹ To him symbols "stand for units of human feeling, human experience. 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 intellectual comprehension. Many ages of accumulated experience still throb within a symbol. And we throb in response."² This is the reason why Lawrence's symbols express emotion as well as generate emotion: the vision of the artist and the response of the reader become one.³

Mark Spilka rightly observes that there is threefold difference between the Symbolists' use and Lawrence's 'use of symbols:

"The symbolists try to evoke a timeless spiritual absolute, so that their symbols function at the upper level of language; whereas Lawrence works at the lower level of language and aims his symbols at the primitive indefinite...the symbolist poem moves toward non-being, while the Laurentian work of art moves toward organic being, or at least upholds it. And finally, on purely aesthetic grounds, symbolist art is always static, while Laurentian art is unmistakably kinetic."⁴

Indeed, "the French Symbolists were searching for the spiritual infinite, and Lawrence was not: his symbols operate at different end; they are not suggestive evocations of timeless reality but material and focal expressions of those vague but powerful forces

¹. Fantasia of the unconscious, op.cit., p.167.
². 'The Dragon and the Apocalypse,' Selected Literary Criticism, op.cit., p.158.
³. Frederick Hoffman maintains, "The symbols for Lawrence is merely the means by which the affective state is kept alive" (Freudianism and the Literary Mind, Baton-Rouge, 1945, p.178). It is never "excessive symbolism that distorts his original vision" (The Novel and the Modern World, David Daiches, University of Chicago Press, 1960, p.146). Nor does he force "a murky symbolism" (Ibid., p.150) to spoil the beauty and art of the novels.
of nature which occur, quite patently in time. Instead of conveying spiritual contemplation through symbols, Lawrence, as a "mystical materialist" uses symbols to convey his emotion and thought of psychic realities. Hence he departs from the conventional symbolist method. Whereas the symbolists use subjective symbolism, Lawrence's symbolism produces a perfect fusion of the subjective and objective consciousness. His symbols serve the purpose of "unconscious ideation". Besides, the purpose differs. In poetry feelings directly find spontaneous symbolic expression but in novel the novelist is not so free as a poet is. In novel symbols must not come directly one by one because after all a novel must tell a story and hence symbols must come in the form

1. Ibid., p. 41.

However, Lawrence never accepts the unconscious theory of Freud. To Freud the unconscious is the whole body of our repressions. Lawrence replaces Freud's sober definition of the unconscious with a poetic, mystic affirmation. To him the unconscious begins where life begins. Frederick J. Hoffman in his article entitled 'Lawrence's Quarrel with Freud' (in The Achievement of D.H. Lawrence, ed. by J. Hoffman and H.T. Moore, University of Oklahoma Press, U.S.A., 1953, p. 121) rightly observes: "The 'Unconscious' Lawrence prefers to say, for the word 'soul' has been profaned." Freud looks on sex too much from the doctor's point of view. His 'sex' and 'libido' are too limited and mechanical. Consequently, it is mistake to say that Lawrence is influenced by Freud. For, Lawrence is influenced by Lawrence. Even Jung calls symbol as a manifestation of Libido and consequently as a reconciler between the unconscious and the conscious (Contribution to Analytical Psychology, op.cit., pp. 50-54) and A.N. Whitehead considers it as a connecting mode of experience. He observes: "Mankind, it seems, has to find a symbol in order to express itself. Indeed, expression is symbolism." (Symbolism, Its Meaning and Effect, Cambridge, 1958, p. 70).
of expressing deeper thoughts which cannot be expressed through any other medium. Lawrence expresses his thoughts and experiences symbolically in poetry as well as in fiction and short stories, but in the two later forms symbolism is much more sustained, functional and provides objective and subjective equivalence without damaging the story element. He attempts to gain coherence, clarity and universality of experience in the novel-form and he succeeds. In "depth, range, and subtlety in the presentment of human experience ... Lawrence is incomparably the greatest creative writer in English of our time."¹

In the novels Lawrence achieves "organic being through an infinity of pure relations' with the living universe: first, with each other, through love; then with other men and women through friendship and creative labor; and finally even with birds, beasts, and flowers, which play a vital role in all the novels."² As he expresses his intuitions symbolically, the selection of symbols is illuminating. His symbols are, virtually, a testimony to a practical vision through which he transmits personal destiny into the destiny of mankind. They produce the effect of concentrated passion. Mark Spilka rightly maintains, "Lawrence makes a more crucial connection ... between language and emotion: for the symbolic scenes are extremely literal, and the symbols seem to function as integral strands in the web of emotional tensions. They are seldom used in the Elizabethan sense, as mere omens of supernatural pleasure or displeasure; instead they seem to express some close relationship between man and nature."³

3. Ibid., p.40.
Lawrence's novels contain several kinds of symbolism. His symbols help in giving resistance to abstraction and prove not a quality of complexity rather a quality of intensity. The use of symbols intensifies his vision. The sheaves-gathering scene in *The Rainbow* is a clear testimony. Hence, it is a striking instance of Lawrence's capacity as pointed out by E.M. Forster for "irradiating nature from within" presenting it with unusual intensity. The scene, nevertheless, does not appear in the novel as a wholly isolated descriptive passage; it has thematic relevance. The psychic vision of realities ever remains interlinked with the symbols. Neither symbols nor the content can be dropped to have the fuller grasp of his vision.

Lawrence, in his novels, creates powerful symbolic scenes where hidden unconscious states are revealed in the form of dramatic presentation, e.g. the rabbit, the mare, moon-shattering episode, ice-disaster scene in *Women in Love*, encounter between Ursula and a herd of horses in *The Rainbow*, the chicken-hatching scene in *Lady Chatterley's Lover* are so cogent that thoughts and personalities of the characters emerge from them. As W.H. Auden has pointed out "like Blake, Lawrence was interested not in 'individuals' but in 'states'." Thus the novelist creates verbal structures which attempt to reveal such states in the form of dramatic presentation. For this animals and reptiles are presented by Lawrence with symbolic overtones. The rabbit is symbolic of the pure life-force, snake stands for the mystery of the dark life, the horse stands for "the passions to be blown." "The horse", Lawrence

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3. *The Collected Letters of D.H.L., op. cit.* p. 769. Again, Lawrence makes it clear in 'Introduction to Mastro-Don Gesualdo': "In what respect woman is just the female of the species to him (to man), as if he were a horse, that jumps in heat and forgets. He never really thinks about women." (*Phoenix II, op. cit.*, p. 287.)
obscures, "is always the symbol of the strong animal life of man."¹ It symbolises a powerful male sensuality. In Sons and Lovers Paul goes on walks with Clara and Miriam. The appearance of a red stallion in the wood vividly realises in unforced symbolic dimension the power which forces Paul to break with Miriam and to be close with Clara² to know "the baptism of fire in passion."³

In some cases symbolism is confined to conventional emblems; to Lawrence the world is emblematic because every part of reality bears witness to the nature of the whole.⁴ Thus, in Sons and Lovers, the virginal Miriam is associated with white roses, whose "White, virginal scent" makes Paul feel "anxious and imprisoned"⁵ whereas the more passionate Clara is given red carnations, which splatter their petals over her clothes and the ground where she and Paul first make lover.⁶ Again, the relation between such conventional symbols and their traditional, onological meaning provides a focus for the conflict between Will and Anna in The Rainbow. To Will, the stained-glass image of a lamb is an object for rapt, mystical contemplation because

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³. Ibid., p. 431.
⁴. Here his symbols come nearer to the Tantric use of Mandala, the symbolic Mandala which provides Cathartic effect. Professor Giuseppe Tucci writes: "They are ... symbols by means of which consciousness fixes ... the restless turmoil of forces that succeed each other and battle in the psyche. Only by means of these symbols can the psyche focus these forces, take cognizance of them and eliminate them in a definitive process of lusis or deliverance, without which there can be no salvation. This means that such symbols must be taken, not as objective realities, but as provisional figurations which have been formed by a reciprocal exchange between the Absolute Consciousness and the individual consciousness and suited the latter ... which the mystic must relive in the spiritual drama which, surging up from the depths of his soul, regenerates him." (The Theory and Practice of the Mandala, Trans. from Italian by Alan Houghton Brodrick, Rider and Company, London, 1961, p. 68).
he is concerned with its symbolic meaning "the triumph of the Resurrection." Still, Lawrence's most characteristic symbolism seeks to prevent such a split between image and meaning. In *The Rainbow*, for example, the two kinds of arches, Norman and Gothic, are used as emblems for opposed spiritual attitudes. These two imagined concepts generate categories for organising characters into thematic patterns. The rainbow, the cathedrals and the arch become concrete exemplification of Lawrence's abstract thought with multi-dimensional suggestions and meanings. The rainbow is a symbol of "the promise" between light and darkness, a token of hope for man's future: "a pledge of unbroken faith, between the universe and the innermost". Lawrence himself explains this symbol in one of his poems, "Rainbow" —

"What I see
When I look at the rainbow
is one foot in the lap of a woman
and one in the loins of a man.

The feet of the arch
that the Lord God rested the worlds on.

... The two feet of the rainbow... want to put themselves together.

... Because one foot is the heart of a man
and the other is the heart of a woman.
And these two, as you know,
ever meet.

Save they leap
high —
Oh hearts, leap high!
— they touch in mid-heaven like an acrobat
and make a rainbow."²

The Cathedral is the symbol of spiritual love which is ritualistic and Ursula fails to achieve it because love is a communion between the physical and the spiritual vision which she realises towards the end of the novel. The pointed arch of the Cathedral,

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the symbol of Christianity is opposed to the rainbow, or the rounded arch of full organic life. The rainbow symbol becomes more clear in one of his letters:

"But alas, in the world of Europe I see no Rainbow. I believe the deluge of iron rain will destroy the world here, utterly: no Ararat will rise above the subsidiary iron waters. There is a great consummation in death, or sensual ecstasy, as in the Rainbow".

This fulfilment or consummation of sexual ecstasy is the theme of *Women in Love* where Birkin and Ursula become the harbingers of the rainbow. Thus, these symbols of flowers, Sun, Moon, rainbow, darkness, light, trees etc. are functional and successfully provide objective equivalence to his vision of life. Most of the rhythm of the life of the unconscious is evoked and the effect is achieved by insistent symbolic-seeming words like dark, burning, obliteration, destroyed etc., and by images of flowers and every kind of fertility symbol.

Besides, in the novels of Lawrence atmosphere plays a dominant symbolic role as characters in a drama and as it plays in *Wuthering Heights* of Emily Bronte and in the novels of Thomas Hardy because Lawrence tries to read the invisible in the visible world. The symbolic dimension attributed to the atmosphere of his novels is quite suggestive, purposive and connected with the

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2. Lawrence is a mystic and the religion of which he is a priest and prophet is a phallic one and, therefore, "the mystic, as a rule, cannot wholly do without symbol and image, inadequate to his vision though they must always be : for his experience must be expressed if it is to be communicated and its actuality is inexpressible except in some side-long way, some hint or parallel which will stimulate the dormant intuition of the reader, and convey, as all poetic language does, something beyond its surface sense. Hence the large part which is played in all mystical writings by symbolism and imagery ...(Mysticism, Evelyn Underhill, Methuen, London, 1952, p.79). He further says"... no direct description of a spiritual experience is or can be possible to man. It must always be symbolic, allusive, oblique : always suggest, but never tell, the truth, the truth ...(Ibid., p.126).
The natural objects appear punctuated with mysteriously active presences; for example, the moon is 'steaming' and gives a shock; the lilies are 'reeling', 'stretching' and the air is "charged with their perfume, as with a presence."\textsuperscript{1}

The natural world is intensely animated but in a way which has nothing to do with the pathetic fallacy's projection of human emotion; the human is, instead, gradually assimilated to the natural. However, several descriptive passages in the novels develop a similar intensity though not always with this mysterious animated quality. Lawrence's symbolic vision is cosmic because his symbols provide a unified whole connecting the rhythm of emotion with the rhythm of nature. In \textit{The White Peacock}, his earliest work, the setting of England invokes a kind of dream of an older England as a contrast to the new England consisting of a dying generation which is death itself. In contrast with this theme stands the ruined feudal farm, Stelley Mill overrun by rabbits where Annable lives. This suggests Annable's departure from the social life not because he is guilty but because the fault lies in the present civilization itself. He selects the farm to live in and enjoys a primitive life which is natural and full of the warmth of passion. \textit{The Trespasser} pictures two victims of war who escape the dark city and come to the Isle of Wight where in the warmth of nature they try to heal themselves. The setting of \textit{Sons and Lovers} is full of contrasts between natural and unnatural things, flower and farm, field and mine, creativity and growth against mechanisation and death. In such a background men are seen struggling to live in wholeness and women determined to die in division. Here, the atmosphere of colliery is symbolic of mechanical life but the pit where Morel serves is a natural life; that is why he himself becomes a symbol of blood-life which Paul, his son, admires. This life of the pit which is the life of Morel is full of "the darkness, the mystery,  

\textsuperscript{1} \textit{Sons and Lovers}, \textit{op.cit.}, pp.34-5.
the otherworldness, the peculiar comradery, the sort of naked intimacy: men as gods in the underworld, or as elementals.¹ To Lawrence 'mine' symbolises the dark unconscious life which he calls 'the blood-life'.² This dark life is, again in contrast with the whiteness of Mrs. Morel's life: the blood life, in sharp contrast with the intellectual life. Here mine stands for mystery as it does in Oriental symbolism which has been nicely described by E.M. Forster in the Marabar Cave scene of his A Passage to India. In The Rainbow we come to see how in the beginning the Brangwens pass life in harmony with the environment but later on disintegration takes place and the novel concludes with a vision of rainbow to restore a new integration. Women in Love presents two couples in search of this integration: one fails, the other succeeds. Here, the mechanical life, the life of the steel is represented by the Criches, the business magnate, has been described in contrast with the Italian way³ of life represented by Rupert Birkin. In The Lost Girl the heroine escapes from the commercialised Nottinghamshire with an Italian peasant into the hard life of the Abruzzi. Cicio symbolises 'the sensual secrets' and is an unsophisticated being whose dark body bears animal grace. In Kangaroo the hero, Somers, moves to the primitive Australian life which terrifies his dream and then by rejecting this life he moves to America to find satisfaction as his is a wounded soul who seeks a less disturbing place to settle in. The Plumed Serpent gives the atmosphere

3. Lawrence holds, "This ... is the secret of Italy's attraction for us, this phallic worship. To the Italian the phallus is the symbol of individual creative immortality, to each man his own Godhead ... And this is why the Italian is attractive, supple, and beautiful, because he worships the Godhead in the flesh ..." (The Lemon Gardens', Twilight in Italy, D.H. Lawrence, Penguin, 1966, pp. 51-2).
of a natural world symbolised in the primitive life of Mexico: a European woman in search of her soul comes to believe in the reality of the primitive Aztec gods. Lady Chatterley's Lover more successfully presents the atmosphere of a mechanical machine-life opposed to the natural and instinctive life: the Midland town of Chatterley in contrast with the Wood inhabited by Mellors. The Wood is symbolic of instinctive natural life whereas the mines symbolic of the dry and the mechanical.

Moreover, Lawrence's characters never appear like traditional heroes or heroines but behave like symbols. That is why Lawrence declares:

"You mustn't look in my novel for the old stable ego—of the character. There is another ego, according to whose action the individual is unrecognisable, and passes through, as it were, allotropic states which it needs a deeper sense than any we've been used to exercise, to discover are states of the same single radically unchanged element. .... don't look for the development of the novel to follow the lines of certain characters: the characters fall into the form of some rhythmic form, as when one draws a fiddle-bow across a fine tray delicately sanded, the sand takes lines unknown." ¹

Thus, 'what interests him in his characters', in the words of Walter Allen "is not the social man, the differentiated individual, but the seven-eights of the iceberg of personality that is submerged and never seen, the unconscious mind, to which he preaches something like passivity on the part of the conscious. This accounts for the difficulty so many people find when first reading Lawrence. His convention has to be accepted, just as the conventions of any artist must be, if you are to read him with pleasure and profit. It accounts, too, for so many mannerisms of style that are usually considered blemishes: a Lawrence character 'dies', 'swoons', is 'fused into a hard bead', 'lacerated', 'made perfect', time and time again. He is, if you like, fumbling for words, words with which to describe the..." ¹

strictly indescribable. Yet the language he uses is true to the rhythm of the life of the consciousness."\(^1\) The symbolic language of Lawrence successfully evokes the rhythm of the unconscious and avoids 'mystical obscurantism'.\(^2\)

Lawrence's characters help in presenting his symbolic imagination and provide coherence to his vision of life; for example, Birkin and Ursula of *Women in Love* are symbolic of the warmth of life. They represent natural life which bears "blood-intimacy".\(^3\) Gerald, on the other hand, is symbolic of the intellectual and mechanical life which brings death; Hermione is symbolic of the intellectualizing sex; Clifford Chatterley (*Lady Chatterley's Lover*) symbolises modern men whose instinctive life has dried up whereas Mellors is symbolic of passionate and instinctive life. Thus, the characters of Lawrence provide 'some .... rhythmic form'\(^4\) for giving shape to his "pure passionate experience."\(^5\)

However, his characters are not imaginary beings dying on the wind; they are deeply rooted in reality, and Lawrence's approach to them is not intellectual but based on intuitional reasoning. They are not only seen through the eyes but through the senses. This is the main reason why his characters are symbolic and Lawrence reveals their states of consciousness, subconscious acts, modes and reactions through powerful dramatic scenes. When such revelation is achieved, there is an effect of great depth, a depth which results in part from the intensity with which the natural world and the characters' emotional states are presented. We do not find the tension or ironic disparity between realistic surface and symbolic meaning which appears in some of symbolic

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scenes of James Joyce. It is Lawrence's great achievement that his novels develop on the two related levels of realism and symbolism: a balance is struck between them. Shakespeare's characters like Cordelia (King Lear) and the heroines of the last plays Imogen (Cymbeline), Perdita (The Winter's Tale), Marina (Pericles) symbolise charity, mercy, understanding, love and regeneration but what these characters stand for is more important than what they are as people on a realistic level. But a novelist must preserve the realism of the characters at all costs, or else the reader ceases to believe in the importance of what he is reading about. Jane Austen's characters, for example, represent certain concept of pride and prejudice, sense and sensibility, no doubt, but they are essentially people first and the representative of these ideas secondarily. In Lawrence's novels, particularly in The Rainbow and Women in Love, the symbolic level is as important as the realistic one.

Thus, Lawrence's pattern of imagery, both literal and figurative, elaborates his conceptual scheme and fulfills its programmatic intention. His novels contain long passages of abstraction, of metaphorical or symbolic meditation, no doubt, but actually they imply inner emotions by recording the outward signs. Naturally, the whole novel becomes a single whole through symbolic presentation -- one unit of consciousness like a picture which gives the effect of "feeling deepened into feeling in consciousness till there (is) a sense of fullness." The symbolism presents, as Lawrence maintains, "the emotional consciousness of the enquirer, as he pondered them, revolving more and more rapidly, till out of a state of intense emotional absorption the resolve at last formed; or as we say, the decision was arrived at."

However, the symbolism of Lawrence "is not arrived at", says Eliseo Vivas "by mere reshuffling or rearranging of the matter of experience. It is creative and it is a genuine synthesis." For this type of

symbolism which is "considerably more than a matter of intended meaning symbolised" Vivas uses the expression" the constitutive symbol."¹

Lawrence's symbols, therefore, aptly match with the episodes where the external world and the psychic content are successfully fused into a perfect complete harmony. His symbolic novels, therefore, bring to light "his faculty for seeing nature as symbol or background for men's erotic needs"² and as a whole they achieve "an emotional heightening that comes from suggestion and symbol, not the logical sense of the words; at times indeed his prose verges on unacknowledged free verse. The mystery of sex was doubtless to him incommunicable except by suggestion; but to the critical reader his practice at times seems merely uncontrolled emotionality."³ He uses symbols to express abstract and deep thoughts by means of concrete figures within a story. Symbolism is, thus, to Lawrence, a kind of "extended metaphor"⁴ and "since it also communicates something which Lawrence is virtually unable to communicate or explain, by any other means, it further represents an important contribution to his art as a novelist --- and indeed, to the art of the English novel in the twentieth century."⁵ Hence, the study of the symbols enables us to reach a better and fuller understanding of man -- of man "as he is", "what he stands for" and "how does he succeed."

¹ Ibid., p.155
³ Ibid.
⁴ The Modern Novel in English, Jim Hunter, Faber & Faber, 1966, p.11.
⁵ D.H. Lawrence, 'Profiles in Literature Series', R.P. Draper, Routledge, 1969, p. 87