II -- LAWRENCE'S APPROACH TO LIFE
AND ROMANTICISM

"... how terrible it would be to think and know, to have consciousness! But dipped, once dipped in dark oblivion the soul has peace, inward and lovely peace."

-- D.H. Lawrence

The quest for the "dark oblivion" through the "inward" process, which is the characteristic romantic virtue, seems to be the chief purpose of D.H. Lawrence's novels. There are two persistent traditions of the English novels -- the novel of social relations and the novel of romantic bearing, which may be called the symbolist novel. The first tradition consists of social situation with the form of dramatic interchanges between people and presents the story of the society, by the social beings and for the society. It has an affinity with drama, with comic and tragic designations. The romantic or symbolist tradition, on the other hand, is a self-conscious introspective mode which attempts to depict inward process of growth and integration both in nature and in the individual and centres round the individual, his intuition and his relation to larger forces having an affinity with poetry. Hence, while the first tradition deals with the surface of life, its problem and solution in all its perspective, the latter tradition deals with the deeper meaning of life and depicts and explores cosmic consciousness. D.H. Lawrence belongs essentially to the romantic tradition -- the tradition which is described by W.Y. Tindall as the symbolist tradition?

-- though he shares some of the characteristics of the tradition of the social novel with its personal-relationship theme.

The romantic tradition comprises the voyage within rather than the voyage without. It switches on emotion and the single dominant motive which lies at the centre of this tradition is the liberation of impulse. David Daiches rightly points out:

"The relative stability of the Victorian world gave way to something much more confused and uncertain, and the shock to all established ideas provided by the first world war and the revelation of its horror and futility helped to 'carry alive into the heart of passion' (Wordsworth's phrase) the sense of this break down."¹

The novelists, therefore, to meet this challenge started to work in various ways. But as the Romantic movement returned from France in the shape of symbolism, the artists rejected, as W.B. Yeats maintains, the view that poetry is a criticism of life and became more and more convinced that it is a revelation of a hidden life. The artists went underground. D.H. Lawrence adopts the technique of lyric poetry with the pattern of highly-charged symbolic events; for, symbolism is a medium in poetry of successful communication which implies inner emotions by recording the outward signs. He gives primary importance to feeling before thought.

Lawrence's characters, therefore, are not Emmas (Emma, Jane Austen) Dorothea Cassabons (The Middlemarch, George Eliot), and Sophias (Tom Jones, Henry Fielding) but Ursulas (The Rainbow & Women in Love, D.H. Lawrence) like Isabes (Portrait of a Lady, Henry James) whose quest is, altogether deeper and wider. To Fielding love is a "rational passion"², "the desire of satisfying a voracious appetite with a certain quantity of delicate white human flesh ... This is indeed more properly hunger."³ He further

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³ Ibid., p. 215.
writes: "The truth is, the passion of love is too rootless to remain contented without the gratification which it receives from its objects; and one can no more be inclined to love without loving than we can have eyes without seeing."¹ As Fielding's main business is "only to record truth,"² he "endeavoured to laugh mankind out of their favourite follies and vices" for which he employed the technique of wit and humour. Hence, while Fielding is the delineator of the surface of life, Lawrence is the recorder as well as searcher of the depth of life in order to achieve the passional mode of being.

In *The Middlemarch* George Eliot is mainly a story-teller of the provincial life and manner with a tragic sense of life. Fielding, on the other hand, possessing a comic sense of life never neglects passion and romance in *Tom Jones* as Jane Austen does in her novels, but his chief concern is to tell the story of men and women—the history and life of *Tom Jones*. In his novels the individual finds fulfilment and harmony within the accepted social pattern. The world of Fielding's novels presents a panorama of society seen through the vision of ironic and satiric comedy. Irony depends on contrast between good and evil, between the "ought" and the "is", between Toms and Blifills. Thus in the delineation of sexual lances in some good man for which he was attacked by critics, Fielding always sides with virtues. His Tom never corrupts innocence in the unmarried or virtue in the married. Unlike Lawrence, he is essentially a story-teller, a "historian" not of man but of manners, not of an individual but a species. As Lawrence follows the dictates of the Unconscious³ and believes in the epiphany of emotion, he is an explorer of the deep truth of life. Fielding's ethic is of wisdom and insight, Lawrence's ethic is of impulse and "blood-knowledge". In Fielding impulse is overpowered by social values.

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1. Ibid., p. 518
2. Ibid., p. 668
3. The theme of Lawrence's novels is Unconscious. He maintains, "... my theme is carbon." *(The collected Letters of D.H.L., op.cit., p.282).*
in Jane Austen there is intention to resist impulse, in George Eliot there is belief in the opposition between impulse and reason while in Lawrence there is surrender to impulse. For, Lawrence fears the withering of impulse. His novels deal with the inward processes of growth and change, the search for fulfilment as well as man's relationship with the natural world. In his novels, however, he is not only "Weeping over(his) denied self" but "sick to death of people who are wrapped up in their own inner lives, inner selves." Hence, on the whole, he is more a romantic novelist than a social novelist and in support of his central belief in the instinctive Lawrence elaborates a physiology of nerve-centres, to correspond to the "polarities" of the "unconscious". The subliminal region is not all sexual as Freud assumed; its centres are four nerve ganglia, front and back, abdomen and chest, each with its specific tendency towards acceptance or repulsion of the outer world.

The modernness of Lawrence like that of E.M. Forster consists in the awareness of the discomfort of soul which makes him a critic of contemporary civilization. Joseph Conrad is close to nature, but in his novels he seems not to be basically concerned with the problems of the contemporary life. Like those modern novelists who are influenced by the concept of time enunciated in France by Henri Bergson and in America by William James, and by the concept of consciousness provided by Freud and Jung, Lawrence lays emphasis on the individual's loneliness. He finds social conventions quite empty and mechanical without any real relationship with the inner life of men as we find in the novels of E.M. Forster, Ernst Hemingway, Virginia Woolf and James Joyce.

To Lawrence "the novel is the one bright book of life." His novels record his "passionate struggle into conscious being."

1. 'The Study of Thomas Hardy', Phoenix, ed. by Mc Donald, op.cit., p.408.
as well as his revolt against materialism and the emotional emptiness of the present sordid technosophic age. Thus, Lawrence is not "an exploded prophet" but "a prophet in wilderness" of our "Collapsing civilization" who realised that modern men are poised between the death of an old civilization and the birth of a new one. With the motto of the liberation of the impulse and the desire to cure the sickness of the age, Lawrence comes nearer to Rousseau. Both Lawrence and Rousseau are enemies of the pure intellect; their main concern is to promote a religious sense based on pure feeling and are preoccupied with the figure of Jesus. Besides, both of them, in order to convey their message, take resort to spiritual autobiography and find no resting place in society. They remain disillusioned among friends and completely isolated — the world's rejected guests. Murry has nicely described D.H.Lawrence as "the apocalyptic figure who makes the end of the age of Romanticism. He has a strong resemblance to Rousseau, the apocalyptic figure who marks the beginning of it." In both we find a new accent of despair and hence the imprint of romanticism. F.L.Lucas is right in calling Lawrence "a modern Rousseau."

Lawrence's approach to life, therefore, is anti-intellectual. H.T.Moore observes that Lawrence "had the romantic temperament — anti-intellectualism, the fierce love of nature, the tendency to be 'amorous of the fear', the belief in individuality, the extreme sensibility, and the other characteristics — and this temperament he carried through twentieth century experience."

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1. To Herbert Read, "There is a principle of life, of creation and liberation and that is the romantic spirit; there is a principle of order, of control and of repression, and that is the classical spirit." (Surrealism and the Romantic Principle, Selected Writings, Faber, 1963, p.249).
4. Ibid., p.379.
anti-intellectualism, nevertheless, is rooted in his hatred of the modern mechanical life and in his thought for the need of the exploration of the deeper consciousness of life to save the sordid modern life from rottenness.

However, romanticism is a reaction against the scientific ideas or against the mechanistic ideas to which certain scientific discoveries gave rise. "The romantic is", says Edmund Wilson, "nearly always a rebel." He is a rebel against social order and tendency of the age. According to Graham Hough every age finds its own rebel to voice forth the submerged faculties and the unexpected longings of a whole social order. As Rousseau is the leader, for every rebel is a leader, of the eighteenth century, Byron is of the nineteenth century. And in the words of G. Hough "a single writer who incarnates the rebellion, the discontent and the aspiration of the half of our century that is now completed ... is D.H. Lawrence." 

To F.L. Lucas romanticism covers "remoteness, the sad delight of desolation, silence and the supernatural, winter and dreariness; vampirian love and stolen trysts, the flowered passion and the death of beauty; Radcliff horrors, sadistic cruelty, disillusion, death, and madness; the Holy Ghost and battles on the Boarder; the love of the impossible." Still, there are three types of romanticism — negative romanticism, positive romanticism and subversive romanticism. The negative romanticism finds "neither beauty nor goodness in the universe, nor any significance, nor any rationality, nor indeed any order at all, not even an evil order. This is negative romanticism, the preliminary to positive romanticism, the period of Sturm und Drang." The positive roman-

3. Ibid., p. 134.
6. Ibid., p. 282.
ticism believes in the release of the impulse and finds beauty and ecstasy in nature like the romantics of the nineteenth century in English Literature. The subversive romanticism is that in which "art is dedicated to the release of impulses which frighten, repel or disgust. Subversive romanticism is often most powerful when some opposing force (aesthetic, moral, traditionalist) blocks the impulse, gives it something to push against."

The subversive's urge is the release of impulse in a world which is never an organic, a harmonious whole. Hence, their thirst for the infinite merges in the mystical. Lawrence, too, like Nietzsche defends cruelty and believes in the blood contact of life in the sphere of the unconscious — "the marriage of the living dark." His passionate morality scorns idealism in the same way as Nietzsche despises Christianity. Thus Lawrence Lezner observes, "Jane Austen is a pre-romantic; George Eliot is a positive romantic; Lawrence is a romantic subversive."

Most of the elements of romanticism are characteristically present in the novels of D.H. Lawrence. First, Romanticism is a back to nature movement. The romantics, disgusted with the existing life move to nature in search of delight, peace and inspiration. Lawrence, too, disgusted with the mechanical life of the modern age pins his faith on nature where he finds happiness as well as a source of inspiration for happy life; for,

"Vitally, the human race is dying. It is like a great up-rooted tree, with its roots in the air. We must plant ourselves again in the universe."

Unlike Matthew Arnold who finds peace in nature, Lawrence like Wordsworth finds joy in nature. To Wordsworth "the sounding

cataract haunted ... like a passion"; to Thomas Hardy nature plays the part of destiny in life's "general drama of pain"; to Lawrence, on the other hand, nature gives a testament of perennial beauty which confirms his belief in life. As his mind is full of the sense of touch like Keats, he possesses Keats-like sensuousness to evoke the wonders of nature ... rock, plant and beast which intensify as well as testify to his poetic vision of life. He finds nature ever brimming over with the rhythm of life to attest his "blood-knowledge"; for example, in chapter XI of Sons and Lovers Paul goes into the garden out of emotional struggle where the flowers inspire and put him into relation with himself and hence his final break with Miriam. Again, the glimpse of rainbow seen by Ursula towards the end of The Rainbow gives her the message of the mystery of life. Besides, even the refuge of life — the dead leaves in the farmyard of Miriam's rustic home, straw and haycocks — belongs to organic life which is in contrast with the civilized life full of dead inorganic things.

Thus, attitudes toward nature are deeply associated with attitudes toward human life. Fielding is interested in the outer life; that is why in his novels, particularly in Tom Jones, there is a fine delineation of outdoor nature. Jane Austen is interested in the social life and thus in her novels nature's function is to express and intensify rational and social characters. And as in George Eliot's novels we find a social and ethical dimension, in her novels, too, outdoor nature becomes man's field of action. In Emily Bronte's Wuthering Heights nature becomes a spiritual force. As Hardy deals with the role of destiny, in his novels nature becomes the expression of fate, a guiding force and a symbolic presence of human destiny. In Lawrence, as he touches the deeper fountain of life, nature reveals, suggests as well as symbolises the deeper life. Dorothy Van Ghent rightly
observes:

"Both Emily Bronte's and Hardy's worlds are dual, and there is no way of bringing the oppositions of the dualism together: on the one side of the cleavage are those attributes of man that we call 'human', his reason, his ethical sensibility and on the other side is 'nature' --- the elements and the creatures and man's own instinctive life that he shares with the nonhuman creatures. The opposition is resolved only by destruction of the 'human'; a destruction that is in Emily Bronte profoundly attractive, in Hardy tragic. But Lawrence's world is multiple rather than dual. Everything in it is a separate and individual 'other', every person, every creature every object; and there is a creative relationship between people and between people and things so long as this 'otherness' is acknowledged."1

Closely connected with the romantics' back to nature movement is their search for the primitive way of life. The primitive life is simple, natural, pure and emotional without the sordidness of the busy mechanical life. That is why Wordsworth's poetry is concerned with Michael, the leech-gatherer, the solitary reaper etc. The primitive life embodies the living mystery. As Lawrence became disgusted with the mechanical civilization, he preferred the simple primitive way of life to the complex mode of civilized life which appeared to him "a walking phenomenon of suspended fury."2 To him the primitive life stands as an embodiment of "the blood-knowledge" while the civilized life appears as an embodiment of "the mind-knowledge." Hence, to Lawrence, there is a sharp difference between "the living universe of Pan, and the mechanical conquered universe of modern humanity."3 He shows it clearly in his essay Pan in America. In the primitive life "there is no boredom, because

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3. 'Pan in America', Phoenix, op.cit., p. 31.
4. Ibid., p. 30.
everything is alive and active."¹ He maintains:

"... It vibrates its presence into my soul, and I am with Pan. I think no man could live near a pine tree and remain quite suave and suoule and compliant. Something fierce and bristling is communicated."²

That is why Lawrence, in his novels, short stories and other works, prefers the primitive way of life and identifies himself with the life of the little wild animals, the flowers, trees and life of the river between its banks. He says:

"... men die generation after generation, race dies, but the new cult finds root in the old sacred place, and the quick spot of earth dies very slowly."³

Naturally, The White Peacock, for instance, deals more with a landscape and an old farm than with the "decayed people"⁴ who live there. In The Plumed Serpent, too, there is an attempt to revive the old primitive religion. It deals with the Mexican Indians who are "the snakes' brothers" and who seek "to make the conquest from the mystic will within."⁵ Sun, The Virgin and the Gipsy, The Fox, St. Mawr are not matter-of-fact stories or stories in the line of Aeso's fables; they are stories describing preferentially the primitive way of life which is full of instincts and passions and where people are "spontaneous beings."⁶ Lawrence finds the presence of the rhythm of life and worship of blood in the Mexico Indians, the animal world and in the caves of the Etruscans in the same way as Wordsworth finds it in the lives of the peasants and simple people. Thus, in the words of Sigrid Undset, "against the intellectual, Lawrence sets up the Panic in

¹. Ibid., p.36. ². Ibid., p.25
⁶. Fantasia of the Unconscious, op.cit., p.79.
men; this is the source which sustains life in fear and in joy. Lawrence, who wished to be Messiah, wished also to be Pan."¹

However, his naturalism was not the usual soft disintegration of the human into the animal, not the familiar disguising of animality by a pretended spirituality or art-worship. He distinguished the civilized from the savage, human from animal. "He is distinguished from the ordinary naturalistic primitivist, romantic or scientific," Alan Reynolds Thompson maintains, "who without knowing it uses his head to worship his loins ...."² This need for affirmation of his belief led him inevitably to fantastic pseudomysticism. "The only course left was to prostrate himself before the dark God. But the dark god in his stark nakedness could not be worshipped comfortably by a poet, even though Lawrence attempted it; and he began to dress his idol. He was careful not to borrow plumes from the bright spirit, but gave the idol a sinister and lustrous coat pleasing to the aesthetic if not the moral sense --- symbolically, the skin of a snake. His god could then appear fearful and strange and mystical."³

The pursuit of the unseen world is a romantic feature. This thirst for the infinite starts because of the dichotomy between the actual and the ideal worlds. In the words of C.M. Bowra, "the romantics certainly created worlds of their own, but they succeeded in persuading others that these were not absurd or merely fanciful."⁴ It is the romantic yearning for a quiet place in some remote country, far from machinery and decadence alike; yearning common enough to most poets and most periods. Coleridge and D.H. Lawrence made plans to get away from modern civilization, and to found a colony of noble souls in

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³ Ibid.
some remote part of America. Lawrence seeks to live a solitary life, far off from the disintegrated social life by establishing an isolated colony with his pet friends and likes to name the place as "Rananim" as W.B. Yeats does in his poem 'Lake Isle of Innisfree'. Middleton Murry, his bosom friend did not agree with this proposal and hence the failure of his scheme resulted in utter confinement to his self which led to pin his faith on "the resurrection of the body" through "blood-intimacy" which imparts Godhead to man by the achievement of the "blood-being"; for,

"Behold the gulf, impassable
between machine-spawn, myriads mechanical and intellectual,
and the sons of men, with the wind and the fire of life in their faces, and motion never mechanical in their limbs."  

In this way the vision of the horrors of industrialism moulds his outlook and compels him to explore in his novels the possibilities of restoring real life, emotional life, natural life to the dying generations! This is vividly presented in *Lady Chatterley's Lover* by a contrasted picture of Mellors’s garden and Clifford's coal-and-iron Midlands. Besides, the First World War shocked, depressed and made him sick: the war intensified

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1. *The Collected Letters of D.H.L.*, op.cit., p314. Lawrence, in a letter to S.S. Kotellinsky, says, "... my pet scheme. I want to gather about twenty souls and sail away from this world of war and squalor and found a little colony where there shall be no money but a sort of communism as far as necessities of life go, and some real decency..." (Ibid., p.307).  
2. "I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made"
3. *Mornings in Mexico & Etruscan Places*, op.cit., p.59  
his loathing of the 'huge, obscene machine', to the effects of which his childhood and youth had been prematurely exposed. It made him a rebel against all the accepted values of modern western civilisation, one who challenged the disintegration not only of those who were actually caught in the blind mechanism of industry but of all who reflected a stultifying materialism either in a hard possessiveness, a soft emotionalism, or a sterile intellectualism." This is the main burden of the writings of his leadership novels — Aaron's Rod, Kangaroo and The Plumed Serpent, where he tries to find a leader to whom he can surrender his will to get satisfied as Aaron Sisson does in search of a leader to Lilly in Aaron's Rod, and Kate surrenders to Don Ramon in The Plumed Serpent. 'The Nightmare' chapter of Kangaroo clearly presents his hatred of war and despair as its result.

Lawrence, however, is never a misanthropist. Like Jonathan Swift of Gulliver's Travels he hates the ugly practice of the people of his age but that hatred is based on an intense desire to reform the world. It is never a negative outlook on life. Lawrence's approach to life runs parallel to T.S. Eliot's as revealed in his The Waste Land: dark picture of life is focussed only to show the broken pieces of life. It is not to produce a wilderness amidst Eden but to raise Eden in the wilderness. In Swift's picture of Houyhnhnms there is a comedy of the intellectual bankruptcy of the age; in Lawrence, on the other hand, there is tragedy of the emotional and spiritual bankruptcy of the age. It is also because Swift's is essentially a comic sense while Lawrence's sense of life is essentially tragic. Murry rightly observes: "... tragedy of Lawrence is the tragedy of our time. He is, in this respect, simply the chief and most

significant of those for whom, after the debacle of Europe in 1914-18, life was never the same again.\textsuperscript{1} Hence, he finds refuge only in the "blood-intimacy". He never moves like Eliot towards Christianity; he turns anti-christ advocating his ideal as he does in \textit{The Man Who Died}. Lawrence finds reality not in spiritual religion but in the belief of blood and the Holy Ghost because "for Lawrence to have taken refuge in a mystical Christianity would have involved for him an intensification of his torments, from which he could have escaped only at the price of the repudiation of his own deepest truth : a self-violation."\textsuperscript{2} In search of fulfilment of his desire he starts wandering from country to country including Italy, Mexico, Australia, Ceylon but he finds his dream actualised in his visit to the caves of Tarquina and the Etruscan places.

As the romantic literature is a spiritual autobiography of the writers or poets, where they express their personal and impersonal feelings which accompany their spiritual growth and explorations, Lawrence's novels, too, are disguised autobiographies which record his conflicts, stresses, passions, prejudices and compensation from his immediate environment. Lawrence the son of a Nottinghamshire Coal-miner, was born and reared during the ugliest period of English culture in the ugliest part of England. His adolescence passed in a place where the dichotomy between the new industrial order and old agricultural order was more keenly felt. Besides, the life of his parents never remained happy; there was always a tension between his father and his mother followed by violent and ugly scenes which are clearly recorded in \textit{Sons and Lovers} and in his play "\textit{A

It is mainly due to the fact that his father belonged to the working class inheriting all its rudeness and savagery while his mother to the lower bourgeoisie class with all its tenderness and etiquette. She never realised that she "had a husband --- not really." Naturally the starved soul of his mother sought satisfaction through her sons. When the eldest son died, the youngest --- David Herbert Lawrence --- became her "man", her darling. But his intimate relationship with his mother became a prison from which he always tried to escape, though it proved to him an embodiment of beauty and love which he could not find in the sordid and brutal atmosphere of Nottinghamshire. Nevertheless he came into contact with Jessie Chambers, his neighbour with whom he formed friendship. From the age of fifteen until his early twenties Jessie Chambers became the most important person in his life after his mother. Jessie Chambers, Emily of The White Peacock and Miriam of Sons and Lovers reared his artistic career. But when his mother came to know about this spiritual intimacy, she could not tolerate this 'Spiritual' tie and looked upon her as rival; hence the silent battle started between the mother and the sweetheart ultimately resulting in final break with Jessie Chambers. After his mother's death Lawrence became disheartened and longed for death to get rid of his agony, his terrible love. This nervous breakdown resulted

1. "Mother: And whose fault is it?
   Father: Yours, you stinking hussy! It's you as makes 'em like it.
   They're like you, You teach 'em to hate me. You make me like dirt for 'em; You set 'em against me.
   Mother: You set them yourself."

2. Sons and Lovers, op.cit., p.262.

3. Murry rightly says: "Perhaps the final tragedy of Lawrence--- and his life was finally a bitter tragedy --- was that he could never make the choice on which his own integrity depended." (Son of Woman, op.cit.,p.37).
in illness due to tubercular pneumonia affecting both the lungs in 1911. When he got some relief from this trouble, the hunger for woman came again upon him. Frieda Weekley, the wife of a Professor at the University of Nottingham, daughter of a German aristocrat and mother of three children fascinated him so much that he passionately fell in love with her and eloped with her. She became "the keeper of David's nakedness." It is also because in sexual life Lawrence found an escape from torture to tenderness. Jessie was the keeper of his literary conscience; Frieda became his wife to keep his nakedness and throughout his life no other woman replaced her position. Thus, Lawrence's mother reared his spirit and personality, Jessie shaped his artistic career and Frieda satisfied the hunger of his body, the passionate man in him. His novels, in this way, reflect these influences, conflicts, tragedies sometimes directly, sometimes indirectly.

Again, Lawrence struggled till his death against censorship. His books were violently suppressed because of their treatment of mindless sensuality which offered him the only way of escape from his tortured spirit. Naturally, he decided never to remain in England and he never really returned. In the flesh he came once or twice but in spirit he never returned. He liked to be away from England and its cold unsmiling bureaucrats. Richard Aldington rightly says:

"What had he to stay for? They said his writings were obscene; had suppressed them and insulted him. He was a sick man, a consumptive; and because he did not flatter the ruling clique they conscripted him and bullied him and insulted him. They said he was a spy and expelled from his home .... His so-called best friend had rejected his work." 1

1. 'David', The complete Plays of D.H.L., op.cit., p.128.
Lawrence became a stranger in his own country and among his friends: he remained the world's rejected guest throughout his life. Thus, Lawrence, an advocate of vitalism, sincerely presents these conflicts, one force pitted against another, in his novels.

Lastly, as the romantic literature is a "garden of Proserpine," Lawrence's entire work is "an expression of unacknowledged malaise and of a general tropism towards death." Like the romantics Lawrence, too, is concerned with the process of dying into being, the lapsing of consciousness to discover a deeper consciousness as Keats does in Endymion and Wordsworth in The Prelude:

".... the press of self-destroying, transitory things composure and ennobling Harmony."  

For Lawrence:

"I can feel myself unfolding in the dark sunshine of death to something flowery and fulfilled, and with a strange sweet perfume. Men prevent one another from being men, but in the great spaces of death the winds of the afterwards kiss us into blossom of mankind." 

Or as Colin Clarke puts it,

"Dissolution as the melting away of the body in visionary rapture, dissolution as decomposition, dissolution as death: these motifs are woven together in Romantic poetry habitually (Ode to a Nightingale is perhaps the locus classicus), even though the word 'dissolve' is not necessarily itself invoked." 

Both Lawrence and Wordsworth present memorable portraits of human endurance in the face of the disintegrating forces of nature. Thus, Lawrence is a seeker of life through death:

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"Death is no escape, ah no! only a doorway to the inevitable". It is not an unnatural wish to "better" himself, to rise from the working-classes, but to rise into a higher, greater and freer life which he attains in *Lady Chatterley's Lover*, *The Man Who Died* and *Apocalypse*. Death remains for Lawrence a symbol of newness. To stress its reality more explicitly Lawrence uses the metaphors of "dark oblivion" and "deep sleep" which convey the sense of the only state where the mind is completely dead to the known and when the individual is in total contact with the unknown. He explains this philosophy in his essay "The Reality of Peace". In the poem *The Ship of Death* he says:

"Build then the ship of death, for you must take the longest journey, to oblivion, And die the death, the long and painful death that lies between the old self and the new."

With this virtue of seeking life through death, a vision of superior life through "perilous seas" Lawrence enters into the great tradition of romantic literature which produced a Rousseau, a Dostoevsky, and a Whitman. Bernice Slote observes:

"Whitman and Lawrence were great poets of death because they had a preternaturally strong sense of life."

2. "Deep sleep" is explained by Chaman Nahal by pointing affinity with *Chhandogya Upanishad* (VIII,xi,1;i,ix,2-3), "so far as human imagination can extend, the Hindus could think of dreamless sleep as the only available illustration where the mind would be altogether free of the ascertained, the recognized, the familiar image. And whatever ensues then -- we don't know what it is -- is God, Brahman, the unknown." (D.H. Lawrence: *An Eastern View*, Atma Ram & Sons, New Delhi, 1971, p.249). Exclaiming to Indra, his pupil, Prajanati says, "When a man being asleep, reposing, and at perfect rest, sees no dreams, that is the self, this is the immortal, the fearless, this is Brahman" (*Chhandogya Upanishad*, VIII,xi,1). And "the end of all Lawrence's work is the Self" (D.H.L.: *An Eastern View*, Ibid, p.33).
4. Ode to a Nightingale, Keats, VII.
5. *Start with the Sun*, University of Nebraska, 1960, p.95.
Hence, the Phoenix becomes his life-symbol: the mythical bird in flames rising from its own ashes:

"The phoenix renews her youth
only when she is burnt, burnt alive, burnt down
to hot and flocculent ash.
Then the small stirring of a new small bub in the nest
with strands of down line floating ash
Shows that she is renewing her youth like the eagle
Immortal bird."1

The Phoenix stands for the man and the nest for the beloved, the one would be incomplete without the other.

So far as the note of despair is concerned, it is a characteristic of modern literature. Despair, which is a romantic virtue too, is the common theme of Lawrence and T.S. Eliot; for, both Lawrence's heresy and Eliot's orthodoxy are rooted in despair. Eliot's spirituality is confined to a tradition of Christian spirituality while Lawrence's spirituality longs for the beginning of a new tradition. Eliot presents "the immense panorama of futility", Lawrence, on the other hand, attempts to rise again out of the fire of destruction --- "turning to death as I turn to beauty".2 In Eliot there is "waiting for rain"3 in a "dry season"4, in Lawrence there is exploration of "blood-knowledge". Eliot's theme is death-in-life, Lawrence's theme is to regain life through death: "Give me the Resurrection after the Crucifixion."5 In one of his poems Future Religion he writes:

"The future of religion is in the mystery of touch.
The mind is touchless, so is the will, so is the spirit.
First come the death, then the pure aloneness, which is permanent
then the resurrection into touch."6

3. 'Gerontion', Eliot.
4. Ibid.
His understanding of death is an act of living. Hence, while Eliot's is "a classicism of despair", "Lawrence's is a romanticism of despair." Keeping the above facts in mind we come to the conclusion that Lawrence absorbs in himself two great currents of feeling — the impulse to map and explore the interior world stressed by modern psychology and secondly the deep hatred of industrial civilization. But his main intention is to restore the creative flow in life through the reality of touch which is based on his belief in blood. His vision of life is consistent and "by mysticizing physical fulfilment into a religion he preserved his optimism." Life is never perfect and happy till these two aspects of life — intellectual and emotional — come to a harmony. Arnold Kettle observes: "Lawrence sees human relationships essentially in terms of a conflict out of which a synthesis is possible but by no means inevitable. It is his ability to convey across this sense of conflict — which does indeed go deeper than a rational level — which gives his finest descriptions of personal relationships their unique force and insight." Indeed, every romantic finding no adjustment in the external world confines himself to his inner self for the satisfaction of which he explores new world and the hinterland of consciousness. Here he is in the words of Nietzsche one of "the tablet-breakers" who appears at the crisis in culture and whose impulse is to divert the current of tradition into new and

3. Lawrence writes: "Somehow, I think we come into knowledge (unconscious) of the most vital parts of the cosmos through touching things (The Collected Letters of D.H.L., op. cit., p. 40)."
5. An Introduction to the English Novel, op. cit., p. 119-120.
unknown channels. Like a tablet-breaker, Lawrence expresses new morality of blood-consciousness and tries to restore culture to life, the world to the self. His novels record his "great adventure in consciousness" to achieve "blood-being" and to "become complete," for, in the words of Kenneth Young, "wholeness is holiness to Lawrence; and it is a pathetic yearning for an innocence the world has lost forever." Thus, Lawrence declares his motto "Art for my sake." Lawrence's symbolic world, really, is a private world of his own creation where his tormented soul could find peace as Keats found a refuge in his dark cave of Quietude (Endymion): Lawrence's "blood-intimacy" is "a thing of beauty ... a joy forever." His novels develop from a nebula of emotion to the context of beauteur and present the direct apprehension of experience through symbolism. This tendency to symbolism is, indeed, a kind of "revived romanticism."