CHAPTER FOUR

THE MAN WHO DIED

AS BIOGRAPHICAL MODERNISATION AND DISTORTION

'To show Christ risen is to have a spook on our hands-

We dare not put our hand into His side, so we resort to

a shadowy figure who glides off into a foggy Oversoul''

Charles T. Dougherty

4.1.1. David Herbert Richards Lawrence was born in 1885 at
Lastwood, a mining village. His father was a coal-miner and his mother was
a schoolteacher. He describes his parents in the following manner:

I was born among the working classes and brought up among them. My father was collier, nothing praise-worthy about him. He wasn't even respectable, in so far as he got drunk rather frequently, never went near a chapel, and was usually rather rude to his little immediate bosses at the pit. He practically never had a good stall, all the time he was a butty and he grumbled.

My mother, I suppose, was superior. She came from town, and belonged really to the lower bourgeoisie. She spoke king's English, without an accent, and never in her life could even imitate a sentence of the dialect which my father spoke, and which we children spoke out of doors. She loved ideas, and was considered intellectual. What she liked most of all was an argument on religion or philosophy or politics with some educated men (Assorted Articles 146-7).
4.1.2. The duality in his home atmosphere inspired a life-vision based on the conflict between spirit and flesh. According to R. E. Pritchard, the social disparity of his parents produced a number of consequences in Lawrence: "an Oedipal love for his mother that frustrated his development into sexual and artistic maturity, at least until her death and his marriage, which was followed by a reaction in favour of the father-principle of unselfconscious physicality and integrated being" (Pritchard 13).

4.1.3. During his childhood his mother fed him mainly on the Bible. He writes in the *Apocalypse*:

> I rom earliest years right into manhood, like any other nonconformist child I had the Bible poured every day into my helpless consciousness, till there came almost a saturation point. Long before one could think or even vaguely understand the Bible language, these 'portions' of the Bible were doused over the mind and consciousness till they became soaked in. they became an influence which affected all the processes of emotion and thought (1). Thus the Biblical mythology, being imbied in childhood, becomes the foundation of his creative unconscious. That is why the Christian symbolism crops up in almost all his novels. But, the psychological reaction against this extremely vulnerable Christian nurturing leads the mature Lawrence to reject Christian dogmas and ideals. As his parents belonged to two different denominations of the Church, his father, Methodist and mother Congregationalist he grew up into a man believing in an individual religion of his own. "My great religion is a belief in the blood, the flesh, as being wiser than the intellect" (Draper 25). Toward the end of his career
Lawrence evinced an admiration for the pagan element in the Catholic Church and was even hopeful about the regeneration of Christianity as an active religious force (Goodheart 90). The Man Who Died\(^1\) visualises his dream of a regenerated Christianity. In the First Part he rejuvenates her foundation and founder, the Resurrected Jesus Christ according to his own dreams and in the second part Christianity as such.

Relying on his theory expounded in the Assorted Article that “the great religious images are only images of our own experiences, or of our own state of mind and soul”(106) he produces an effective self-identification with the Jesus-symbol in this novella.

4.2.1.1. Thus, The Man Who Died becomes a good example for the modernised, distorted reconstruction of the Jesus story in the biographical mode. He mainly recreates the Risen Jesus and His immediate reaction to His earthly life before death and to His central message, the Kingdom of God in the light of His Resurrection experience. St. Paul speaks of Christ’s Resurrection in the following manner: “Christ died for our sins in accordance with the Scriptures, that he was buried, that he was raised on the third day in accordance with the Scriptures, and that he appeared to Cephas, and then to the Twelve” (1 Cor 15: 3-5). The Church considers ‘the Resurrection’ as the “fulfilled and fulfilling end of the death on the cross”(Kasper 150). It is the Resurrection that provides the divine dimension to the cross by making it a “divine zone where God finally

\(^1\) All citations from The Man who died are from The Short Novels Vol II 1956. The Man is used in the thesis as short form for it and subsequent references are noted parenthetically in the text.
reaches man and man finally reaches God” (Kasper 150). There are two terms used in the Scriptures to describe Jesus’ Resurrection: the transitive *egeirein*, to denote the action of awakening from the dead, in the active and passive sense, and the transitive and intransitive *anastanasin*, meaning to arise or to make arise. But Lawrence adopts the word in a metaphorical sense to denote the awakening of a person from a death like sleep.

4.2.1.2. The genesis of *The Man Who Died* is closely connected with Lawrence’s visit, together with Earl Brewster, to the Etruscan tombs in April 1927. Earl Brewster tells how he and Lawrence happened to see a shop-window display of a toy white rooster escaping from an egg at Volterra, on the last day of their tour in Italy. “We passed a little shop, in the window of which was a toy rooster escaping from an egg. I remarked that it suggested a title—'The Escaped Cock'—a story of the Resurrection. Lawrence replied that he had been thinking about writing a story of the Resurrection” (Brewster 123-4). In a letter to Brewster of May 3, 1927, Lawrence writes:

I wrote a story of the Resurrection, where Jesus gets up and feels very sick about everything, and can’t stand the old crowd any more—so-cut-out and as he heals up, he begins to find what an astonishing place the phenomenal world is, far more marvellous than any salvation or heaven—and thanks his stars he needn’t have a ‘mission’ any more. It is called *The Escaped Cock*, from that toy rooster in Volterra (Draper 144).
4.2.1.3. The latter title, *The Man Who Died* is derived from the Etruscan symbol of the egg, which Lawrence interprets thus: "It seems as if they too are saluting the mysterious egg held up by the man at the end, who is no doubt, the man who has died, and whose feast is being celebrated. He holds up the egg of resurrection, within which the germ sleeps as the soul sleeps in the tomb, before it breaks the shell and emerges again" (Lawrence 1965, 40, 45) The Etruscans had impressed Lawrence as a people who ‘lived their own lives without wanting to dominate the lives of the other!’ (Nehls III, 137)

4.2.1.4 The two parts of *The Man Who Died* reflect Lawrence’s two separate writings of the tale. Part I was composed in April and May of 1927 and published as “The Escaped Cock” in the *Forum* of February 1928. Lawrence revised that text and wrote part II in the summer of 1928. It was published in England and America under the title *The Man Who Died* in which Lawrence presents an imagined version of the Resurrection vastly different from the Biblical accounts of Jesus’ appearances after death (Matt 28, Mark 16; Luke 24, John 20, 21). The tale has two kinds of significance, unequally distributed – one, as the story of Jesus Christ, the particular person who lived in a particular time and space and the other as the story of Christianity as such. The first is more prominent in the first part, and the other in the latter addition. Hough borrows terms from linguists and states that the tale can be interpreted synchronically or diachronically. Synchronously it is the story of the Resurrection, deriving much of its strength from its background of the Gospel narrative; passing over into a more rootless fantasy as this recedes into the distance. Its theme is the
necessity for rejecting the Christian love - ideal for a man who has really risen in the flesh. And right or wrong, this can be recognised as an integral part of the Lawrencian thesis (Hough 110). The second part of the story is a more arbitrary invention. Here the death of the man is adopted as a symbol of the death of the Christian civilisation. Christian civilisation is dying after two thousand years. But as the story of man has continuity no culture ever really dies: it comes to life again. And hence, the passion and death of the prophet is the death-agonies of Christian culture (Ibid). The civilisation, which the second part of the story foreshadows, is a new one, which can be reached only by death and rebirth.

4.2.1.5. Lawrence expresses his attitude to the Resurrection in *The Rainbow*.

The Resurrection is to life, not to death. Shall I not see those who have risen again walk here among men perfect in body and spirit, whole and glad in the flesh, loving in the flesh, begetting children in the flesh, arrived at last to wholeness, perfect without scar or blemish, healthy without fear of ill-health? Is this not the period of manhood and of joy and fulfilment, after the Resurrection? Who shall be shadowed by death and the cross, being risen, and who shall fear the mystic, perfect flesh that belongs to heaven? Can I not then, walk this earth in gladness, being risen from sorrow? Can I not eat with my brother happily, and with joy kiss my beloved, after my resurrection, celebrate my marriage in the flesh with feastings, go about my business eagerly, in the joy of my fellows? Is heaven impatient for me and bitter against this earth, that I should hurry off.
or that I should linger pale and untouched? Is the flesh which was crucified become a prison to the crowds in the street. or is it as a strong gladness and hope to them, as the first flower blossoming out of the earth's humus? (280)

4.3 As *The Man Who Died* has the Biblical Jesus as its central figure, it is considered as a biographical reconstruction. Though Lawrence has not mentioned the name Jesus in the novella at all, the Jesus parallels attributed to the nameless hero position him as a Jesus figure and thus the story turns out to be a Jesus reconstruction. Just like Jesus (Mark 14-15; Luke 2. 49, 4 18-21), before his death, the hero of this novella lived for a mission and a gospel (18) Judas and the High Priests are thought of by the risen man as the cause of his death (13) Like Jesus (Matt 26 47-49, Mark 14 45, Luke 22 47-48, John 18 1-3), the man who had died was betrayed in a garden (12) He was buried like Jesus (Matt 27:60; Mark 15 46, Luke 23 53) inside a carved hole in a rock' (4), covered in perfumed linen (6.8 = John 19 40) Jesus' followers see the linen clothes lying in the empty tomb (John 20 5-6). In the novella the man who died leaves the linen swathing-bands inside the tomb while going out into the world (6) The man goes "past the sleeping soldiers, who lay wrapped in their woollen mantles" (6); in the Gospel story of Jesus, the chief priests and the elders ask the guards to tell people, "His disciples came by night and stole him away while we were asleep" (Matt 28.13). Like Jesus (Luke 24.39) the man has livid wounds on his feet (6,8), on his forehead (7 = Matt 27. 29; Mark 15. 17; John 19 5), on his hands (8 = John 20.20), and on his side (42 = John 20.27). After Resurrection, he appears to Mag’dalene (12 - Mark 16 9; John 20 14-17)
There are three women at his tomb (17=Mark 16:1). Jesus' meeting with the two disciples who were going to Emmaus (Mark 16:12; Luke 24:13-31) is recreated in the novella (20-21) Although the man is unnamed, the identification with Jesus is not disguised. The Crucifixion, the Atonement, Mary Magdalen, Judas, Pilate, the journey to Emmaus are all explicitly referred to. Yet the Jesus figure of the novel is neither the 'historical Jesus' nor the Biblical Jesus.

4.4. Lawrence, as a modern writer, reproduces the Jesus story in a modern vein. In accordance with the modern authority-questioning temperament he reconstructs the Biblical Jesus discarding the traditional teachings of the Church. He presents the Risen Jesus in a psychological frame, which is befitting to the modern man. He adapts two myths-Christ and Osiris in the process of reconstructing the Jesus story, and the result is the distortion effect. As the modern man can not accept the theory of a miraculous resurrection. Lawrence degrades the Biblical Resurrection to a natural recovery due to the carelessness of the executioners "They took me down too soon, so I came back to life" (12) The Man Who Died realistically depicts the return of the man from the grave. Through this work one can see Christ demystified and transformed into an understandable, changing man within the phenomenal world of the here and now. As in 'The Lovely Lady', Lawrence draws attention to the distinction between mystification and real mystery. In some ways, the tale is set up to criticise the very qualities of timelessness and placelessness that characterise fables and fairy tales (Harris 357) Lawrence consciously avoids the question of a miraculous resurrection because he is more concerned with the real rebirth.
experienced by one who, like Jesus of Nazareth, has suffered the extremity of physical and spiritual torment.

4.5.1. This story of the Resurrection, in which the rejected prophet is pictured as returning to life after being almost killed, is regarded by Hough as the “most audacious enterprise” of Lawrence (106) In *The Man Who Died* Lawrence presents a thoroughly distorted picture of the Risen Jesus of the Gospels. Although numerous parallels to the Gospels clearly establish the life and death, from which the man who died has been liberated, the Gospel parallels themselves produce the distortion effect. The Biblical allusions serve as reference points in the dialectic that Lawrence sets up between the self-denying life of the spirit and the self-affirming life of the blood. Words, that in their Biblical context state basic tenets of orthodox Christianity, are made applicable to the “religion of the blood” in the unorthodox meanings that the context of Lawrence’s novella gives them (Cowan 249-50).

4.5.2.1 The metaphor of the gamecock foreshadows the nature of the new life to which the man is awakening and refers to the old life he has left behind. The gamecock is a fitting thematic image: it heralds, both Jesus’ death and the man’s rebirth, both Peter’s denial of Christ (John 18:15-27) and the risen man’s self-affirmation through instinctual experience. The man sees in the life of the gamecock a more than vital existence he has known before in the life of the spirit. “Surely”, he says, “thou art risen to the Father, among birds” (17). But it is clear that he uses the phrase to denote an earthly, instinctual life that he himself has not yet learned to
undergo rather than the heavenly, spiritual life denoted by the phrase in Biblical usage (John 20:17). In Baruch Hochman’s view “The flesh, nature, sensuality are identified in Lawrence’s mind with God the Father” (88). When he decides to go out in search of the new, vital life, he buys the cock from the peasant. But there is a difference between his purchase and the one by which Jesus had been betrayed (Matt 26. 14-16), for the man who had been sold into imprisonment and death buys freedom and life for the bird. By this time the cock has become a symbol of virtue for him, and the life of the cock, the good life (Cowan 239) The man’s attitude to the cock illustrates the attention-shift from salvation to self-sufficiency. Salvation is seen as the opposite of destiny. In the sense that to be saved means to be cut off from life “From what and to what, could this infinite whirl be saved?” (22).

4.5.2.2 When the man reaches an inn where the cock engages in a fight with the innkeeper’s cock, the man indicating his growing willingness to risk all for life prevents the innkeeper from stopping the fight, by promising that he may have the cock to eat if he loses or keep him for his hens if he wins. When the cock wins, the man who had died says to it. “Thou at least hast found thy kingdom, and the females to thy body” (22). The speech, which parallels Jesus’ words to Pilate, “My kingdom is not of this world” (John 18:36), illustrates the change in the risen man’s attitude toward life. No longer looking to be more than human, he now wishes to be what is even more difficult for him to be - an integrated man (Cowan 240). This is the kingdom of the risen Lord, the single life voyaging done in the phenomenal world, which is the body of God. When he is ready to return to
the world of men, he decides that he will go as a physician, and he takes the cock under his arm. "The conversion of the man who died from his mission as 'Saviour' to his role as 'healer' consists largely of ... a movement away from the Christian and plebeian toward a pagan and elitist attitude to regeneration and a way from an ego-centric to a self-sufficient concept of deity" (Teunissen 289) The cock is clearly related to the healing power. When he meets two of his followers along the way the following conversation ensues:

"Why do you carry a cock?"

"I am a healer, and the bird hath virtue".

"You are not a believer?"

"Yes! I believe that the bird is full of life and virtue" (21)

Though this is Lawrence's reconstruction of Jesus' appearance after Resurrection to Cleopas and another follower on the road to Emmaus (Luke 24:13-35), the dialogue has no similarity to the Gospel source.

4.5.3.1. At his "Last-Supper" Jesus had His twelve disciples with Him. But at his first breakfast, Lawrence's risen man has with him only a poor peasant and his wife. In this revisionist rendering of Christian symbols, even the Sacrament of the Eucharist is redirected from spiritual to earthly needs, as bread itself is de-consecrated. Obtaining a little money from Madeleine, the man who had died returns to the cottage and gives it to the peasant's wife. "Take it!" he says to the woman. "It buys bread, and bread brings life" (16). Here Lawrence introduces a double parallel in the temptation scene after His forty days fasting in the wilderness, the devil says to Jesus. "If thou be the Son of God, command this stone that it be
made bread. And Jesus answers "It is written, that man shall not live by bread alone, but by every word of God" (Luke 4:2-4). Since Christ's rejection of the temptation of the bread reversed Adam's yielding to the temptation of the forbidden fruit, it reverses the effect of the Fall. So, according to Cowan, "the risen man's offering money to the peasant woman for non-sacramental bread suggests an admittance of the fallen, that is, the human, world as natural and appropriate to earthly life" (Cowan 242)

4.5.3.2 Unlike the Biblical Christ who showed compassion to the suffering multitudes, the man who had died feels contempt for the poor peasants who shelter him. He considers them as a class of humanity that is essentially dirty, greedy, and kind only out of fear. Seeing the stupid and dirty peasant, the man thinks to himself: "Why then should he be lifted up? Clods of earth are turned over for refreshment; they are not to be lifted up. Let the earth remain earthy, and hold its own against the sky. I was wrong to try to interfere. No man can save the earth from tillage. It is tillage, not salvation. " (11-12) The man's changing attitude to all humanity and himself is expressed in this statement as an allusion to Jesus' statement about his own crucifixion and glorification. "And I, if I be lifted up from earth, will draw all men unto me" (John 12:32). To the man who had died, they are 'clods of the earth', incapable of salvation or resurrection.

4.5.4.1. More than anything else, Lawrence distorts, in this novella, Christ's attitude to virginity and celibacy. Christ stated celibacy as a characteristic element of Angels and a sign of the life after resurrection (Matt 22:30). Alfons Auer quotes J. Blinzler, "the kingdom of heaven is a
gift of God which overwhelms man and detaches him with irresistible force from all the things of this world”(49). Celibacy is an expression of an individual’s integration into the kingdom of God. It is not the rejection of the physical for the sake of the spiritual as Lawrence envisions it, but it is the fullness of love which provides the freedom to the human heart to give itself as a selfless gift to others. It results from conscious commitment and self-control exercised in the grace of God. In the novella, the man becomes aware of the new life of the body only when he realises that the peasant woman desires him. As he had died, he does not desire her or anything else. But the knowledge of her desire produces in him a new realisation: “Risen from the dead, he had realised at last that the body, too, has its little life: and beyond that, the greater life He was virgin, in recoil from the little, greedy life of the body. But now he knows that virginity is a form of greed, and that the body rises again to give and to take and to give, ungreedily”(16) He learns the need for the avoidance of excess. In his encounter with Madeleine he meets again the ecstatic self-denial of his previous religion of salvation. To her, he is the Risen Messiah. But the man objects to excess in any form. He regards Madeleine’s repentance as being embraced with the same extravagance as was her former life of prostitution. And he admits, “And I, in my mission, I too ran to excess.” He renounces preaching as it produces violence such as that of his own crucifixion.

4.5.4.2. The man who died does not see his crucifixion as a triumph. My triumph is that I am not dead. I have outlived my mission and know no more of it. It is my triumph. I have survived the day and the death of my interference, and am still a man. I am young still.
Madeleine, not even come to middle age I am glad all that is over. It had to be. But now I am glad it is over, and the day of my interference is done. The teacher and the saviour are dead in me, now I can go about my business, into my own single life. Now I can live without striving to sway others any more. For my reach ends in my fingertips, and my stride is no longer than the ends of my toes. Yet I would embrace multitudes. I who have never truly embraced even one (13).

He has to make a sterner rejection to make the rejection of his own former mission and of his disciples, especially Madeleine. When he meets her at the empty tomb, she requests him to come back to her and the disciples. But he refuses stating that the day of his interference with others is done: the teacher and the saviour are dead in him. During their second meeting, he again rejects her saying that he must ascend to the father. She does not understand, and he does not explain, but the reader will remember that in Lawrence's mythology the father was also the flesh. Madeleine, who wants to devote everything to him, is also under the spell of a hard necessity. In her life as a carnal sinner she had taken more than she gave. Now she wants to give without taking, and that is denied her. He is convinced that in giving more than he took he has falsified the true balance and mutuality and spontaneity of love and turned it into a sort of prostitution for "whoever forces himself to love anybody begets a murderer in his own body" (Sagar 218).

4.5.4.3. In Part II of the tale, Lawrence introduces the Osiris - Isis myth as a thematic device to confirm the distortion effect. Leaving his
former followers, the man who died, finds the fulfilment, for which he has been searching, in a temple of Isis. He learns, through his relationship with the priestess, what human love is and recognises that he has offered and asked only "the corpse of love" before (Cowan 238). The union of the risen man and the priestess is presented as an act of sacramental healing. "Let me anoint you!" the woman says to him. "Let me anoint the scars!" (40) The healing ritual also alludes to both the myths: "...and her arms around him, folding over the wound in his right side and she pressed him to her, in a power of living warmth."

The image of the priestess as a healing girdle around his body is a direct representation of bas-relief pictures of Osiris rising from the dead from between the outstretched wings of Isis. The Christian allusion is to the disciple Thomas' insistence on empirical evidence of Jesus' resurrection. "Unless I see in his hands the print of the nails, and place my finger in the mark of the nails, and place my hands in his side, I will not believe" (John 20:25). When Jesus later appears in their midst in a closed room, He says to Thomas, "put your finger here, and see my hands, and put your hand, and place it in my side, do not be faithless, but believing" (John 20:27). Thus Lawrence's inclination to create a new religion which shares the characteristics of both Christianity and the pagan religion of the aborigines comes out here clearly.

4.5.4.4. After narrating the union, Lawrence signals the nature of the contact accomplished between the two myths in the responses of the two principal figures. The priestess is ecstatic: "I am full of the risen Osiris!" (43) For her, the risen man has supplied the missing phallus of Osiris. The man is meditative: "This is the great atonement, the being in
For him their union has given new meaning to the Christian concept of atonement. Cowan states, “The contrast with St. Paul’s view that atonement with God is mediated by Christ’s sacrifice (Rom 5:11) reveals Lawrence’s opposition to the Pauline direction taken by Christianity since the time of Christ” (Cowan 249). When the priestess anoints him back into the life of flesh, ‘A power of living warmth’ enters his wounds from the hands of the priestess and experiencing the power of flesh for the first time in his life, he cries out ‘I am risen!’ From this new experience he arrives at the insight that he had been executed because his preaching had closed the fountains of the phenomenal world. Another awareness too dawns on him along with this new understanding “He sees his previous life as one which, dedicated to the whole of mankind, had left his own single being unrealised, and now he comes to a new kind of self-knowledge ‘now I know my own limits” (Draper 146) This knowledge guides him to leave his “Self-importance” which, he associates with his “public life” of teaching and his mission of dying to save the world, and it gives way to an awareness of his hitherto neglected body.

4.5.5. In this novella Lawrence revises the Biblical definition of immortality “So he healed of his wounds and enjoyed his immortality of being alive without fret. For in the tomb, he had slipped that noose which we call care. For in the tomb he had left his striving self, which cares and asserts itself” (19) The Apostle Paul writes to Timothy “Our Saviour Christ Jesus abolished death, and brought life and immortality to light through the Gospel” (II Tim 1:10). The man who had died, looks at himself and out at the world and eventually decides that real immortality resides in
the changing, glimmering beauty of earthly, fleshly, desiring life in them and around them. Resurrection and immortality consist in dying to one's blindness to this perfect, earthly, bodily beauty and being reborn into awareness and the desire to participate in it (Harris 364). Looking at the bubbling life around him in the phenomenal world, he asks himself, "Why should I ever have wanted it to bubble alike?" (20) Thinking over the changes that have been wrought in him by death, he says to himself, "Now I belong to no one, and have no connection, and my mission or gospel is gone from me. Lo! I cannot make even my own life, and what have I to save? I can learn to be alone" (18) In effect, he accepts the task implied by the mocking words of the chief priests as Jesus hung on the cross: "He saved others, himself he cannot save" (Mark 15:31)

4.5.6. Revisions of the Biblical associations with "mansion" and "hour" mark the shift in emphasis from death to life. Responding to the tenderness of the woman, the man who had died says to himself, "My mansion is the intricate warm rose, my joy is this blossom!" (43) It recalls Jesus' words to His disciples: "In my Father's house are many mansions. If it were not so, I would have told you" (John 14:2). During his meeting with the priestess, the man thinks, "My hour is upon me. I am taken unawares-" (43) This brings back Jesus' words to his mother, "mine hour is not yet come" (John 2:4) as well as His words to Andrew and Philip, "The hour is come that the Son of man should be glorified" (John 12:23)

4.5.7. Another reordering of priorities occurs, when the man who had died reconsiders the primacy he had formerly given to the word over the
flesh: "The word is but the midge that bites at evening. Man is tormented with words like midges, and they follow him right into the tomb. But beyond the tomb they cannot go. Now I have passed the place where words can bite and the air is clear, and there is nothing to say, and I am alone within my own skin, which is the walls of all my domain" (19). It contradicts Matt.4.4. As the priestess massaged the risen man's feet "with oil and tender healing" (40), he remembers Madeleine, a former prostitute, who had washed his feet with her tears, dried them with her hair and poured precious ointment on them (Luke 7:36-38). He has a sudden insight into the cause of his death. "I asked them all to serve me with the corpse of their love. And in the end I offered them only the corpse of my love. This is my body- take and eat- my corpse-" (41). This revisionist view of the 'Last Supper' of the Gospels (Matt 26.26-28; Mark 14 22-23, Luke 22 19-20) is followed by a radical psychoanalytic interpretation of Judas' kiss of betrayal "I wanted them to love with dead bodies. If I had kissed Judas with live love, perhaps he would never have kissed me with death" (41). Similarly, once when many of his followers had left him, Jesus asked his twelve disciples. "Will ye also go away?" Peter had answered him, "Lord, to whom shall we go? Thou hast the words of eternal life" (John 6:67-68). Now the man thinks that these "words" lead not to "eternal life" but to "the tomb", beyond which they cannot go" (41). Lawrence revises the Christian tradition by rejecting the doctrine of St. John that "the word was made flesh" (John 1:1-14). "For what was Christ? He was the Word, or he became the Word. What remains of Him? No flesh remains on earth, from Christ . . . He is the Word. And the Father was flesh. For even if it were by the Holy Ghost His spirit has been begotten, yet flesh cometh, only out of
flesh” (Letters 98). In Cowan’s view here Lawrence attempts to restore the natural order that he thinks John had reversed (Cowan 243).

4.5.8. In the novella, the mission shifts from establishing the Church to establishing his life. Touching the woman, he says, “On this rock I will build my life!” (43) The allusion to Jesus’ words to Simon Peter - “And I say also unto thee, that thou art Peter, and upon this rock I will build my church, and the gates of hell shall not prevail against it” (Matt 16:18) - emphasises the contrast between the old life and the new. No longer interested in the spiritual world or its human institutions, he now wants only to build a solid life for himself and the woman he loves in the sacramental communion of flesh with flesh. Crouching to her, he feels “the blaze of his manhood” and he declares “I am risen!” (41)

4.5.9. Lawrence’s version of the meeting between the Risen Jesus and Mary Madeleine in The Man Who Died highlights this focus shift in the life motive. It differs in several ways from the Biblical accounts of the encounter between the Risen Jesus and Mary Magdalene at the sepulchre (Matt 28:9-10, Mark 16:9, and John 20:14-18). In John’s account, Jesus says to Mary Magdalene, “Touch me not; for I am not yet ascended to my Father: but go to my brethren, and say unto them, I ascend to my Father and your Father; and to my God and your God” (John 20:17). But in Lawrence’s version, the man says, “Don’t touch me, Madeleine . . . Not yet! I am not yet healed and in touch with man” (12). The change of phrase from “ascended to my Father” to “in touch with men” indicates a shift in allegiance on the part of the risen man from the spiritual forces of heaven to
the physical forces of earth. When Madeleine asks him "And will you come back to us?" he replies, "What is finished is finished. For me that life is over" (24). This statement reminds of Jesus' last words on the cross as recorded by John: "When Jesus therefore had received the vinegar' he said, 7t is finished, and he bowed his head, and gave up his ghost" (John 19:30).

In Lawrence's, version what is "finished" is the man's spiritual mission. As he goes on to explain, "The teacher and the saviour are dead in me, now I can go about my own business, into my own single life" (13).

4.5.10. The cave of the goats where the priestess allows the man to sleep becomes a place of rebirth for him. The stable of Jesus' nativity (Luke 2:1-20), with its association with sheep and shepherds, is ironically replaced by one of the haunts of Pan associated with satyr-like goats. The cave also can be compared with the tomb from which the man arose at the beginning of the novella. Both the sepulchre, "the rocky cavity from which he had emerged", and the cave, a dark place, "absolutely silent from the wind", with "a little basin of rock where the maiden hair fern (fringes) a dripping mouthful of water" at its descriptively Yonic entrance, are, in context, womb symbols. Whereas the man's emergence from the cave, as the "faint odour of goats" indicates, the rebirth of long repressed sexuality (Cowan 245).

4.5.11.1. Lawrence's mixing of different myths in the novella also produces the distortion effect. At the close of the tale, the man also is free like the escaped cock. He is free of "the little jealousy and property", and rides his wave:
The man who had died rowed slowly on, with the current, and laughed to himself. I have sowed the seed of my life and my resurrection and put my touch forever upon the choice woman of this day, and I carry her perfume in my flesh like essence of roses. She is dear to me in the middle of my being. But the gold and flowing serpent is coiling up again, to sleep at the root of my tree (47).

There is a green serpent, in Hindu mythology, which coils quiescent at the base of the spine of a man. The man in whom the great divine serpent coils is a hero. The serpent also has its red aspect, demonic and destructive. In *The Man Who Died*, Christianity and the Osiris myth are brought together when the risen man asks shelter at the temple of Isis in Search. The priestess, who has seen the man's nail-scarred hands and feet as he slept, believes, on the basis of his "beauty of his much suffering" (30), that he is the lost Osiris. She invites him to the temple. Though he was "afraid of this touch than of death" (38), he accepts the invitation of her. goes to the temple and prays to the Goddess. "Ah Goddess, I would be so glad to live, if you would give me my clue again" (40).

4.5.11.2. Adopting the reversal of the Christian tradition. Lawrence takes up the plan first proposed to Satan by Belial in John Milton's *Paradise Regained*:

Set women in his eye and in his walk.
Among daughters of men the fairest found.
Many are in each region passing fair
As the noon sky: more like to Goddesses (2:153-56)
Lawrence depicts the priestess of Isis as "more like to Goddesses/Than Mortal creatures". Through drawing some obvious parallels between Christ and Osiris, Lawrence makes a creative blending of the two myths. Both performed seeming miracles. While Osiris introduced treading of grapes, Christ turned water into wine and wine into His own blood. Both were betrayed by men who called themselves brothers. Both were slain. And both were deified. Osiris, like Christ, was a God of the dead, assuring personal resurrection to man. One essential difference between them is that Christ was celibate and Osiris was not. Though there is a creative balance attained by Lawrence in blending the two myths, the merger is incomplete. As Le Doux states, the man who died never doubts his own identity in spite of the priestess' repeated identification of him as Osiris. At the same time Cowan's observation that it is inexact to call the relation between the two myths as 'fusion' also should be taken into consideration (250-51). Cowan considers that the purpose of Lawrence "in establishing the parallel, is to introduce to modern Christianity a vitalism lacking in the Christ myth, or more specifically, through the risen man's assumption, at least temporarily, of the role of Osiris, to view the spiritual message of Christianity from the critical perspective of the pre-Socratic vitalism of the Osiris myth" (244-45). Lawrence is concerned with two aspects of the Christian myth: the value of Christian love and the personal destiny of Jesus, the teacher. Teunissen views the story as an attempt to revitalise pre-Christian symbolism: "the healing of the man who died is essentially a healing of the duality that is the Platonic and Christian inheritance" (Teunissen 279, 296). "The duality is embodied for them in the opposites of Christ as Saviour and a bronze icon in the Vatican museum, "a composite
of a phallus, a cock, and the head and shoulders of a man entitled “The Saviour of the World” (Teunissen 293).

4.5.11.3. The re-born man promises to perpetuate the fertility cycle: “And when the nightingale calls again from your valley-bed, I shall come again, sure as spring” (46). This promise contains allusions to both myths. The Biblical reference is to Jesus’ words to His disciples: “I will come again and receive you unto myself, that where I am, there you may be also” (John 14:3) and “Peace I leave with you, my peace I give unto you: not as the world giveth, give I unto you. Let not your heart be troubled, neither let it be afraid” (John 14:27). The promise and the benediction are both enhanced by the references to the Osiris myth Osiris, who travelled over the world, diffusing the blessings of civilisation and agriculture wherever he went. Is. in his aspect as a corn god, closely identified with the cycle of the seasons and the subject of popular rites of the Egyptian harvest in the spring.

4.5.12.1 Lawrence’s attempt to modernise the Jesus figure results in the distortion of the Christian theology of the Passion, Death and Resurrection of Jesus Christ. The Second Vatican Council and Christian theologians use the term, ‘Paschal Mystery’ to designate the mystery of Christ’s Passion, Death, Resurrection and Ascension. The Constitution on the Sacred Liturgy states, “He achieved his task principally by the Paschal Mystery of the blessed Passion, Resurrection from the Dead, and by the glorious Ascension, where by dying, He destroyed our death and rising, He restored our life” (5). In the Christian perspective Christ’s Passion, Death
and Resurrection provides meaning to the whole human history. The foundation of Christianity rests on the belief that the Crucified Christ had been raised from the dead (1Cor 15.3-5; Acts 2. 22-24) to become the Saviour (Rom 4.25) and the ever-present living Lord of the world (Rom 10 9; 14 9, 1 Cor 12 3, 16 22, Phil 2.8-11) In Lawrence’s philosophy, the cross symbolises the predicament of the modern man nailed to new fangled ideas and obstructions. So he propagates resurrection To him, modern man is dead to the natural intuitive and instinctive life Lawrence wants him to resurrect anew and live a free, uninhibited, natural life The essay, “The Risen Lord”, written in July 1929, reconstitutes several of the qualities of the Risen Jesus of the Gospels. He expresses the determination not to let that which is God’s fall into Caesar’s hands. He stands firm against the moneylenders who desecrate the temple. The closing part of this essay explains Lawrence’s philosophy of resurrection.

If Jesus rose a full man in flesh, He rose to continue His fight with the hard-boiled conventionalists like Roman judges and Jewish priests and money-makers of every sort. But this time, it would no longer be the fight of self-sacrifice that would end in crucifixion. This time it would be a freed man fighting to shelter the rose of life from being trampled on by the pigs (Phoenix II 575).

4.5.12.2. Lawrence’s hero is a universal figure for the risen man. He lacks the individual identity of Jesus of Nazareth. His body has been taken down from the cross and laid in the tomb, but the man’s death had been spiritual rather than physical. His old missionary life as teacher and saviour is dead within him, and he is free to seek the true sources of human
happiness in a more vital life than he has lived before. He realises that he has been saved from his own salvation, that he has neglected the needs of his own body to pursue a spiritual mission. Forsaking that mission, he decides to use his healing powers as a physician and to follow a life in which his own wounds, as much psychic as physical, will be healed. Cowan approaches it as a revisionist view of Jesus' role as Saviour (Cowan 241).

4.6.1.1. Mchale Brian speaks of a 'revisionist historical fiction in which history and fiction exchange places, history becoming fiction and fiction becoming "true" history while real world seems to get lost in the shuffle (96). In *The Man Who Died* Lawrence adopts the revisionist historical mode and makes the historical Jesus, a fictional figure and the Jesus of his own imagination, a true historical figure. This novella has similarity to 'roman à clef' which is a form of autobiographical fiction which preserves much of the ontological force of transworld identity but without reproducing real-world proper names. As transworld identity between real-world persons and fictional characters has been deliberately included, the reader has to decode and decrypt to get in touch with the autobiographical elements. Mchale includes Lawrence, among the modern writers who has utilised this method in their creative writing (206). Lawrence came near to dying and then suffered the joy and dislocation of rebirth more often than most people do. He was fatally ill in his childhood, teenage and in his middle age (Moore 43). In re-entering the world after nearly dying, Lawrence appears as preoccupied with the theme of death and rebirth and asks the question 'what is it to come back from the dead. How should the person, if given that reprieve use that restored gift of life? He
recognises the temptations of asceticism, of spiritual and physical aloofness, of hoarding life. He mocks the attitude of those who refuse 'to touch or be touched' (Harris 357). In his letters during and after, World War I he writes of psychological and spiritual deaths, of his soul being in a tomb, of his self, being under a stone. He uses the image of the stone being lifted to represent his slow and tentative revival (Harris 356). Mark Spilka recognises Lawrence's intention in *The Man Who Died* as to express 'the purging of his own self-importance and self-will' (Spilka 210). According to Keith Sagar, though resurrection had been a primary theme of Lawrence ever since *The Rainbow*, it became more central after his fatal illness in 1925, when the doctor in Oaxaca forbade him to return to Europe and sent him back to Del Monte. There he had the resurrection experience, during that spring and summer (205)

Frieda narrates his experience as follows: “How thrilling it was to feel the inrush of new vitality in him; it was like a living miracle. A wonder before one's eyes. How grateful he was inside him!”(Frieda 144) And Lawrence projects his own reactions after the resurrection experience on to Jesus, the universally accepted emblem of resurrected being. To Lawrence the cross was only the first step into achievement. The second step was into the tomb. And the third step wither? (*Phoenix* 737) This question dominated Lawrence’s work for the rest of his life. This resulted in the production of the ‘radiance of new life’ in his later works. Draper considers the renewal of humanity as the most distinctive quality of Lawrence’s late works. Draper adds, “The most satisfying, and the most original, product of
this Indian summer in Lawrence's creative life, is undoubtedly, 'The Escaped Cock', apparently written in the spring of 1927" (Draper 144).

4.6.1.2. Recent biographical scholarship suggests that Lawrence was impotent after 1925 (Harris 367) The probability has led critics to see his last novel in particular as a vast wish fulfilment. But Harris states that one can see in his late work, especially in his late stories, a courageous insistence that spiritual hermitage is tempting and deadly. In other words, responding to his own impotence and solipsistic longings, he generally deplores the kind of precious spirituality inherent in a withdrawal from ordinary, physical, and social life. The temptation to isolate the self is usually presented in exaggerated terms and then ridiculed (Harris 367).

4.6.1.3 Lawrence grew up in the late Victorian and Edwardian era that was the heyday of individualism. He evolved a philosophy based on individualist rationalism. He placed the autonomous individual at the centre of the creative universe. In the "Study of Thomas Hardy" he states, “There must be brotherly love, a wholeness of humanity. But there must also be pure, separate individuality, separate and proud as a lion or a hawk”(156). In The Man Who Died this ideology is projected on to Jesus who taught the ‘golden rule’- “You shall love your neighbour as yourself”(Matt 22.39). The basis of this attitude of Lawrence is the dualism presupposed by life in society. the opposition between impulse and obligation, personal right and law. Goodheart views Lawrence’s philosophy of life as the consolidation of three conflicts: the conflict between self and society, spontaneity and resistance and impulse and obligation (8-14). Lawrence views society not as
a system of obligations, but as the fulfilment of toward community with others. He sees the spontaneity to decide the issues of life as the only recourse to overcome the dualisms of life.

4.6.1.4. Lawrence's individualism is far from being anarchical. He points out in the "Study of Hardy", “One craves that his life should be more individual, that I and you and my neighbour should each be distinct in clarity from each other, perfectly distinct from the general mass. Then it would be a melody if I walked down the road. If I stood with my neighbour, it would be a pure harmony"(432) This harmony oriented individualism has its origin in the Congregationalism in which he was brought up by his mother, and although he abandoned the tenets of Protestant Non-conformity (finding Catholicism with its sacramental treatment of the physical more congenial), he retained throughout his life the nonconformist feeling for the supremacy of the inner light and the voice of conscience. Man should depend neither on reason nor on traditional authority, but on obedience to "some deep, inward voice of religious belief. Obeying from within Lawrence believes that the flesh, the body has a seminal role to play in the "spontaneous creative fullness of being", because it is the body which "feels real hunger, real thirst, real joy in the sun or the snow, real pleasure in the smell of the roses, real anger, real sorrow, real love, real tenderness, real warmth, real passion, real hate, real grief; all the emotions belong to the body, and they are only recognised by the mind"(Phoenix II, 493). As Lawrence conceives of it blood consciousness is a three-dimensional relationship. "First there is the relation to the living universe. Then comes the relation of man to woman. And each is a blood-relationship, not mere
spirit or mind". (*Phoenix* 512) Hence in its essence Lawrence's religion of blood is a religion of togetherness, the togetherness with the universe, the togetherness of the body, the sex, the emotions, the passions, with the earth and sun and stars. It is, in its larger sense, bringing the whole universe into interpenetration (Murray 1969,64) Middleton Murray calls Lawrence "the priest of love, who has dedicated or sacrificed all his extraordinary imaginative and ratiocinative powers toward formulating and authenticating a 'religion' based on bodily awareness, which is to become his religion of "blood-consciousness" (Ibid 67).

### 4.6.2. Regarding art, he has evolved a motto of his own. "I always say, my motto is 'Art for my sake' " This also might have been an important inspirational source behind the distortion in *The Man Who Died*. He states in "Morality & Novel".

Philosophy, religion, science, they are all of them busy nailing things down, to get a stable equilibrium Religion, with its nailed-down One God, who says Thou shalt, Thou shan't, and hammers home every time; philosophy with its fixed ideas; science with its 'laws'; they, all of them, all the time, want to nail us down to some tree or other But the novel, no. The novel is the highest example of subtle interrelatedness that man has is covered. Everything is true in its own time, place, circumstances ...If you try to nail anything down, in the novel, either it kills the novel, or the novel gets up and walks away with the nail (528).
T.S. Eliot speaks of Lawrence’s three aspects in *Strange Gods*:

The first is the ridiculous: his lack of sense of humour, a certain snobbery, a lack not so much of information as of the critical faculties which education should give, and an incapacity for what we ordinarily call thinking. Secondly there is the extraordinarily keen sensibility and capacity for profound intuition—intuition from which he commonly drew the wrong conclusions. Third, there is a distinct sexual morbidity (58)

According to Eliot, Lawrence set out in life “wholly free from any restriction of tradition or institution” and he had no guidance except the inner light, the most untrustworthy and deceitful guide that ever offered itself to wandering humanity (Ibid)

The following statement by Jaspers makes clear the situation in which Lawrence finds himself as a religious artist:

Man, torn from the sheltering substantiality of stable conditions and cast into the apparatus of mass-life, deprived of his faith by the loss of his religion, is devoting more decisive thought to the nature of his own being. Thus it is that there have arisen the typical philosophical ideas adequate to our own epoch. No longer does the revealed deity upon whom all is dependent come first, and no longer the world that exist around us; what comes first is man, who, however, cannot make terms with himself as being, but strives to transcend himself (156).
4.6.3. There are some socio-cultural events that shaped Lawrence’s reconstructive imagination such as the publication of James Frazer’s *The Golden Bough*, the importance given to instinct rather than reason by philosophers like Nietzsche and Bergson and the anthropological probe into the primitive roots of religion. The loss of God, is seen by Lawrence as a significant religious fact. Man is not to blame for it. Lawrence does not attribute to modern man a nihilistic will to deny God’s existence. “Man is only man. And even the Gods and the Great God go their way; stepping slowly, invisibly across the heavens of time and space, going somewhere, we know not where. In the changefulness of the gods the universe is renewed. The momentary loss of God is then an opportunity for a new creative finding of him, or in the language of the existentialists, a new striving towards transcendence (Goodheart 90).

4.6.4.1. As a modern materialist he could not believe in a God who surrenders and subdues. In his review of Georgian poetry: 1911-1912, Lawrence wrote: “I worship Christ, I worship Jehovah, I worship Pan, I worship Aphrodite. But I do not worship hands nailed and running with blood upon a cross, nor licentiousness, nor lust. I want them all, all the Gods. They are all God. But I must serve in real love. If I take my whole, passionate, spiritual and physical love to the woman who in return loves me, that is how I serve God. And my hymn and my game of joy is my work” (Quoted in Goodheart 90). Lawrence considers over-stimulation of the “spiritual” and denial of the “sensual” as important sins of the modern western world. He regarded the Christian ideals of love and benevolence as limited ideals (Draper 24). Lawrence’s theory of “polarity” introduces an
odd physiology in which "sympathetic" centres and "voluntary" or assertive centres exist at higher and lower levels in the human body known as "sensual" and "spiritual" planes (Draper 23). Circuits are set up between these centres and the health of the individual psyche depends on the proper and natural development of the centres and circuits. Lawrence's attitude to the sexes is dualistic. Maleness and femaleness are total for him. He is a strong anti-co-educationist. Male and female are distinct and should be kept so (Phoenix 86). Lawrence conceives all human relationships, personal, familial, and social in the spontaneous mode (Ibid, 46). The Man Who Died is an attack on the modern desire to assert the absolute alienity of the religious impulse from the sexual impulse. Fantasia concludes with an attack on the teleos of Freud's moral philosophy that the goal of life is sexual fulfilment. To Lawrence, the goal of life is aloneness (218). Goodheart says, "Lawrence chose the way of adventure. the impulse of his imagination was always to be at 'the extreme tip of life'" (Goodheart 15). In the words of Whitehead, adventure "produces the dislocations and confusions marking the advent of new ideals for civilised effort" (Whitehead 360).

4.6.4.2 Lawrence's attitude to Christianity has an effective role in formulating his Jesus reconstruction. He observes,

I know the greatness of Christianity: it is a past greatness. I know that, but for these early Christians, we should never have emerged from the chaos and hopeless disaster of the Dark Ages. If I had lived in the year 400, pray God, I should have been a true and passionate Christian, the adventurer. But now I live in 1924, and the Christian
venture is done. The adventure is gone out of Christianity. We must start on a new venture towards God. In either case, the love-mode is exhausted. Christianity is kept going by a barren effort of will; it has no longer any connection with the deep sources of life, and the consequences of this continuing will-driven automatism of love is to be seen everywhere in the modern world (quoted in Hough 102).

Lawrence sees Christianity as an attempt to live from the love motive alone—to make love, caritas, pure altruism the only motive in life. In *The Man Who Died*, Lawrence combines “Agape”, the Christian ‘white love’ with a fleshly tenderness. To Lawrence both spiritual love and sensual love are forms of love. The Christian depreciation of sexuality is an accident rather than the essence of its doctrine. Hence he tries to bring forth a reconciliation of it with Christianity in *The Man Who Died*. while in other places sensual love is seen as the negation of ‘white’ love, agape. Christian love. In *The Man Who Died* it is seen as transcendence, reached by death and rebirth (Hough 105). To him Christian love is an ideal, which is impossible. Christ loved man in the wrong way. According to Lawrence, “Christianity ends in submission, in recognising and submitting to the law of the other person” (*Phoenix* 512) In Lawrence’s view, the conflict between law and love is not a necessary one. Since fulfilment cannot occur completely either in spirit or in the flesh, both the spirit and the body must be regarded as “Complementary Absolutes”. He asks,

And why, on the other hand, must I lose my life to save it? Why must I die, before I can be born again? Can I not be born again, save out of my own ashes, save in resurrection from the dead? It is time
that man shall cease, first to live in the flesh, with joy, and then, unsatisfied, to renounce and to mortify the flesh, declaring that the spirit alone exists, that Christ He is God (Phoenix 468-69)

4.6.4.3. Lawrence says in his review of Tolstoy’s Resurrection “We have all this time been worshipping a dead Christ or a dying” In Western Christianity as represented by Tolstoy, “the stone was rolled upon him”, leaving Christ a God of death and spirit, not of life and flesh In “The Risen Lord”, Lawrence declares: “the churches insist on Christ Crucified, and rob us of the fruit of the year”, for in the liturgical calendar, all the months from Easter to Advent belong to “the Risen Lord” He considers the mystery of Resurrection as an ongoing revelation “the cross was only the first step into achievement The second step was the tomb And the third step, whither” (Cowan 251-52)

4.6.4.4 There is no historical fact behind Lawrence’s reconstruction of the Resurrection He wants us to feel the pain that accompanied Jesus’ wrong headed, merely spiritual desire to save the world and deny the flesh and then to feel also the warmth of Jesus’ renewal in the body as a complete man when he encounters the young priestess of Isis. Hough argues “What he has done is not to vulgarise or reduce the splendours and mysteries of traditional Christology, he simply leaves them on one side He has taken Jesus as what he believed him to be: a human teacher, he sees what he believes to be the consequences of his teaching, and tries according to his own lights to push beyond it” (106). Lawrence had believed since he was twenty that Jesus was “as human as we are” (Hough 106); but he is not
trying to provide a de-mythologized historical version of his end, more acceptable to positivists than a supernatural resurrection. Unlike George Moore who attempts something of the kind in *The Brook Kerith*, Lawrence does something different. He does not give any suggestion anywhere in the tale that the Death and Resurrection of Jesus is a mystery of Redemption or that it affects the destiny of man-kind. In the "Study of Thomas Hardy", he states that Christ who rose from "the suppressed male spirit of Judea", rejected the "senses, sensation, sensuousness, these things which are inconvertibly Me" (352).

4.7. This analysis clearly establishes *The Man Who Died* as a biographical reconstruction of the Gospel Jesus, which is modernised and distorted. The Gospel parallels embedded in it make it a biographical reproduction. The modernisation and distortion elements arise out of the treble allegory implied in it. They are the regeneration of the Church, recovery of Lawrence from a fatal disease and the disintegration of a celibate Christian disciple. In the Church allegory Lawrence creates a word-picture of the Church rejecting Christian morality of flesh negation revitalising itself through a fusion with pagan morality of instinct and freedom.

On an other level, this is the story of Lawrence's on experiences as a resurrected man. Through his marriage with Freeda Weekly, a married Christian woman with three children he died to Christianity and its morality of marriage fidelity. With Freeda he resurrected to a life of instinct and impulse. In the third level, it is an analysis of the various psychological
processes through which the disintegration of a disciple goes through. The foundation of a Christian disciple is the faith in the Resurrection and heavenly immortality. Apostle Paul says to the Corinthians, "If Christ has not been raised, then our preaching is in vain and your faith is in vain" (1 Cor 15:14). The man who died awakens with an awareness of the worthlessness of resurrection and heavenly immortality. Then he removes the bandages that keep him dead to the world. He turns to the phenomenal world for a new life. The world charms him into the life of the flesh. Paul distinguishes the life in the spirit from the life in the flesh. "For those who live according to the flesh set their minds on the things of the flesh, but those who live according to the Spirit set their minds on the things of the Spirit. To set the mind on the flesh is death, but to set the mind on the Spirit is life and peace. For the mind that is set on the flesh is hostile to God; it does not submit to God’s law, indeed it cannot, and those who are in the flesh cannot please God" (Rom 8:5-8). In short, this novella becomes yet another example to the handling of the Jesus story by an author with a modern twist and distortion.