CHAPTER VII

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This foregoing critical analysis on Lawrence's *Instinctive Response to Life* concludes with his poetry of intuitive craftsmanship that has influenced the various phases of his poetic career. We may draw some conclusions and make some generalisations about the developing vision of D. H. Lawrence as a poet with a note of subjective centrality of his *Early Poems* and that of his volume on *Look! We Have Come Through!* We can also witness the total subjectivity in his poems on *Birds, Beasts and Flowers* which lead to the *Complete Poems* which is marked as mystical serenity. It is fairly a long distance that Lawrence has covered during 25 years and he has developed an insight into his fundamental vision which stimulated and unmasked his personality that embodies his instinctive ideas and feelings.

Lawrence communicates his instinctive thoughts, visions and sensibilities with greater vigour, clarity and precision in poetry than he has done his other works. He manages to convey his cherished convictions with the more forceful impersonality. Lawrence is a creative artist who perceives the world through feelings and intuitions. He sacrificed all the traditional and conventional forms of poetry for the sake of his private and personal feelings. He established a relationship between his subjectivity or inner mind and outer world. But the victory was always on the side of his instinctive response to life. As a poet he was subjective, romantic and autobiographical in his approach.

In his treatment of social themes, he was harsh in touch with satirical and objective voice. His poetry was ideological in a way both in contact and form. But he never compromised with his personal, intuitive and intimate experience of life. Therefore, he was a poet with a difference.

Lawrence started his career as a poet at a time when English poetry was trying to disconnect from the Victorian values. In certain respects the Georgians accentuated what has been rather unfairly called as the cant and feistiness of the Victorians, and they were trying to introduce a new kind of lyricism in English poetry. Lawrence’s
poetry of this period gave a tremendous boost to such lyricism which was groaning under a heavy weight of didacticism and moral idealism. Lawrence even in his lyrical poems tried to objectify his personal experiences intuitively through the natural symbols and it seems that he was aware of a world that had gone astray. He found that the modern world was lacking in spontaneity and naturalness and he firmly believed that the absence of these aliments constituted a serious threat to humanity. As a recurring fact, he composed poems which reflected the touch of spontaneity in expression with deep instinctiveness. It remained the key point throughout his poetic career that he emphasised a basis of meaning in life.

Such poems embody Lawrence’s quest for fulfillment and wholeness of being. His awareness of the life-denying forces frequently imparts an agonising tone of his poetic utterances. Even the poems in the section Look! We Have Come Through! which centered round entirely on private emotions and echoes of agony bitterness are faintly but surely audible. Lawrence sometimes was tried of the conflict-ridden human world and shifted all his creative energies as a part of exploration to world of the none-human consciousness that he found in ‘Birds, Beasts and Flowers’. This may be taken as a temporary withdrawal from the madding crowd of humanity to the world of animals and plants and observed their behavior and instincts compared with human world with a note as how incomplete and impoverished the human world was. He stood for humanity and his deep commitment remained for the welfare of man as an abiding motive to poetry. His desire to live with plants and animal world was actually motivated by his quest for humanity as well as by the life-affirming qualities of spontaneity and instinctive vision of the non-human life strengthened his cosmic vision. It certainly made Lawrence as a distinctive poet. Lawrence’s another contribution was the theme of otherness which highlighted the weakness of human being in comparison with animals. Lawrence believed that the modern world was victimised by the dead and sterile conventions and that of the life-denying attitudes that was cultivated by the civilised human society. His, Pensies, Nettles and More Pansies, are the monuments of the sears of mechanical world. He believed that life-denying values were subversive of his life-affirming vision. He was an ardent advocate of humanity and made a pungent attack on life-denying forces of industrial civilization. As a result, he turns didactic and lays stories on reviving ancient rituals.
Lawrence’s vision of poetry is cosmic and he treats over the process of life and death as inseparable parts of the cosmic system. He broods over the vigorous affirmation of life as the acquiring rootedness of the creative will of God. Therefore, he seeks communion with God and sings his glory like the romantic poets. He considers all the living beings as a manifestation of the divine power. In his poems, Lawrence reflects as the prophet and instinctive poet which matures his poetic vision. Therefore, in the last phase of his life, Lawrence crystallises his intuitiveness and instinct as the philosophy of life.

He, therefore, concentrated on the theme of God and evil as a part of public unity in his poems – *Pansies, Nettles* and More *Pansies*. His prophetic concerns become serene religious and tranquil meditations based on the glory of the God. He does not even feel nervous when he treads his concept of evil, death and resurrection of soul. He faces death courageously like the Victorian poet, Robert Browning and thinks it as a fulfillment of life. Death to him is a cycle of life, death and rebirth like the essentials of philosophy. He considers death as a crucial experience but it is a process of change which is a mark of natural change. Throughout of the ‘Last Poems’, the motif of voyage persists which leads the human soul to the unexplored and mysterious realm of death. Lawrence presents such voyage as the journey to realm of oblivion and such oblivion ensures the renewal of life through death.

Another important feature of his poetry is he value-considerations of instincts and intuitive experiences. These value are the greatest contributions to dying civilization of modern period. To him, his values were like the sunlight and he tried to drag his readers from valley of shadow to realm of sunlight. He has cultivated a creative force of values which can be treated as his contribution to English poetry.

Lawrence believed that machines are the enemies of artisans and laborers. It has not only made them jobless but has also killed the nature skill of artisans. Industry brings money which creates power, injustice and inequality in society. Therefore, he warned people against such Industrial Satans who can spoil the peace of society. He was against the salesmanship of human values as it has generated the new classes in commercial history that Lawrence called as ‘masses’ (the common people) and ‘classes’ (the rich people) which was also attack on growing materialism. Thus he was
the sensitive instinctive poet of human considerations.

Lawrence is a poet of instincts and to him, sex is not taboo and ‘sex is no sin’ but it is ‘a delicate flow between man and woman’. Sex becomes dirty when the dirty mind interprets certain part of the body as dirty. He advises the young people to read *Lady Chatterley’s Lover* in company so that they may keep them free from the dirty consciousness of sex. Sex is a yoni of creation and pleasure and to him, sex is God which creates and controls the universe. It is a natural urge of life and it requires the natural expression which will keep man happy and healthy. It underlines his poetry of instincts.

Lawrence believes as a thinker poet in ‘an essential maleness’ and ‘an essential femaleness’ which questions about virility and fertility of man and woman in the modern world. He laments that the modern man and woman lack such essential qualities in themselves. Virility is an answer of Lawrence to T. S. Eliot’s problem of barrenness of sex, religion and culture in *The Waste Land* where the modern people have become the victims of such problems. It underlines his sensitivity as an instinctive poet.

Lawrence’s philosophy about the role of law and love in life and art was associated with the Greek tragic poets – Aeschylus and Impedes. In Greek, the controlling principal of life was Law while in the Eastern thought, it was Love. Law incorporates metaphysics and morality of the poet while Love cherishes the power of instincts. Michael Hamburger in General Literature calls it *Reason and Energy* (1970) which in the period of Second World War became *Rule and Energy*. Reason and Rule became law and energy. But Lawrence favored the power of love where he established the relationship between Rule and Love and in such equilibrium the sense of meaning in poetry is born.

Lawrence wanted to keep his poetry free from the change of metres and rhymes. He supported free verse as it is “the direct utterance from the instant, whole man. It is the soul and the mind and body surging advance, nothing left out”. He further adds, “Free Verse toes no melodic line, no matter what drill – sergent….. we
can get rid of the stereo typed movement and the old hackneyed associations of sound or sense”.

Lawrence believes in the power of instincts but not in the metrical restraints of poetry. Therefore, he has been a lover of folk songs as they are born of ‘the immediate impulse’. Metres in such songs flow as the bird flies with a broad wings in the air where a man feels the sense of individual singleness in the universe. In brief, he was an emotional realist and was a powerful poet of instincts.

D. H. Lawrence was also a romantic poet with a deference. For the Romantics, the source of inspiration is external but for Lawrence, it is poet’s own being. When the dark region is illumined with the height of soul, it becomes “the known self”. Lawrence is a creature of such image of the total man of ‘the known self’ which makes him an innovative instinctive poet. Apart from it, Lawrence’s vision of nature was pure and sweet and he does not believe in the duality of nature. Therefore, he calls Keats, Shelley and Wordsworth as the post-mortem poets as in their poetry the essential instinctive – intuitive body is death as they worshipped death. Lawrence, as a result, developed his own vision of living passional – conscious existence of instincts.

Lawrence, like the Victorian poet, Robert Browning, was an optimist who treated death like a great journey of life which keeps man free from “the entanglements of life” that he treats in his poem- “So Let Me Live”. Like Wordsworthian pantheism, Lawrence found God as birth less and end less and he reminds us of Indian Philosophy of Punar-Janam (Rebirth Theory). Like the poet of all times, Omar Khayyam, he provides us a nectar of spiritual love which removes our worldly pains and mysteries. The theme of death has provided a great reality of life which has enriched his poetry with new grandeur and dignity.

Apart from it, Lawrence was a great humanist and a great advisor of human being. He treated individual above society and found that traditions and conventions are the greatest enemies of man kind. He feels that they provide more chains than realisations of freedom. He was against the modern art as it hatched up more artificiality and disconnection from life. Therefore, he promoted the primitive life as it
was laden with values of originality in life, naturalness in feelings and that of calmness of instincts.

In brief, we can say that Lawrence is a great poet of modern poetry as his poetry is autobiographical, romantic, mythological, sociological, individualistic, humanistic, passional and instinctive in approach. If he has not written novels, his importance as a poet will have been reserved and is reserved in English poetry. He is certainly a poet with a difference in content and style.