Chapter 1

INTRODUCTION

David Herbert Lawrence was undoubtedly one of the best explorers of human psyche. With his penetrating eyes and incisive mind he ransacked the psychic world and dug out its buried elements playing a formative role in shaping human personality. After his persistent efforts he, like his great contemporary Sigmund Freud, came to discover the centrality of sex in human behaviour. Naturally, sexuality became his major interest. In Lawrence this sexuality assumes the form of phallic consciousness. In novel after novel he interpreted the role of sex in the development of man’s character and his social relations. In his investigation of the sexual theme he did not hesitate to include even the taboo subjects for which he was severely criticized. But he paid no heed to the bitter social reaction. He continued to make shocking disclosures so much so that he was accused even of pornography. The contemporary world was offended by his anatomical details of sex, his obsessions, and laughable weaknesses.

The unorthodox treatment of sex became Lawrence’s Achilles heel. Even before writing Lady Chatterley’s Lover, he was condemned as a “lurid sexuality specialist.” In 1914 John Middleton Murry, though his friend and promoter, thought of him as a “crack-brained” and “sex-obsessed” person. Therefore, it is no wonder that his novels were greeted with rejection and
proscription. "Of his twelve novels," writes John Worthen, "eight (The White Peacock, Sons and Lovers, The Rainbow, Women in Love, The Lost Girl, Aaron's Rod, The Boy in the Bush, and The Plumed Serpent) suffered cuts and changes at the hands of fearful printers or cautious publishers before they appeared, while The Rainbow was banned soon after publication and yet another novel—Lady Chatterley's Lover—could not be published in England or America because of its sexual explicitness. Of the remaining three novels, Mr Noon was not published at all, to some extent because of its writing about sex.

Lawrence's poems and stories were likewise regularly subjected to censorship; his paintings, in 1929, were seized and threatened with destruction."2 Interestingly, these sex novels came from the pen of a man who was brought up in a family which was known for its piety, from the pen of a man who in his private life was "exceedingly puritan in many things"3 and intensely critical of impropriety in public behaviour, and who disapproved even "of people appearing in their underclothes."4

Obviously, his obsessive interest in sex did not stem from his family background but rather from his deep conviction that "Sex is the fountain head, where life bubbles up into the person from the unknown."5 Naturally, he demanded that mankind should pay attention to the life of the body, including the sexual activity. One of the most important contributions of Lawrence was definitely to open up sex and to make it a point of public discussion. He removed social inhibitions which had earlier barred sex discussion. Conscious of the success of his efforts to liberate sex from public censor, he remarked to
Rhys Davies in 1928, that “All you young writers have me to thank for what freedom you enjoy, even as things are, for being able to say much that you couldn’t even hint at before I appeared. It was I who set about smashing down the barriers.”

Indeed the young generations of the writers should feel indebted to Lawrence not only for knocking down the barriers imposed on the delineation of sex but also for its recognition as an stimulant and as a warm natural flow of energy. Describing the power of sex he writes in *Phoneix*: “Sex is very powerful, beneficial and necessary stimulus in human life, and we are all grateful when we feel its warm, natural flow through us, like a form of sunshine.”

As mentioned earlier, sexuality in Lawrence takes the form of phallic consciousness which, in its multidimensional character, is a complex concept. As such it is subject to different interpretations and variety of influences coming from a number of sources. The word “phallic” is an adjective from “phallus” which has been derived from the Greek word “phallos,” meaning “the male sexual organ, especially when it is ERECT.” Even though “phallus” represents the erect form of penis, it is not its simple synonym. It indeed denotes penis but only “in its symbolic capacity.” Even in this capacity, it connotes much more than the human sex organ, as it goes on to include the female sex organ as well. Subsequently it comes to underscore the androgynous nature of humanity, nature, and the cosmic world. Spilling over its literal connotation, it assumes a religious character so much so that
"phallus" becomes the object of worship. With the passage of time the worship of sex organ becomes the worship of the reproductive power of nature. It is precisely in this sense that in 

Encyclopaedia of Religion and Ethics, E.S. Hartland defines "phallism," as "the worship of the reproductive powers of nature symbolized by the organs of sex."\textsuperscript{10} It is no wonder that because of these reverential resonances, George Ryley Scott goes on to the extent of defining phallicism as "the study of religion."\textsuperscript{11}

In its symbolic form sex is not only a religious symbol but also an artistic one. In literature it is used specifically to portray erotic relationship. Carlyle uses the term phallus worship in many of his works including 

Latter-Day Pamphlets, "Hudson's Statue," and "Model Prisons." He applies the phrase "phallus-worship" to the works of Balzac and George Sand. Carlyle's use of the term gives us an idea of the literary character of the phallic consciousness:

If, moreover, I find the worship of Human Nobleness abolished in any country, and a new astonishing Phallus-Worship, with universal Balzac- Sand melodies and litanies in treble and in bass, established in its stead, what can I compute but that Nature, in horrible throes, will repugn against such substitution, - that, in short, the astonishing New Phallus-Worship, with its finer sensibilities of the heart, and 'great satisfying loves,' with its sacred kiss of peace for scoundrel and hero alike, with its all-embracing Brotherhood, and universal Sacrament of Divorce, will have to take itself away again!\textsuperscript{12}

Coming to Lawrence's phallic consciousness we find that it stems from his basic dualistic naturalism. In his opinion life is essentially dualistic, as it envisages the presence of two elements. His dualism reminds us of the Chinese
elements of the Yin and the Yang, the former being the representative of masculine, active, and the conscious principle, and the latter of feminine, passive, and unconscious principle. For Lawrence the twin principles in their cosmic form appears as the sun and the moon. However, he is not sure about their nature. "The sun and moon symbols often change places. Sometimes the sun is the active masculine intellect and the moon passive feminine comprehension; sometimes the moon is the cold light of abstract knowledge and the sun the warm knowledge of the flesh."\textsuperscript{13}

For Lawrence "this dualism is not a mere dichotomy, it is a conflict"\textsuperscript{14} which energizes existence on the individual as well as the cosmic levels. Later on, Lawrence describes the opposition of the male and the female principles in terms of polarity. It is a difficult concept which denotes "a state of still tension, life-sustaining and life-creating, forbidding for ever the merging of the opposites, and maintaining both in a state of mutual complementary balance."\textsuperscript{15}

Even though the opposites are eternally opposed, there are moments when some unity is established and the sense of opposition is removed. These moments are neither short-lived nor transient but timeless. Lawrence also finds a sense of mutual pull for each other which results in unity in duality and which becomes the harbinger of peace. To quote him:

Where, then, is there peace if the primary law of all the universe is a law of dual attraction and repulsion, a law of polarity?... There is peace in that perfect consummation when duality and polarity is transcended into absorption... And this is peace.\textsuperscript{16}
This principle of polarity also defines Lawrence’s conception of sexuality. He finds polarity running through not only in the natural phenomena but also in humanity. For him man is the result of sexual encounter. He believes that sex is the origin of man as well as the way through which he can return to this source. It is through this process that man can find his complete fulfilment. Furthermore in Lawrence’s opinion, the primary reality can be realized only “in sexual experience.” Hence he goes on to assert that “it is the genial influence of the phallus that alone can produce active and happy forms of human society.” Furthermore, for Lawrence sex is “the via media to being, for man or woman.” Interestingly, it is also the finding of the third. To quote Carpenter:

Sex is the allegory of Love in the physical world. It is from this fact that it derives its immense power... whoever has truly found another has found not only that other, and with that other himself, but has found also a third – who dwells at the centre and holds the plastic material of the universe in the palm of his hand, and is a creator of sensible forms.

However, it is interesting to mention that Lawrence pays least regard to sex as an instrument of procreation. Indeed, he is conscious of fertility rituals and religions of the antiquity and their contributions in the development of phallic consciousness, but he is quite unmindful of their emphasis on the procreative instinct. He is also blind to the key-role played by the paternal instinct in human life. To quote Graham Hough:

For him the experience of the participants in sex is always primary, and the child is a by-product. And this, no doubt, however false genetically, is true to subjective experience... Lawrence does, however, seriously underrate the power of
parental feeling and the desire for children; and he seems to have no concrete idea of the completion of a sex relation in children and the family.  

Evidently, Lawrence's phallic vision is based on the belief of sex as the formative principle of life. This principle is active on every level, human, natural, and cosmic. It is no wonder that Lawrence finds "sex in trees, sex in the running brooks, sex in stones and sex in everything." It is in this backdrop that we have to chart the development of Lawrence's phallic consciousness. We have to begin with the admission that Lawrence's idea of sex or the phallic consciousness marks a progression of sorts. It goes on expanding with the passage of time. Lawrence begins with using the word "phallic" in its literal sense. He refers to such phrases as "phallic monuments" things being "phallic in shape" and "functionally sexual." As these phrases suggest, Lawrence defines phallus in terms of only human sex organ without referring to or even suggesting the female sex organ. In this sense the phallic consciousness appears something inferior to sex consciousness which involves both the male and the female organs.

But Lawrence goes beyond this stage, as he comes to realize that phallus connotes much more than the male organ or for that matter virility. He changes his stance and gives up its literal meaning. Now he comes on to define phallus in symbolic terms suggesting both the male and the female organs. Besides for him phallus now assumes an androgynous character. It is well known that Lawrence is vehemently criticized by the feminist writers like Simone de Beauvoir and Kate Millett who accuse him of male chauvinism. Simone de
Beauvoir writes: “Lawrence believes passionately in the supremacy of the male. The very expression ‘phallic marriage’, the equivalence he sets up between ‘sexual’ and ‘phallic’, constitute sufficient proof.” Likewise, Kate Millett levels the same charge in her discussion of Lady Chatterley’s Lover: “In Lady Chatterley, as throughout his final period, Lawrence uses the words ‘sexual’ and ‘phallic’ interchangeably, so that the celebration of sexual passion for which the book is so renowned is largely a celebration of the penis of Oliver Mellors.”

But this accusation is unjustified in the sense that for Lawrence phallus does not exclude the female sex consciousness. He refers to phallicism in inclusive terms. “The Etruscan consciousness,” he writes, “was rooted quite blithely in these symbols, the phallus and the arx.” In Lawrence’s view arx is a womb-symbol. He uses “phallus” for “male sex consciousness” and “arch” for “female sex consciousness.” He chooses only the word “phallus” to sum up the essential nature of Etruscan experience. Lawrence’s choice for the word confirms the view that for him phallus is a double symbol. It stands for both the male and the female organs. He reiterates this idea in his letter to Mark Gertler in which he speaks of the phallic glow in the female nudity: “Wonder how your work goes. I’ve seen nothing for two years – but that nude you were doing in Sept. 1926 seemed to me to have some phallic glow too.”

Lawrence’s phallic symbolism has religious, artistic, and ethical aspects. In its religious aspect he defines reality in androgynous terms, as it includes both the male and the female elements. In the Lawrentian mythology God, the
Father is the fleshly material ground of all beings, God, the Son is the Logos, the spiritual emanation from this, and God, the Holy Ghost is the reconciler between them. He writes:

These two halves I always am. But I am never myself until they are consummate into a spark of oneness, the gleam of the Holy Ghost. And in this spark is my immortality, my non-mortal being, that which is not swept away down either direction of time. 

In his letter to Edward Garnett, Lawrence remarks that God as the fleshly principle is identified with woman who is actually the door of the human ingoing and outgoing. It is through her man goes back to God, the Father. Interpreted in religious terms sex act is no less than a communion with God. In another context, as pointed out earlier, the phallic consciousness refers to the male and the female elements. In his Study of Thomas Hardy Lawrence points out the elements of maleness and femaleness from various angles. We can do no better than to quote H. Simpson who provides us a list of the elements of maleness and femaleness:

Maleness comprises Knowledge, the Spirit, Motion, Love, the Hub, Doing, Separateness, Consciousness, Individuality, Timelessness, Thought and the religion of the Son; Femaleness is Nature, the Flesh, Stability, Law, the Axle, Being, Monism, Unconsciousness, Oneness, the Moment, Feeling, and the religion of the Father. There are some surprises; the classification of the Old Testament spirit, the law of the Father, as female, and the New Testament spirit, the love of the Son, as male, is a curious distinction and seems to be original to Lawrence; although in the view of the anti-semitic and anti-feminist Weininger, Jewishness and femaleness had much in common. Yet in general Lawrence’s divisions are predictable. Man is transcendent, individual, active mind; woman immanent, undifferentiated, passive matter. ‘The male exists in doing, the female in being.’
Lawrence’s phallic symbolism has also artistic aspects in which the term is used to underscore the dominant erotic elements of his literary works. In its review of *The Rainbow*, *The Daily News* describes the novel as “a monotonous wilderness of phallicism.” Ford Madox refers to an early draft of *The Trespasser* as “much... more phallic than is the book as it stands.” These statements underscore the fact of Lawrence’s use of the phallic consciousness as a literary principle. Obviously, it becomes a facile term to underline the element of eroticism in literature. As such it expresses the beauty of human body and sex organs as well the natural beauty of proportion. In its literary form the phallic consciousness goes beyond virility and sexual experience to celebrate the power and glory of human body and love as the instrument of power and glory. In this sense, Lawrence goes on to include in his experience the totality of existence, animate and inanimate. In its ethical aspect Lawrence interprets phallus in terms of social values such as softness, tenderness, and fragility expressed in phallic terms. In this way he seems to adhere to the Hindu ethics of sex which considers it as one of the four cardinal values of life.

However, much more important is Lawrence’s conception of phallus as a symbol of power. In a revolutionary effort, he defines phallic consciousness in terms of natural processes and its rhythemic cycleness. He speaks of phallic marriage which he subsequently interprets in terms of the marriage of cosmic forces like the sun, the moon, the stars, and the earth. He also goes on to relate phallic consciousness with the rhythms of days, months, and years. He believes that in its most pervasive form phallic power of for that matter
consciousness assumes the shape of violent elemental forces such as the whirlwinds or the devastating storms. For instance, in The Plumed Serpent it appears as the phallic whirlwind, raping the earth. In nutshell, we can say that Lawrence’s phallic consciousness has three phases. In the first phase, it is only the male sex consciousness. In the second phase, it assumes a symbolic form and comes to denote the male and the female sexuality. In this phase it goes on to develop an androgynous character. In its symbolic form, it has three aspects, religious, artistic, and ethical. In the third phase, the phallic consciousness takes the shape of the power which appears not only as a social and political force but also as an elemental and cosmic power.

As for the sources of Lawrence’s phallic consciousness, let us confess at the very outset that it is not the product of a single tradition. It is in fact a confluence of many ideological traditions including philosophical and religious ones. However, the initial impulses which Lawrence received have their origin in the sex consciousness of the age in which he was born. Like most of the writers, he was the child of his age voicing its concerns and sharing its interests. The age to which Lawrence belonged was the first quarter of the twentieth century. It was the age which saw the emergence of feminism and sex psychology that subsequently came to dominate the contemporary literature. The age endeavoured to develop new codes of conduct. It adopted new attitudes and reconsidered the problems faced by the modern humanity, especially by women. It became painfully conscious of the low status and pathetic condition of women in society. Subsequently, there were a number of
movements championing the cause of women. Vera Brittain tells us that these movements achieved a measure of success after the end of the First World War:

With an incongruous irony seldom equalled in the history of revolutions, the spectacular pageant of the woman’s movement, vital and colourful with adventure, with initiative, with sacrificial emotion, crept to its quiet, unadvertised triumph in the deepest night of war-time depression.32

The most important by-product of the feminist movements was the emergence of a favourable attitude towards female sexuality. The new image of woman inspired many studies on female sexuality including those of Havelock Ellis, Edward Carpenter, and Otto Weininger. These studies discussed the established view of sexuality related to procreation and marriage along with the modern view of sexuality as the expression of love and as a means for personal satisfaction and pleasure. Influenced by these movements Lawrence considered the questions of sexuality in his Study of Thomas Hardy and Fantasia of the Unconscious. In these studies he vehemently opposed female aggressiveness. Even though he was not in full agreement with the new image of woman and her new role in society, he adhered to the modern conception of sexuality as an instrument of pleasure and self-realization. Besides, he shared certain new attitudes which paid scant regard to the importance of the reproductive process.

Lawrence also shared the phallic attitude embodied in the sensationalist romances especially those of Ethel M. Dell and E.M. Hull. These writers considered the question of freedom and its use by women. He evinced keen
interest in the answers provided by them. These suggested answers implied that women “will find fulfilment by voluntarily relinquishing it [freedom], and consigning themselves to the man who will satisfy their essentially masochistic sexual needs.”

Interestingly, Lawrence adopted these views and used them in his novels especially in later novels like *The Plumed Serpent* and *Lady Chatterley’s Lover*.

Furthermore, Lawrence’s kinship with Freud can hardly be overemphasized. Although the question of Lawrence’s knowledge of Freud is still unresolved, one can hardly deny certain parallelism in the phallocentricity of Freud and Lawrence, eventually two of the most perceptive and penetrative exponents of sex psychology. Freud thought of phallus as a signifier of desire or the third term incorporating both the male and the female sexuality. According to him, “Lawrence occasionally uses the symbol of the phallus in similar ways: as, for example, in his concept of it as the ‘third term,’ and his determination to include within its range of values characteristics usually defined as feminine.”

The phallic ideas of Lawrence received from feminist movement, sensational romances, studies on modern sexuality, and Freud’s phallocentricity, were fortified by the social milieu in which he was born and brought up. One of the chief factors of his social circumstances was the sex conflicts of his generation. He visualized that man and woman were not able to establish successful relation between them. They appeared to suffer from various psychic complexes, especially Oedipus complex which virtually
became the dilemma of Lawrence’s generation. This complex was just like a psychic epidemic which endangered the lives of millions of young men. Lawrence himself was exposed to the dangers of this psychic malady. A modern Oedipus in his personal life, he suffered from mother-fixation.

There is no denying the fact that the phallic elements received from various contemporary sources and personal experiences played an important role in the development of Lawrence’s phallic consciousness. However, the elements which they provided were only peripheral, since they contributed very little to augment his central thesis of phallicism as the chief agent of creation, release, and redemption. Besides, none of the elements provided by these traditions were spiritual in character. Furthermore, these sources did not promote the type of reverence for sexuality either. Nor did his ancestral religion could provide the basis for such a reverence. In fact, the Judeo-Christian Religious tradition to which he belonged, derided sexuality, condemning it as the chief cause of human depravity. This tradition rejected the world, the human body, the sex desire, and the sexual pleasure in one stroke, associating them with Original Sin. Christianity reminded Lawrence and his generation that the universe was the result of the sin of disobedience which invited a number of punishments and curses including “God’s curse on man, God’s curse on woman, God’s curse on the serpent.” Furthermore, Christianity did not believe in the existence of sexual instinct before the Fall. It related it to the state of deterioration not of improvement. Lawrence could not share these beliefs. Chaman Nahal states: “But he could never accept that the
beginning of the universe meant a "fall," a state of deterioration; he felt it was a state of improvement, if anything, on the earlier state."36

According to some scholars Lawrence's reverential attitude originated from the primitive religions. In their opinion his dissatisfaction with Christianity led him to primitivism which celebrated virility in man and accepted the power and the glory of the body. It is for this reason that he felt fascinated by the customs and architecture of Etruscan people. He admired the delightful quality of their dance and their custom of the offering to the stone phallus which they regarded as the source of life. To quote him:

There it is, the delightful quality of the Etruscan dance. They are neither making love to music, to avoid copulation, nor are they bouncing towards copulation with a brass band accompaniment. They are just dancing a dance with the elixir of life. And if they have made a little offering to the stone phallus at the door, it is because when one is full of life one is full of possibilities, and the phallus gives life. And if they have made an offering also to the queer ark of the female symbol, at the door of a woman's tomb, it is because the womb too is the source of life, and a great fountain of dance-movements.37

Indeed, Lawrence was also charmed by the naturalness and the abundance of life demonstrated by the architecture of Etruscan tombs. To quote him once again:

On the whole, here all is plain, simple, usually with no decoration, and with those easy, natural proportions whose beauty one hardly notices, they come so naturally, physically. It is the natural beauty of proportion of the phallic consciousness, contrasted with the more studied or ecstatic proportion of the mental and spiritual Consciousness we are accustomed to... The Greeks sought to make an impression, and Gothic still more seeks to impress the mind. The Etruscans, no. The things they did, in their easy centuries, are as natural and as easy as breathing. They leave the breast breathing freely and pleasantly, with a certain
fullness of life. Even the tombs. And that is the true Etruscan quality: ease, naturalness, and an abundance of life, no need to force the mind or the soul in any direction.\textsuperscript{38}

However, the role played by primitive religions cannot be exaggerated, since they did not possess a well-defined philosophic foothold. Their scope was too limited and their approach only quasi-religious which could not, in any case, inspire the profound Lawrentian view of creation as "an expression of God's limitless delight."\textsuperscript{39} The source of this myth of creation could be traced only from the Indian religious tradition especially from the Vedic tradition. Lawrence was so enamoured of the Vedic myth that he made it the central subject of his literary sensibility. He celebrated, to use the words of Nahal, "the inherent and implicit beauty of the created world."\textsuperscript{40}

There is strong evidence to suggest that both consciously or unconsciously Lawrence absorbed the essence of Indian culture. He was so fond of Indian art and literature that he became its self-styled proponent. As evidence we can cite his letter written to Lady Ottoline Morrell in 1915, admiring the frescoes of Ajanta. This letter captures the essence and tonality of Indian art. To quote him:

Did you like the Ajanta frescoes? I loved them: the pure fulfilment – the pure simplicity – the complete, almost perfect relations between the men and the women – the most perfect things I have ever seen. Botticelli is vulgar beside them. They are the zenith of a very lovely civilisation, the crest of a very perfect wave of human development. I love them beyond everything pictorial that I have ever seen – the perfect, perfect intimate relation between the men and the women; so simple and complete, such a very perfection of passion, a fulness, a whole blossom. That which we call passion is a very one-sided thing,
based chiefly on hatred and Wille zur Macht. There is no Will to Power here – it is so lovely – in these frescoes.  

Lawrence’s deep interest in India and in Indian culture is by now an established fact. The main reason for this interest was perhaps his dissatisfaction with Christian dogma which led him to wage a war against many of its beliefs. In his fight against Christianity, “he rose above its conventional teachings and put forward views radically opposed to it.” In his search for variation and better ideas he was drawn towards Indian sources. Subsequently he studied a number of Indian books. “Earl Brewster’s D.H. Lawrence, Reminiscences and Correspondence is full of references to this effect, and William York Tindall in D.H. Lawrence and Susan His Cow lists in detail the books of Hinduism that Lawrence had read and the number of times mention of India or Indian characters is made in his works.”

Nonetheless, despite this assertion Brewster and Tindall find that Lawrence’s acquaintance with the Scriptural Hindu thought was only meagre. They mention that Lawrence himself acknowledged that he did not read Vedas and Upanishads carefully. He might have not read the Indian Scriptures carefully but he certainly read her literature dealing with mysticism and the phallic consciousness very carefully. Moreover, his reverence for Hindu ways of worship was unquestioned. It is evident from his statement in his Fantasia of the Unconscious: “Let us pronounce the mystic word Om, from the pit of the stomach, and proceed… All I say is Om.”
Lawrence was also well acquainted with Indian theories of yoga and Kundalini Shakti. It is well established by his detailed discussion of plexuses in his *Psychoanalysis and the Unconscious* and *Fantasia of the Unconscious*. Much in the same way he endeavoured to "discover the psychic results of the interaction, the polarised interaction between the dynamic centres both within and without the individual."\(^45\) Furthermore, he appreciated the Indian approach towards the psychological process of life. Lawrence also believed that the Indian studies of psyche were better than those of the Western world. In 1925 he wrote that Indian psychology seemed to him "the true psychology." He went on to mark its superiority saying, "how shallow and groping it [made] Western psychology seem."\(^46\)

The aforesaid observations confirm Lawrence's direct indebtedness to Indian thought in the development of his phallic consciousness. The Indian notions of sex and its importance in human life became central to his world view. This world view was reinforced by his association with E.M. Brewster, E.M. Forster, and the writings of Walt Whitman. He felt obliged to them for ideas and insights of Indian thought. Lawrence became acquainted with Brewster as early as 1921. Their association lasted till Lawrence's death. H.T. Moore wrote that Earl H. Brewster "was an American painter who lived long in the Orient and was a student of Eastern philosophy."\(^47\) In this way he was qualified to discuss Indian philosophy with a great deal of authority. It stands to reason that Lawrence might have been benefitted by his discussions.
Lawrence's acquaintance with E.M. Forster began even earlier. The famous British novelist who wrote such illustrious works as *Howards End* (1910) and *A Passage to India* (1924), visited Lawrence in 1915 in Sussex. He had deep knowledge of Indian literature as well as the contemporary Indian psyche. It is likely that Lawrence might have received some of his Indian notions from him. It is also pertinent to note that Lawrence was acquainted with some prominent Indian writers including Rabindranath Tagore. Moreover, he evinced a keen interest in India and even contemplated to visit the sub-continent. However, his desire remained unfulfilled.

But as for the influence of Indian phallic consciousness, the most potent source was most probably Walt Whitman. The American poet along with his compatriots Emerson and Thoreau, was one of the greatest exponents of Indian thought in the Western Hemisphere. He developed a world view which displayed a close kinship with the Indian world view that emphasized more than anything else the relevance of sex in human life. Whitman was well-versed in Indian lore. Before writing his monumental work *Leaves of Grass* he, according to his own acknowledgement, had read "the Ancient Hindoo Poems." He chewed these books and digested their matter and made their themes his own, so much so that he appeared, in the words of Thoreau, "wonderfully like the Orientals." His chief work *Leaves of Grass* was so much influenced by the Indian thought that his great contemporary R.W. Emerson described it as "a mixture of the *Bhagavad-Gita* and the New York Herald." So indelible on Whitman's mind was the stamp of Indian thought
and life that Swami Vivekanand, who electrified the Western consciousness with the Vedantic thought, described him as “the Sanyasin of America.” Reservations notwithstanding, Lawrence was a great admirer of the revolutionary American poet. He absorbed the concepts and notions which became central to his world view. No wonder, as Roberts W. French believed, “Walt Whitman remained a major influence throughout Lawrence’s life.”

One finds a close kinship between Whitman and Lawrence prominently into two spheres: the conception of soul and the relevance of sex in human life. Incidentally, these things are also central to Indian consciousness. As for the conception of soul, Whitman made no distinction between body and soul. He insisted that “the body is not more than the soul.” This view is radically different from the Christian view of soul as a spiritual substance and that of the body as a material substance, both being diametrically opposed to each other. Naturally, Whitman regarded the soul and the body as two different aspects of one and the same principle. As Roberts French states, Lawrence appreciated Whitman’s stand. To quote French:

In his Whitman essay he paid special tribute to this aspect of Whitman’s pioneering; ‘Whitman’, he wrote, ‘was the first to break the mental allegiance. He was the first to smash the old moral conception that the soul of man is something ‘superior’ and ‘above’ the flesh.’ ‘My soul and my body are one,’ he proclaimed in the same essay, thus succinctly following Whitman, who in one poem listed for more than thirty lines the various parts of the body, then concluded: ‘O I say that these are not the parts and poems of the body only, but of the soul, O I say now these are the soul!”
Another well marked affinity between Whitman and Lawrence is the acknowledgement of the importance of sex. French remarks: “Sex is central, in all its wide and varied manifestations, and so is death, that finality shared by all.” But sex to Whitman and Lawrence is not material. It is much more. It is in reality the blending of the two, the physical and the spiritual. To quote French:

While Whitman and Lawrence could not be considered spokesmen for the purely physical, as they paid ample tribute to man’s spiritual being, nevertheless much of their writing is a passionate effort to rehabilitate the physical and give it full due.

Lawrence’s keen interest in India persuades us to believe that Indian ideas played a key role in the formation of Lawrence’s mentality in general and his phallicism in particular. In his absorption of Indian ideas he reminds us of Keats who absorbed Hellenic elements without ever going to Greece. Lawrence on his part, became an Indian without ever visiting the country. As regards Indian influence he can be likened to Emerson, Thoreau, and Whitman who assimilated the key elements of Indian thought and used them to develop their creative sensibility. It is well known that Emerson was frequently described as an Indian Sage, Thoreau as an Indian Hermit, and Whitman as a Sanyasi. Likewise, Lawrence was also regarded as a Yogi born in the Western Hemisphere. “Lawrence” writes Sri Aurobindo, “was a Yogi who had missed his way and come into a European body to work out his difficulties.”

Indian influence on Lawrence was pervasive. However, according to Nahal, it was most prominently felt in three ways: first, in his “reverence for
life – reverence not for man alone, but for all life, man being only a part of it,"57 secondly, in his conception of sex “as an essential requisite for the enlightenment and health of the spirit,”58 and thirdly, in his belief in the Indian conception of Atman and Brahman.

To begin with, the first way is reflected in Lawrence’s interest in Vedic thought and in the schools of Indian philosophy which followed the Vedas. To elaborate, like the Indian thinkers Lawrence evinced a keen interest in “the actual process of living.”59 In his essay “Aristocracy” he discusses man’s proper place in the vast universe, the acceptance of which enabled him “to breathe to the utmost the life force in and around him.”60 To quote a few passages from the essay:

Man is great according as his relation to the living universe is vast and vital.

Man, of course, being measure of the universe, is measured only against man. Has, of course, vital relationship only with his own cheap little species. Hence the cheap little twaddler he has become.

In the great ages, man had vital relation with man, with woman: and beyond that, with the cow, the lion, the bull, the cat, the eagle, the beetle, the serpent. And beyond these, with narcissus and anemone, mistletoe and oak-tree, myrtle, olive, and lotus. And beyond these with humus and slanting water, cloud-towers and rainbow and the sweeping sun-limbs. And beyond that, with sun, and moon, the living night and the living day.61

Like Vedic thinkers, Lawrence also affirmed the element of the continuity of life. He realized how his own religion Christianity was lacking in the reverence for physical life, denying the holiness of the physical objects.
Nahal deals with this aspect of Lawrence’s vision in detail. He goes on to show “how lack of reverence for physical life in his own religion, and how the stress laid in it on the ‘particularity’ of Christ, in exclusion to, and in denial of, the holiness of the other endless moments of life, turned him away from Christianity. In his thought, it is not the Christ that matters. It is man’s openness to the living moment that is of importance; man’s openness to other forms of life, man’s openness to the stars and the moon and the seasons, and most of all man’s openness to that spring of all life-giving energy, the sun.”

The reverence for life implies reverence for everything without exception. It also implies that sex is as important as religion or philosophy. It is not, in anyway, a taboo subject. Lawrence was fascinated particularly by this reverence for sex in Indian life. He found that sex consciousness was an integral part of Indian life. He also saw that Indian religion did not consider sex as the end of life but as an instrument of purgation and salvation. Accepting this view-point of Indians Lawrence went on to acknowledge the fulfilment of sex as a way for purgation and enlightenment. He came to regard sex as a source of new life. Analyzing Lawrence’s view-point Nahal writes:

A man acknowledging these urges of the body was no doubt a Risen man, according to Lawrence. As he records in “The Risen Lord”: ‘If Jesus rose as a full man, in full flesh and soul, then he rose to take a woman to Himself, to live with her, and to know the tenderness and blossoming of the twoness with her; He who had been hitherto so limited to His oneness, or His universality, which is the same thing. If Jesus rose in the full flesh, He rose to know the tenderness of a woman, and the great pleasure of her, and to have children by her.’
Besides reverence for life and sex, Lawrence evinced keen interest in Indian philosophy especially in its conception of Atman and Brahman and self-realization. His fascination for Indian thought seems to transform him into a mystic seeker who longs for the real enlightenment. In his essay "Life" he gives an expression to his mystic longing in glowing terms:

This is the law. We shall never know what is the beginning. We shall never know how it comes to pass that we have form and being. But we may always know how through the doorways of the spirit and the body enters the vivid unknown, which is made known in us. Who comes, who is that we hear outside in the night? Who knocks, who knocks again? Who is that that unlatches the painful door?

However, in the present thesis we are not so much concerned with Lawrence's reverence for life and his philosophic vision as with his reverence for sex or phallic consciousness absorbed from Indian sources. One of our chief aims is to discuss Lawrence's fervent use of Indian notions like the centrality of phallic consciousness in Indian way of life, the Indian theories of creation, symbolism, legitimacy of sex studies, and notions like Kundalini power, self realization through sex, and Ardhanarishvar, and Niyoga.

Interestingly, Hindus believed in the sexual (mathuni) character of creation. In "The Song of Creation" in the Rig Veda, Kama has been referred as "the primal seed of germ and spirit." The Brhadaranyaka Upanishad tells us about the creation of husband and wife out of the cosmic desire. It relates how the Creator wanted to sleep with her and how she was unwilling to do so. To escape from this dilemma she changed her form and disappeared. However, the Creator continued to chase her, seeking her out in whatever shape she
assumed. The idea of the Creator's relentless pursuit can be obtained from the following passage:

She thought, "How can he unite with me after having produced me from himself? Well, let me hide myself." She becomes a cow, the other becomes a bull and thus was united with her and from that cows were born. The one became a mare, the other a stallion. The one became a she-ass, the other a he-ass and was united with her; and from that one hoofed animals were born. The one became a she-goat, the other a he-goat, the one became a ewe, the other became a ram and was united with her and from that goats and sheep were born. ... 

Another version of the creation story can be found in The Shatapatha Brahman in which Prajapati is shown to divide his body in two parts which were subsequently identified as husband and wife. Their union became responsible for the whole creation in which all things including human physiology and natural phenomena, were conceived in terms of the male and the female elements. For instance, thumb was shown as the male principle and the fingers as the female principle, ears were identified with the male elements and the eye-brows, with the female. Likewise, lips and teeth were treated as masculine principle, whereas nose and tongue were identified with feminine principle.

Nonetheless, the most remarkable myth of creation appeared in Shiva Purana in which Lord Shiva described the birth of Purusha and Prakriti and its various emanations in philosophical terms: "From the supreme spirit proceed Purusha (the generative or male principle), Prakriti (the productive or female principle), and Tirue; and by them was produced this universe, the manifestation of the one god... Of all organs of sense and intellect, the best is
mind, which proceeds from Ahankara, Ahankara from intellect, intellect from the supreme being, who is, in fact, Purusha. It is the primeval male, whose form constitutes the universe, and whose breath is the sky; and though incorporeal, that male am I.  

Later on, in theKritya Tatwa, Shiva and Shakti were treated as the twin principles of creation. Brahma, the first member of Hindu Trinity, was shown to address Shiva, the third member of Trinity, in the following words: “I know that Thou, O Lord, art the eternal Brahm, that seed which, being received in the womb of thy Sakti (aptitude to conceive), produced this universe; that thou united with thy Sakti dost create the universe from thine own substance like the web from the spider.”

Subsequently, God Shiva was identified with Mahadev who ultimately became the God of the phallic consciousness. His phallus became the object of worship. Mahadeva and Lingam had their incarnations throughout the world. Describing the evolution of phallus as the emblem of creation, Mrs. Lydia Maria Child writes:

> From time immemorial, an emblem has been worshipped in Hindostan as the type of creation, or the origin of life. It is the most common symbol of Siva [Baal or Maha Deva], and is universally connected with his worship. To understand the original intention of this custom, we should remember that Siva was not merely the reproducer of human forms; he represented the Fructifying Principle, the Generating Power that pervades the universe, producing sun, moon, stars, men, animals, and plants.

Yet another version of creation, stated earlier, can be found in the story of Brahma and Sarasvati. The story is responsible for the birth of what is
known as Brahmi consciousness. It is based on the myth of Brahma's five heads. According to this Vedic myth, Brahma had only one head but he felt a desire for sexual union with his own daughter Maya who was called by various names such as Satarupa, Savitri, Sarasvati, and Gayatri. He made advances to her. She became afraid of her father and fled from him in four directions. To keep watch on her movements Brahma grew four heads pointing to four directions but when she fled the upward towards the sky, Brahma had to grow the fifth one. Ultimately, Brahma succeeded in enjoying her sexually. Out of their union was born the human race. However, because of Brahma's incest with his own daughter, Shiva was so much angered that he cut off the fifth head of Brahma.

There were many other versions of the creation story. All these versions involved sexual union as the cause of creation which was rightly known as the mathuni shri (sexual creation). Indian stories of creation were radically different from the Christian version of creation. For Indians creation was not the result of the Original Sin but the result of sexual union. Whereas Christianity treated sex as a sinful act, Hinduism regarded it as a legitimate and sanctified act being the expression of the divine delight. Comparing the Christian idea of creation with that of the Vedic religion Nahal writes: "The noteworthy thing is that whereas the one looks upon creation as the result of God's punishment, the other considers it an expression of God's limitless delight." He adds that Lawrence approved of the supreme Vedic myth of creation which treated sex-act as something delightful. He writes: "Lawrence
was in sympathy with the myth, and so his response records the joy he felt as an artist in the inherent and implicit beauty of the created world."

It seems that more than any other system of thought and religion Lawrence was fascinated by Shaivism. Nahal thinks that he himself was well aware not only of Shiva but also of the rituals associated with his name. His keen interest in Shiva and phallic rituals can be attested to by his statement made to Earl Brewster: "I have always worshipped Shiva." The interest in Shiva was natural on the part of Lawrence. Shiva was above all the chief deity of the phallic worship prevalent throughout the ancient and the modern worlds. He appeared in so many forms not only in India but in many other countries. In India he was known a Mahadev "as Bala in Bel, the tutelar deity of Babylon; Deva Nahusha, or Dionysus, of Arabia and Thrace; Iswara, or Oseiris, of Egypt. In western mythology he become more generally known through the Phoenicians. In Tyre he was Mel-karth, the lord of the city; in Syria he was Adonis and Moloch; but all through Europe he is best known by the hero-name Hercules." As his statement in Kangaroo confirms, Lawrence was well aware of these gods. Interestingly, he associated them with dark gods.

Among primitive races the presence of Shiva and his Shakti can be found in the form of nature and its various forces. This conception of Shiva and Shakti is a pervasive idea which was present in the form of the myth of heaven and earth in every tradition. It was this myth which was responsible for the interpretation the cosmos in terms of the feminine and the masculine principles. "The earth," write Westropp & Wake, "was looked upon as the
mould of nature, as the recipient of seeds, the nurse of what was produced in its bosom; the sky was the fecundating and fertilizing power. These comparisons can also be found in the ancient literature, especially in the writings of Plutarch who uses the analogy of heaven and earth as parents. "The sky," says Plutarch, "appeared to men to perform the functions of a father, as the earth those of a mother. The sky was the father, for it cast seed into the bosom of the earth, which in receiving them became fruitful and brought forth, and was the mother."

Plutarch’s analogy seems reminiscent of Lord Krishna’s assertion in the third and the fourth verses of chapter XIV of the Bhagavad-Gita in which he declares:

Great brahma (prakrti) is My womb: in that I cast the seed and from it is the birth of all beings, O Bharata (Arjuna).

Whatever forms are produced in any wombs whatsoever, O Son of Kunti (Arjuna), great brahma is their womb and I am the Father who casts the seed.

Evidently, Shiva in both of his roles as the representative of Fructifying Principle and the generating power as well as the central deity of phallic worship, was a pervasive presence. As the agent of creation he was the reproducer not only of human forms but also of the sun, the moon, the stars, men, animals, and plants. In both forms Shiva was associated with various emblems and rituals. Among the symbols the best known were those of Lingam and serpent. In India there are countless temples dedicated to Shiv-Lingam. To quote Lydia Maria Child:
It is usually placed in the inmost recess, or sanctuary, sculptured in granite, marble, or ivory, often crowned with flowers, and surmounted by a golden star. Lamps are kept burning before it, and on festival occasions it is illuminated by a lamp with seven branches, supposed to represent the planets. Small images of this emblem, carved in ivory, gold, or crystal, are often worn as ornaments about the neck. The pious use them in their prayers, and often have them buried with them. Devotees of Siva have it written on their foreheads in the form of a perpendicular mark. The maternal emblem is likewise a religious type; and worshippers of Vishnu represent it on their forehead by a horizontal mark, with three short perpendicular lines.  

In India the worship of Shiv-Linga marks a remarkable continuity. Beginning with the dawn of Indian civilization, it continued to hold its sway in the modern age as well. That is to say that the worship of phallus existed as much in the Indus Valley civilization as in the medieval and modern India. The temples of Khajuraho, Konarak, and Puri, as also the islands of Salsette and Elephantas, and the caves of Ellora and Ajanta are the living monuments of Indian phallic worship. In modern era, the presence of Naga, Shakta, Shaiva, Lingayat, and Vaishnav sects continue the tradition of the worship of Shiv-Lingam. Mrs. Child finds the worship of phallus or Shiv-Lingam in other traditions as well. For instance, she mentions that the image of phallus was carried at the head of procession in honour of Oseiris. She writes:

A colossal image of this kind was presented to his temple in Alexandria, by King Ptolemy Philadelphus. Crowned with gold and surmounted by a golden star, it was carried in a splendid chariot in the midst of religious processions. A serpent, the emblem of Immortality, always accompanies the image of Oseiris.  

Colonel Tod, the celebrated author of the heroic exploits of Rajputs of Rajasthan, acknowledges that the phallic worship of entire world was
influenced by Hinduism. He suggests that it penetrated into the Bible as well as into the Egyptian religions. It came to flourish in many other cultures, religions, and countries as well. To quote Tod:

This worship was so general as to have spread itself over a large part of the habitable globe; for it flourished for many ages in Egypt and Syria, Persia, Asia Minor, Greece, and Italy; it was and still is in vigor in India and many parts of Africa, and was even found in America on its discovery by the Spaniards.”

J.A. Dulaure gives us an account how phallus was treated as an emblem of masculinity in Greece: “When the ancients wished to represent the life-giving power of the Sun and the action of this power on all living creatures, they adopted the emblem of masculinity, called by the Greek phallus.”

Along with Shaivism Lawrence seems to appreciate the Hindu view of sex as one of the supreme values of life. The Hindus regard sex as one of the four supreme values of life, the other being Dharma, Artha, and Moksha. He might have been aware as well of the fact that the study of sex was considered legitimate study in India from the ancient days. Subsequently, there was a large body of literature on sex which included such authoritative works as Kamashutra and Rati-rahasya. The tradition of sex studies continues even today. The most popular book of this era is From Sex to Superconsciousness by Acharya Rajneesh, popularly known as Osho. The defining quality of this sex literature was its valuation of sex not only as a means of pleasure but also as a way of salvation. This attitude towards sex finds definite echoes in Lawrence.
Coming to the core elements of Shaivism, we find that it revolves round the deities of Shiva and Shakti or their combined form, Ardhanarishvar. In this cult the Lord of the world is imaged as a deity whose one half is man and the other half is woman. In Shaivism, Shiva is the masculine principle and Shakti is the feminine principle. Explaining this central idea Barbara Stoler Miller writes:

The conception of Siva’s eight manifest forms has inherent in it the identification of Siva himself with Nature (prakrti), the female half of the cosmic totality. Siva is called “The God Who Is Half Female” (arthanarishvara). The male and female aspects of existence, purusa and prakrti, separately personified as Siva and the goddess Uma, are bound into a single androgynous figure.\(^{81}\)

Nature or Prakrti or the goddess also appears in Shaivism and Tantrism as the Kundalini Shakti or the serpentine power operating on every level of existence, human, natural, and cosmic. This serpentine power is a sort of androgynous power which is both male and female, sexual and non-sexual.

Lawrence, though interested in many other aspects of Indian life, was tremendously fascinated by this notion. He, more than anything else, absorbed the essence of this Kundalini philosophy and developed his phallic consciousness specifically on the lines suggested by it. Furthermore, he used it as the chief structural principle of his writings. Lawrence produced novel after novel to highlight the various forms of this power, especially as a form of sexuality, as a means of liberation, and as a principle of social organization.

To elaborate the point, we find that Kundalini Shakti is a mysterious power, the operations of which can be understood only after a thorough
knowledge of yoga, or to be precise, Kundalini yoga. The yoga system "conceives of a pool of energy or power at the base of the spinal chord."\(^{82}\) This energy can be aroused through yogic exercises. After its arousal this energy moves upward through Susumna located in the spinal chord and ultimately reaches the uppermost part of the brain, merging there with the pure consciousness. In Tantrism this pool of energy is identified with the Kundalini Shakti which is translated in English as the serpent power, since it assumes the shape of a coiled serpent. During the process of sexual union, this serpent power is awakened and "begins to ascend upward, breaking open, on its way, several centres of energy, called the chakras, and in the process absorbing the released energy into itself. The bliss is realized when kundalini shakti absorbs within itself all the energy released by the broken chakras and merges, or becomes, the Pure Consciousness."\(^{83}\)

Besides sex, there are other means to arouse this Kundalini power. In his book *Kundalini Yoga*, which is a brief study of Sir John Woodroffe's *The Serpent Power*, M.P. Pandit describes in brief the process through which this power can be awakened. He begins with a description of this fundamental cosmic power. He writes: "This Sakti, the fundamental Power which 'bases and governs each human organism is called the Kula-Kundali; it is imaged as lying coiled up (Kundali). It is the Para Sakti in the body of which all other forces and powers are manifestations. She is also known as Kutilangi, the crooked one, Bhujangi, serpent, Isvari, etc. The Serpent Power lies coiled up (3½ times) in the Muladhara, with its mouth closing the entrance to the Susumna,
the **Brahmadvara**. door to Brahman. The Kundalini is just above the root of the Nadis, called the **Kanda** (which is generally said to be two figures above the anus and two fingers below the generative organs). The Kula-Kundalini is also the **Sabda Brahman** – Nada Sakti in the body and all mantras are Her formulations. She is the source of all Speech. So too are the six centres the manifestations of this creative Power.

According to Pandit, Kundalini Shakti is manifested in Prana. By controlling Prana one can arouse this inherent power. Nevertheless, for this control one has to undergo an elaborate process which is described as Astangayoga. To quote him:

Prana is a particular manifestation of this Kundali Sakti and the process of awakening her begins with a concentrated stress on Prana. The exact process is to be learnt from the Guru. Yet, briefly described, without entering into the deeper technicalities of it, the sadhana proceeds as follows. It is of course presumed that the practicant has equipped himself with sufficient training in the preparatory discipline of the **Astanga**, Yama, Niyama, etc.

Woodroffe as interpreted by Pandit seems to equate Kundalini Yoga with the Astangayoga. Obviously, the difference between the Kundalini Shakti of Tantrism and the energy of yoga is only marginal. This difference pertains merely to one’s approach. Whereas yoga system enjoins the protection of semen through the practice of Brahmacharya, the Kundalini yoga seeks ways and means to save one from ejaculation at the moment of orgasm. In this way both the systems stand for the protection of sexual energy. Apart from this belief in the protection of sexual energy for the purpose of liberation, there is yet another belief which pertains to the release of sex energy for liberation.
There are many philosophers in India who conceive of sex as a vehicle to go beyond sex. The most prominent adherent of this ideology is Acharya Rajneesh who speaks of the momentary experience of Samadhi during sexual act. He thinks that the perfect satisfaction of sexual instinct leads one to Samadhi. To quote him:

There is a religious experience, a spiritual experience involved behind the carving for sex. If we can become aware of that experience we can go beyond sex. If not, we will live in sex and die in sex. ⁸⁶

Kundalini Shakti in both of its forms – the protection of sexual energy and its release – is invariably a legitimate means of attaining superconsciousness and thereby of achieving liberation. It can be associated with the four Purusharthas of life. As a Purushartha, it happens to be the most towering among all the values of life. Explaining its relevance in Indian consciousness, Pandit Akhileshwar Jha writes:

Accordingly, sexual pleasure or kama is sanctified in the Upanishad as one of the four things man must pursue and attain – the other three being artha (wealth), dharma (religious duty) and moksha (liberation from the cycle of birth and death). The four together constitute purushartha, the true purpose of being a man, but the pursuit of kama comes to acquire the most predominant position of them all, and thus becomes a more powerful determinant of the cultural outlook and attitude of the Indian people. ⁸⁷

Kundalini power as sex not only figured as a supreme value but also influenced the introduction of some peculiar social customs. As an instance we can cite the ritual of Niyoga, which allowed childless women and in many cases widows to have legitimate heirs. The method of Niyoga was a widely
practiced ritual of ancient India. Many of the heroes of the Mahabharata Dhritarashtra, Pandu, Vidur, and Pandavas including Karna owed their birth to this custom. Discussing the importance of this custom called levirate in English, Dr. A.S. Altekar writes:

Levirate was current in early times and so even impotency was not regarded as an insuperable impediment. The instance of Pandu shows that in such cases the wife could get issues by levirate. Manu includes children of impotent persons among his list of heirs.  

The importance of this practice cannot be denied, since it was the only way for impotents and widows to have legitimate heirs in whose veins the blood of either parents flowed. To quote Dr. Altekar:

A Vedic sage declares that an adoptive son born of another is no son at all. He was an absolute stranger; he had no blood of the family running in his veins. A son by Niyoga, on the other hand, had the blood of the mother. He had of course not the blood of his father, but he had at least that of a near relative. A son born of Niyoga therefore resembled a real son as nearly as possible. We can now well understand why in the list of subsidiary sons given in Dharmasutras, a son by Niyoga usually occupies the second position, coming immediately next after the real or aurasa son. The custom was in fact fairly common in early times in India. Several heroes of the Mahabharata and Puranas were born of Niyoga. ‘If a woman loses her husband’, say the great epic, ‘she marries her brother-in-law’. 

These elements of Kundalini power appearing as phallic consciousness were of far reaching importance. They influenced the entire world of thought, the Eastern as well as the Western. Subsequently, these elements penetrated into the writings of the authors who dealt with the themes of sex consciousness in their literary and non-literary works. In the realm of fiction no novelist seems to incorporate these elements so prominently as D.H. Lawrence. Almost
every one of his novels narrates the tale of Kundalini power appearing as the
male and the female elements (Ardhanarishvar), salvation through sex, Niyoga
etc. In *Sons and Lovers*, he gives us the modern version of Ardhanarishvar. In
*The Rainbow*, he comes to narrate how man can get salvation through the
sexual form of this power. While in *Women in Love* he works out an idea of
Kundalini Shakti as the black serpent coiled at the bottom of the backbone, in
*Aaron's Rod* he delineates this form as a creative energy with flute as its
central symbol. In *Kangaroo*, Lawrence again reverts to Kundalini as a serpent
power associated with black gods, whereas in *The Plumed Serpent*, he goes on
to delineate its cosmic form as Maha Kundalini. In *Lady Chatterley's Lover*,
Lawrence concentrates on the social aspect of Kundalini power in the form of
modern Niyoga.

The sum up, D.H. Lawrence was undoubtedly one of the best explorers
of human psyche. Along with Freud he discovered the secret working of sex
and its centrality in the development of not only human personality but also
social institutions. With his persistent creative efforts, he knocks down the
barriers which prevent the recognition of sex as legitimate subject of human
study. It is solely because of his works that sex is no longer a taboo subject.
His novels which were once condemned even proscribed, are read now with
relish and approval.

This sex consciousness in Lawrence is defined as the phallic
consciousness. In his world view the terms "phallic" and "phallicism" have
much wider connotation than they usually have. He uses the words both in its
literal as well as symbolic forms. In its literal form the word phallic is associated only with the male organ, but in its symbolic form it goes to include both the male and the female sex organs. In this way he goes on to identify phallicism with sexual experience in which male and female organs have their specific roles to play.

Coming to the symbolic form, Lawrence develops his phallic symbols from a number of angles including the religious, the artistic, and the ethical ones. In its religious form, phallicism becomes a form of religious worship of sex organ and its various emblems. In its artistic form, phallicism in Lawrence is the symbol of eroticism, whereas in its ethical form it is the core factor which determines human values. Interestingly, Lawrence takes phallic symbolism to greater heights, making it a symbol of power, release, and salvation. For him, the phallic consciousness ultimately attains the highest mystical state of impersonality.

As for the sources of Lawrence’s phallic consciousness, the critical opinion is a little divided. Many of the scholars identify its source in the contemporary sensational romances, sex studies, feminist movements, phallocentricity of Freudian psychoanalysis and the problems of sex conflict in the modern generation etc. There are others who believe that the Lawrentian phallic consciousness is rooted in primitive religions. His fascination for these religions was caused by his dissatisfaction with Christianity especially with its treatment of sex. However, this belief cannot be maintained since primitive religions lack a sound phallic philosophy like the one Lawrence developed.
In all probability the real source of Lawrence's phallic vision is India, the mother of all phallic consciousness. India was the first country to acknowledge the centrality of sex in human life, providing it with religious, artistic, ethical validity, and promoting its study, worship, and reverence in every walk of life. The fact that Lawrence was influenced by Indian thought in its entirety can be established by both direct and indirect evidence. Apart from Indian religion and philosophy he was enamoured of Indian art and architecture as well to such an extent as he took upon himself the task of promoting them.

Obviously, Lawrence was interested in every aspect of Indian life, such as delight in all creation, physical basis of all spirituality and love, marriage, sex, self-realization, etc. However, he synchronized all these notions in one master-concept, Kundalini Yoga or the serpent power which appears in various forms and serves him as his central metaphor and the chief structural principle. It embodies in itself such Indian notions as salvation through sex, Ardhanarishvar, Maha Kundalini, Niyoga, etc.
Chapter 1 - Notes


2 Worthen 2.

3 Edward Nehls qtd. Worthen 3.

4 Catherine Carswell qtd. Worthen 4.

5 Lawrence qtd. Worthen 5.

6 Lawrence qtd. Worthen 5.


12 Carlyle qtd. Simpson 130.

14 Hough 261.

15 Hough 264.

16 *Phoenix* 692 - 693.

17 Hough 268.

18 Hough 268.

19 *Phoenix* 410.

20 Carpenter qtd. Simpson 84.

21 Hough 268-269.

22 Lawrence qtd. Worthen 4.

23 See Simpson 133.


26 Lawrence qtd. Simpson 132.

27 Lawrence qtd. Simpson 132

28 Lawrence qtd. Hough 266.

29 Simpson 88.

30 Simpson 130.

31 Simpson 130.

32 Vera Brittain qtd. Simpson 63.

33 Simpson 123.
34 Simpson 133.


36 Nahal 50-51.

37 Phoenix 165.

38 Lawrence qtd. Nahal 122-123.

39 Nahal 54.

40 Nahal 54.


42 Nahal 21.

43 Nahal 20.


45 Lawrence qtd. Singh 31.


47 T. Moore XXXI.


50Mercer 21.


52French 107.

53French 107.

54French 111.

55French 107.


57Nahal 25.

58Nahal 31.

59Nahal 25.

60Nahal 26.


62Nahal 29.

63Nahal 32-33.

64Lawrence qtd. Nahal 35.

65Rig Veda qtd. Nahal 53.

66Brhadaranyaka Upanishad qtd. Nahal 54.


68Westropp & Wake 25.
Mrs. Lydia Maria Child qtd. Westropp & Wake 18-19.

Nahal 54.

Nahal 54.

Lawrence qtd. Nahal 32.

Westropp & Wake 17.

Westropp & Wake 24.


Mrs. Lydia Maria Child qtd. Westropp & Wake 19.

Mrs. Lydia Maria Child qtd. Westropp & Wake 20.

Colonel Tod qtd. Westropp & Wake 21.


Akhileshwar Jha 9.

85Pandit 58.


87Akhileshwar Jha 7.


89Dr. Altekar 144.