CONCLUSION

D.H. Lawrence is a great novelist, poet and critic. He has also written a considerable body of short stories, essays, plays, and done several thought-provoking paintings. His work in psychoanalysis and what we can call occultism, as is evident in such book as *Apocalypse*, are surprising. D.H. Lawrence’s travel-writings are both critically insightful and philosophical. D.H. Lawrence’s total output -- 12 novels, 7 novellas, 6 books of short stories, 11 books of poetry, 10 plays, two books of critical studies and several essays — is so vast and so original. Two books on psychoanalysis and one book *Apocalypse* on religious philosophy are really canonical in nature. We can speak of D.H. Lawrence as we can speak of Shakespeare and Dickens in literature. D.H. Lawrence lived only for forty-five years, -a small age for such a great genius, as in the case of Christopher Marlowe or John Keats. One only wonders what would he have done did he live at least sixty years!

The present Ph.D thesis “D.H. Lawrence as a Creative Critic” is a new perspective in literary studies. Because, most people consider D.H. Lawrence as a novelist. Most readers are unaware of D.H. Lawrence’s poetry, plays and critical output. D.H. Lawrence’s essays, including travel accounts are full of critical and philosophical insights. D.H. Lawrence’s own friend-critics J.M. Marry, Aldous Huxley, and F.R. Leavis, knew D.H. Lawrence’s merits as a creative critic.

In the ‘Introduction’ the aim of the study undertaken in the thesis is introduced. It is followed by the explanation about the methodology adopted.
D.H. Lawrence as a critic steeped in classical knowledge of the Greeks, Romans and Europeans, later even of the Americans, tribals like the native Indians (in America), Etruscans, and Asians, wrote of his primitivism, belief in the body and worldview. D.H. Lawrence, as an average man, speaks for the average people. This is not an exaggeration. We know that, as a coal miner's son, D.H. Lawrence detested the rich, the capitalists and even the Marxists. He detested what we call science as well as commerce, industrialization, and such lovely thing as democracy. D.H. Lawrence's criticism in regard to poetry, novels and stories, plays, paintings is yet classical-based, with his sharp reactions here and there. His vast output compels us to be familiar with the western theories of criticism and hence, the first chapter of the thesis “Review of Literature” is a critical survey of western criticism.

‘Literary Criticism – A Brief Survey’ is a critical yet brief survey of western literature beginning with Plato and Aristotle. An attempt is made to survey new ideas, experiments, innovations, radical thinking, trends and movements in the use of language, literature, techniques of writing, style, imageries and the like. The critical theories, as were used by Aristotle, Longinus, and Horace of the Greek and Roman antiquity are looked into. The medieval or renaissance criticism of Dante, Dryden, Pope, Dr Johnon and others is really Aristotelian in implications. While the Romantic criticism of Wordsworth, Coleridge, Hugo, Goethe, Whitman, Poe, and St Beave is in sharp reaction to the Renaissance theories in literature. Likewise, Victorian critics Arnold, Taine, Howells, Zola, France and Croce, again adopt the tone of classical critics in terms of literary theory and practice. Darwinism had its own axe to grind in the business of literature. So were Marxism and Psychoanalytic theories. Then Modernism simply modified most of the literary traditions.
The Life and Works of D. H. Lawrence — A Brief Sketch’ presents a brief biographical sketch of D.H. Lawrence. In a way, D.H. Lawrence wrote as he lived just like Dickens and Tolstoy. His life was restless. D.H. Lawrence was a fine novelist, poet and critic. The son of a coal-miner, he passed through University College, Nottingham, and for a time worked as a teacher. He eloped to Italy with Frieda Weekley, the German wife of a Nottingham professor, in 1912, and married her in 1914. His hatred of World War I, together with the German origins of his wife, caused them unhappiness in 1914-18; after the war they traveled about the world, visiting especially Australia and New Mexico. D.H. Lawrence died of tuberculosis at Vence in France in 1930. He lived just for 45 years. His reputation has grown gradually, and he is likely always to remain a controversial figure.

D.H. Lawrence’s life, art, criticism, poetry, and teaching were all so closely related that it is unusually difficult to distinguish one aspect of his achievement from all the others. Misunderstandings about his supposed obsession with sexuality and the needless legal action for obscenity in connection with two of his novels The Rainbow and Lady Chatterley’s Lover initially distorted judgement of his work, but he is now firmly established as a major modernist novelist. On the other hand, he has been the subject of irrelevant hero-worship which is equally distorting, and which he would have repudiated. He was a deeply religious who believed that modern man is perverting his nature by the willful divorce of his consciousness from his spontaneous feelings. He has been accused of social prejudice. It is true that he
was keenly critical of society; but he was the first major English novelist to have truly working class origins, and this, together with his wide range of friendships with men and women of all classes, gave him unusual perceptiveness into the contradictions of English society. His attitude to women has been severely criticized, as have the general political implications of his ideas.

D.H. Lawrence wrote novels *The White Peacock* (1911); *The Trespasser* (1912); *Sons and Lovers* (1913), an autobiographical novel, was his first distinguished work, and it was followed by what are generally regarded as his two masterpieces, *The Rainbow* (1915) and *Women in Love* (1921); *The Lost Girl* (1920); *Aaron's Rod* (1922); *Kangaroo* (1923) about Australia; *The Plumed Serpent* (1926) about New Mexico; *Lady Chatterley's Lover* (1928), banned except for an expurgated edition until 1959. The unfinished *Mr. Noon* was published in 1984. He also wrote novellas, and several volumes of short stories which include much of his best fiction. Among the best known of these are *St. Mawr, The Daughters of the Vicar, The Horse Dealer's Daughter, The Captain's Doll, The Prussian Officer, The Virgin and the Gipsy*.

One of D.H. Lawrence's most distinguishing features as an artist in fiction is his use of natural surroundings and animals realistically and yet symbolically, to express states of experience which elude direct description. This 'poetic' element in his fiction is reflected in much of his verse; some of this is in rhymed, metrical stanzas, but a great deal of it is free of verse conventions and close to the more condensed passages of his prose. D.H.
Lawrence began writing poetry at the time when Imagism (as part of Modernism) was seeking more concrete expression, and he contributed to Imagist anthologies. Some critics like A. Alvarez are inclined to see his poetry as among the most important produced in the century, deserving to be set alongside the work of T. S. Eliot.

D.H. Lawrence's descriptive, didactic, and critical prose is also important. His psychological essays *Psychoanalysis and the Unconscious* (1921) and *Fantasia of the Unconscious* (1922) are imaginative, not scientific works, and contribute to the understanding of his creative criticism. His travel accounts like *Sea and Sardinia* (1921) and *Mornings in Mexico* (1927) show his outstanding powers of presenting scenes with sensuous immediacy, and his characteristic concentration of all his interest — moral and social, as well as aesthetic. The same concentration is to be seen in his critical and didactic writing; and he brought moral, aesthetic, and social judgements into play together. Much of his best critical writing is contained in the posthumous volumes *Phoenix I* and *II*; the *Study of Thomas Hardy* is of particular importance for the understanding of D.H. Lawrence's own work. His letters are being published in seven volumes.

Chapter -I is entitled “D.H. Lawrence's Contribution to Literary Criticism.” D.H. Lawrence is a creative critic as much as a creative artist. D.H. Lawrence's total output is very vast and rationalistic, barring some of his views on England, the subject of science and modern civilization. His views on sex disturbed the people of his time, but not the future. Because, then his views on sex as well as primitivism were too radical for general acceptance.
D.H. Lawrence's output as a creative critic is enormous. One may fruitfully study his essays on the art of fiction. Like Virginia Woolf, D.H. Lawrence is radical in his views about fiction. His essay "Surgery for the Novel or a Bomb" is an instance. In 1923, he insisted to get the 'serious' novel out of its self-consciousness and to force it 'to tackle new propositions without using abstractions.' D.H. Lawrence's criticism of his contemporaries like H. G. Wells, and John Galsworthy is praiseworthy. According to D.H. Lawrence, Wells' novels are not organic wholes. They are rather journalistic. Mark Schorer, in his essay "Technique as Discovery" has a similar complaint against Wells. One can study D.H. Lawrence's reviews of the continental writers like Tolstoy, Dostoevsky and Thomas Mann. One may study his ingenious book on Thomas Hardy, and more so, his erudite scholarship on American writers. D.H. Lawrence's two books *Psychoanalysis and the Unconscious*, and *Fantasia of the Unconscious* and his theological work *Apocalypse* are simply original. D.H. Lawrence's critical output is really a great contribution to world literature. Andrew Sanders calls D.H. Lawrence a "'self-proclaimed apostle of new literary and moral freedoms.'"¹ Stephen Coote observes, "'For D.H. Lawrence's philosophy is not in the limited sense permission, it does not allow anything but insists on the All. It is numinous with that chaste, apocalyptic vision, the knowledge of a mystic communion with the cosmic.'"²

Chapter-II is entitled "Lawrence's Criticism in His Travelogues" considers Lawrence's travel writings. D.H. Lawrence was a great genius. Like any other original and at the same time, revolutionary writer, he was restless.

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D.H. Lawrence picked up a quarrel with his country and people, and therefore, he had to travel across the globe. Probably his elopement with Frieda Weekeley is symbolic of it. He wrote of his travel accounts and interestingly his accounts are not just tourist accounts. They are not just the descriptions of the landscape. D.H. Lawrence describes the philosophical, the psychological, and the aesthetic. Often his travel sketches are spoken of as philosophical essays. This is markedly a difficult and different trend in English literature. Philip Hobsbannm observes, “One cannot classify the non-fictional prose of D.H. Lawrence onto neat compartments; not even the compartment called non-fiction. There is literary criticism in his travel sketches and philosophy in his criticism. The popular journalism of his later career often intensified into prophecy; the prophecy that characterizes the last stage of his life is criticism of a very high order indeed.”

D.H. Lawrence traveled to Germany, France, Italy America, Mexico, Australia, Srilanka and other countries. He has written four travel accounts namely *Twilight in Italy*, *Sea and Sardinia*, *Morning in Mexico* and *Etruscan Places*. D.H. Lawrence liked travel. He found some yearning to land on the coast of illusion. Novelty of life and scene was a gratification from the very start of his Odyssey. Travel was a literary stimulus as his letters and essays testify it abruptly.

Chapter-III Lawrence’s Critical Views in his Poetry is about D.H. Lawrence’s creative criticism in poetry. D.H. Lawrence was a good poet as well as novelist. Like Hardy he wrote excellent poetry as he wrote finest
of novels. In a way, both Hardy and D.H. Lawrence are alike. It is said Hardy's
*Jude* ends and D.H. Lawrence's *Rainbow* starts. What matters is D.H.
Lawrence's poetry is new. It is modern poetry.

According to D.H. Lawrence 'skilled verse is dead.' His introduction to
the American edition of his *New Poems* has mature statements of his poetic
type. D.H. Lawrence distinguishes between two kinds of poetry. One kind he
describes as 'the poetry of the beginning and the poetry of the end.' 'It is,' he
writes, "of the nature of all that is complete and consummate. This
completeness, this consummateness, the finality and the perfection are
conveyed in exquisite, from the perfect symmetry, the rhythm which returns
upon itself the perfect symmetry, the rhythm which returns upon itself like a
dance where the hands link and loosen and link for the supreme moment of the
end. Perfected bygone moments, perfected moments in the glimmering futurity,
these are the treasured gem-like lyrics of Shelley and Keats.'" D.H.
Lawrence's early books of poetry are *Love Poems and Others* (1913), *Amores*
(1916), *Look! We Have Come Through* (1917), *New Poems* (1918), *Bay* (1919),
*Tortoises* (1921) and *Birds, Beasts and Flowers* (1923). D.H. Lawrence wrote
many books of poetry after the volume *Birds, Beasts and Flowers*. He
published books like *Pansies* (1928), *Nettle and More Pansies* (1929), and *Last
Poems* (1929).

The poems that D.H. Lawrence wrote at the end of his life have a
peculiar quality of freshness and directness. The Whitmanesque rhetoric and
the 'ritual frenzy' that some critics condemn have now disappeared. There is
the voice of a very wise man who loves life, but is saddened and embittered at
the way in which it is being fouled and violated by mass civilization.

Chapter-IV is “D.H. Lawrence’s Critical Sensibility in his Letters”

attempts to examine his letters which are beautiful and absorbingly interesting
in themselves, D.H. Lawrence’s letters are also of the highest importance as
biographical documents. In them, D.H. Lawrence has written his life and

painted his own portrait. Few men have given more of themselves in their

letters. *The Collected Letters* creates a distinct persona. D.H. Lawrence was a

fine letter writer. His friend Aldous Huxley edited his letters in the 1960s. A

scholarly edition of his letters edited by J. T. Boulton was published in eight

volumes from 1979 to 2000. D.H. Lawrence’s life and thoughts as a creative
critic are explicit in his letters. It is observed: “One’s understanding of D.H.

Lawrence cannot be considered complete without a careful perusal of *The

Collected Letters*. For there is a side of D.H. Lawrence that, while it is found

elsewhere, receives its fullest expression only in the letters—side that, beneath

all the tensions of his life, is cheerful, optimistic, affirmative. D.H. Lawrence’s

belief in the ultimate sanctity of physical being finds its embodiment not only

in formal essays and narratives, but in these informal meditations that reflect

his day-to-day existence.”

The Conclusion part divided into two. The first part provides the

summary of the study under taken in the previous chapter is given and in the

second part the final inference on the basis of revelations from the study is
drawn to conclude that his critical views are original and creative. The criticism
of D.H. Lawrence as reflected in his interpretation of Thomas Hardy, John Galsworthy, George Orwell etc, Travel writings, Poetry, Letters Prefaces and Introduction dwells upon the human situations in the context of modern civilization. His criticism exhibits reverence for life and art and life truths. His critical sensibility is governed by the tricking vitality, unacademic incisiveness, informality, enthusiasm, profundity, earnestness, centrality, illuminating insights, revelation rather than stating, emotional sensitiveness, intuition, imaginative vision, involvement, contempt for the established standards for judgment, immediacy of his critical perceptions all of which, besides the mode of expression, are his own. It testifies the fact that originality is the characteristic of his critical writing. Like his literature, his criticism is the expression of the state of his soul and personality. It is this quality which distinguishes him not only from the academic critics who emerged like mushrooms in the twentieth century but also designates his criticism creative. Therefore the study undertaken in this thesis draws a conclusion that D.H. Lawrence is a creative critic.
References:


