

**Regeneration of Human Relationships in
D. H. Lawrence's Selected Novels "The Rainbow" (1915)
and "Women in Love" (1920)**

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المخلص

تهدف هذه الدراسة إلى تشخيص العلاقات الإنسانية في روايات مختارة للكاتب D. H. Lawrence وهي "فوس قرح" و"نساء عاشقات" وإظهار الحالات البائسة لمفهوم الحب والزواج التي تسبب الكثير من المعاناة للفرد وتبين الدراسة أيضا كيف استطاع الكاتب أن يوظف الفن وخاصة الفن الروائي لإظهار رسالته التي تتمثل في التخلص من الصراع بين العقل والغريزة الإنسانية والتي في نهاية المطاف تؤدي إلى الشعور بالرضي والتوازن من خلال خلق عملية توازن بين العقل والغريزة الإنسانية ، هذا البحث يوضح آراء D. H. Lawrence اتجاه فلسفة النظام الأخلاقي والحياة وكيف شخصت الروايتان الجوهر الأساسي للحياة الإنسانية.

Abstract

The aim of the study is to examine the human relationships in D. H. Lawrence's selected novels "The Rainbow" (1915) and "Women in Love" (1920) and to expose the dead formulas of love and marriage which cause so much suffering to the individual. It also shows how Lawrence employed art especially the novel to reveal his message, which is an elimination of the conflict between the intellect, and the natural instinct, which will lead to the fulfilment of the individual throughout creating a balance between them. The research also displays D. H. Lawrence's views concerning morality and life and how "The Rainbow" and "Women in Love" represent the central clue to human life.

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Introduction

The aim of the study is to examine the regeneration of human relationships in D. H. Lawrence's selected novels " *The Rainbow*" (1915) and " *Women in Love*" (1920) and expose the dead formulas of love and marriage which cause so much suffering to the individual. In his book, " *The Novel and the Modern World*", David Daiches argues that,

Lawrence's novels are always about basic human relationships, he is never content to present case histories of oddities, everything he presents to us is intended to bear directly and centrally on marriage and true friendship

in modern society
(Daiches: 1960:162)

Lawrence employed art, novel, to reveal his message, a new code of eliminating the conflict between intellect and natural instinct. He longed for bringing about the change required in the human psyche. He believed in the rainbow change of ever renewed-creative civilizations. Lawrence emphasized that the proper norms of human relationships were the marriage of life. He protested against putting the body as a prisoner of the mind but at the same time, he did not idealize the morals of the animal farmyard. From the beginning, he was making himself a serious novelist of society's problems.

D. H. Lawrence was present prominently among the most controversial and significant figures in the literary world of the twentieth century. He was not only a novelist, short-story writer and poet, but also a painter and sketcher. However, the controversy that raged round him and his work necessitated life-long support by some of the great-determined critics to win battle for him. Consequently, Lawrence slowly emerged as one of the most remarkable geniuses in the Western fictional mind. John Middleton Murry sums up the modern attitude towards Lawrence in these words.

Lawrence has been the most controversial figure in English Literature in the twentieth century.

But, since the end of the second world war. There has emerged a growing consensus of opinion that he is the

most significant writer of his time.
controversy continues about him, but in
the main it is about which of the two
conspicuous elements in him is more
important-the artist or the prophet.
His significance itself is no longer in debate.
yet as a poet and novelist he has
no imitations; as a prophet no successors.
And that also is significant.

(Moore, 1962: 11)

Lawrence believed that the aim of life was to attain perfection after transcending the conflict between culture and nature. For him, life and art are inseparable. Lawrence projected his vision of life through his fiction and exercised his talent to distinguish between life giving and life-denying values.

He sought to replace the old values gone obsolete by new ones. He exposed the social evils to get rid of life-suppressing cultural values. He committed himself to the task of redeeming humanity from uncertainty and to ameliorate mankind by discarding old values. He underscored in his writings the basic human need of attaining normalcy in which man and woman establish completely organic relationship with each other and lead a natural and spontaneous life.

He reacted sharply against repression of sex. He found that excessive nineteenth century suppression of sex and twentieth century intellectualism were leading to the destruction of man's instinctive nature. Sex is not something you have got to play with. It is the flow of your life and you are due to be true to the nature of it, by which you ought to abide. Lawrence wanted mankind to be honest at last about sex, to direct this delicate flow to life-enhancing grove.

In Lawrence's life time (1885-1930), the manifestations of discontent, chaos, and confusion existed, a change from the world of contentment to the hollow world of chaos. The disintegration of moral and social values caused a crisis in every aspect of life leading to the damage of social consciousness. Consequently, human relations that could have directed

life on to fulfilment become exhausting and deprive the individual of the organic sense of togetherness with the surrounding universe.

Lawrence condemned modern industrialism but such criticism arose out of his concept of wholesome life. The agricultural way of life, according to him, was unique in its human as well as its spiritual values. It could not be replaced without disturbing the human personality. His deep concern about the tragic consequences of industrial culture finds expression in many of his novels, poems and discursive essays.

The ' *White Peacock*' (1911) and ' *Sons and Lovers*' (1913) introduce an analytic presentation of transition of rurality into urban society. *The Rainbow* (1915) brings out a further development in the process of urbanization with all its distressing effects. Due to the dissolution of cultural norms, man attempted to re-evaluate the current norms in a bid to develop a new code of thought and conduct. Lawrence tried to help man out of the chaotic conditions, which hampered the growth of his personality and disapproved of the lust for hate, war and materialism. He wrote to Lady Cynthia Asquith in 1916.

I am sure we could still save the life and hope.

We could save the living germ,

I am sure ... feeling this, one can

only flee from chaos and the orgy of

ugly disinteraction which is to come.

(Huxley, 1962: 382)

He wanted to help man overcome his weaknesses in order to enable him regain his wholeness. He wanted man to be saved from falling a victim to tension within society, which could turn into tension within the mind. The conflict between culture and nature is graphically brought out in *The Rainbow*. It displays the disastrous effects of the twentieth century industrial culture and the worsening of the living conditions of man in general. *Women in love* (1920) brings out the symptoms of human disintegration because of intense industrialization.

Lawrence suggests through his work that a re-adjustment and renewal of vital human relationships could help man in redeeming him from the conflict which cut him off

from the deep springs of life and vitality.

(Wadhawan, 1993: 21)

It was a period of spiritual loneliness for Lawrence. He had lived his adolescent life with his mother. He had discussed all that he read with her, but he spared her his knowledge of irreligious writings for fear of hurting her

The Rainbow

According to Lawrence, the sensual fulfilment alone can't help the individual escape bad influences, which deflower individuality. Lawrence emphasizes the fact that sex should not become an end in itself which lies only in partial fulfilment particularly when it is deprived of creative activity. *The Rainbow* focuses on documenting graphically the growth, and progress of the individuals interacting with each other to achieve self-realization. Such self-realization can be carried through vital relationships. It tackles the growth of scientific materialism and the loss of the significance of the church.

The *Rainbow* is mainly concerned with documenting graphically the growth and progress of the individuals interacting with each other through self-realization. This progress for self-realization can be carried through establishing vital organic relationships. The opening passage of *the Rainbow* states the theme. The Brangwen generations, working and living on the Marsh farm, were deeply aware of the land symbolizing the life of the blood and the church symbolizing the higher form of being. The Brangwens limited their existence to the horizontal and drowned their consciousness into sensual mysteries.

It was enough for men, that the earth heaved and opened its
 furrow to them , that the wind blew to dry the wet wheat,
 so much warmth and generating and pain and death did
 they know in their blood, earth and sky and beast and green
 plants, so much exchange and interchange
 they had with these, that they lived full and
 surcharged, their senses full fed,
 , their faces always turned to the heat of the
 blood, staring into the sun, dazed
 with looking towards the source of

generation-unable to turn round.

(The Rainbow, P.3)

Lawrence suggests that the spiritual aspirations must be brought together in the arch of the Rainbow to transcend conflict-afflicted life. It may be noted that the first generation of the Barngwen women couldn't succeed in their attempts to attain for themselves an elevated form of life, yet they intensely desired to help their children accomplish what they could not, so that the younger generation could lead a conflict-free life. Alfred Brangwen led a protected life with his wife without any concern for higher aspirations. They were two separate beings, vitally connected in expression of basic instinct, knowing nothing of each other.

Mrs. Barngwen sent Tom to a grammar school in Derby to ensure Tom growing into a gentleman, despite having an instinctive foreknowledge of his academic limitations, though instinctually developed.

Tom was completely disappointed by having his first carnal contact with a prostitute who seduced him, since woman symbolized for him that life which comprised love and morality. The consequent disillusionment gave a blow to his instinctive desire to find in woman the embodiment of his powerful sexual impulses. He was tormented by internal conflict between intense-sex desire (expression of basic nature) and instinctive restraint for women. He dreamt of enjoying sensually with a voluptuous, foreign woman, getting married and settled. A mere look at Lydia made him feel that he had established a bond with that foreign woman who could provide him with fulfilment.

Tom and Lydia were not always spontaneous in their relationship. They felt mutual aversion and antagonism to each other. It was only the immersion in a tremendous flood in passion that eased the tension between them. A sort of simmering misery tormented them soon after a subsidence of passion.

The hour passed away ... there was
a severance between them, and rage
and misery and bereavement for her,
deposition and toiling for him.

(The Rainbow, P. 58)

With the following advance of pregnancy, a distance grew between Lydia and Tom which led to Tom's feeling isolated because he could neither subdue himself nor aspire for higher things in life. He had to learn the bitter lesson to abate the intensity of his physical passion. He attempted to find other centres of living rather than her. Tom found another centre of love in the child Anna. He also resorted to drinking heavily. He shrank from yielding to Lydia and remained self-centred even in his cordial relations whereas Lydia intensely desired his active participation in the relationship. It was a torture to him that he must face the unknown in her.

Tom and Lydia's love relationship didn't bring fulfilment because it was based on sensual fulfilment. It can be said that Tom and Lydia obtained only sexual fulfilment and failed to explore the new world. Tom's significant speech at marriage discerns his inability to realize himself at the higher level and to act for humanity.

The question of explaining the new world passed on to the next generation of Will and Anna who achieved whatever fulfilment was open to them. Will could not attain his fulfilment in religion because of his failure to realize the teaching of the church in full implications. Examining their life from the stand point of the consummation in the flesh, one finds that only during honeymooning, they lost track of time while exploring the unknown territories at the sexual level. Soon Anna was jolted back into the world of reality from that fit of passion of the timeless universe and Tom started to hate her because of this change. A conflict started and they couldn't understand the cause of this love-hate drama. Their failure to solve this conflict in their relationship generated a sense of hostility in their sexual relations.

This horrible stripping into unreality
drove him mad, his soul screamed
with fear... she was pushing off
from her, pushing him away ..she
always began, thrusting him off,
into the deep water, into the frenzy
and agony
She became like a fury to him .. then

his heart seemed to die in its last
fear ... She wouldn't sleep with him
anymore. She said he destroyed
her sleep.

However, her pity might give way for
moments. She was hard and cold
as a jewel. He must be put off from
her, she must sleep alone. She
made him a bed in a small room.
and , he lay there whipped, his
soul whipped almost to death , yet
unchanged. He lay in agony of
suffering.

(The Rainbow, P. 184)

Will suffered in silence while yearning to seek fulfilment through her
whereas Anna longed to give him pure love. Lawrence depicts Anna's
state of mind.

Her life, her freedom, was sinking
under the silent grip of his physical
will. He wanted her in his powers.
At length she realized that her Sleep
was a long ache and a weariness
and exhaustion, because of his
will fastened upon her. Then she
turned fiercely on him, and fought
him, what horrible hold did he want
to have over her body? Why did he
want to deny her spirit? Why did he
deny? And was he to claim her carcasses?

(The Rainbow, P. 182)

Will attempted to regenerate his creative self by starting night classes in woodwork while Anna sought her fulfilment in motherhood by absorbing herself in self-contained activity of bearing and rearing up children. Will was able to liberate himself from the restricting bonds of lower nature. His achievement was still a step towards the realization of the unknown. The Will-Ursula tie grew into passionate attachment as Will turned to Ursula on finding Anna absorbed in motherhood. The problems of personal adjustments that Ursula faced were much complex since she grew up in a world which is more modern and complex than those faced by earlier Brangwen generations. Ursula struggled more intensely against the constraints of life to attain fullness of being. Her struggles differentiate her from the first two generations.

The problems of adjustment
and emancipation that
Ursula faced were specifically
complex problems of the urban
twentieth century environment and
ethos, since she had grown
into a world which offered no
communal fulfillment or
aspiration.

(Wadhawan, 1993: 116)

Ursula felt fascinated by Skrebensky with whom she came in contact during this period of new thrills. She attempted to attain her maximum female self in defining herself against Skrebensky. On the other hand, Skrebensky did not comprise a well-defined individuality. He was contented either in belonging to the nation or doing nothing concrete. Skrebensky responded only physically without any concern for higher aspirations and failed to respond fully to establishing a healthy and normal tie with Ursula. His paralyzed soul responded only at a lower level and he turned for sensual gratification to Ursula which turned out to be an annihilating experience instead of one which could help both partners grow

He waited there beside her like a shadow
which she wanted to dissipate, destroy as the

moonlight destroys darkness, annihilate have

done with .. she tempted him. She
submitted let him try what he could
do ...still obstinately he held her ...

He was reeling summoning all his
strength to keep his kiss upon her,
to keep himself in the kiss ...Till
gradually his warm, soft iron yielded,
yielded, and she was there fierce,
corrosive, seething like destruction ,
seething like some cruel, corrosive salt
around the last substance of his being
destroying him, in the kiss so she held
him there, the victim, consumed, annihilated.

She had triumphed, he was not anymore.

Ursula , wish her flamed sexual
urge, faced the problem of reconciling
nature to culture and effecting self-culture.

(The Rainbow, PP. 319-320)

Ursula's disillusionment was aggravated by her relationship with Winifred Igner, a worshipper of machine. In a chaotic state of mind, Ursula heard Skrebensky's coming to meet her, which raised in her mind a hope to find the new reality. She decided to have him as a lover. They immersed their consciousness in a sensual ecstasy. The man in Skrebensky failed Ursula because he couldn't go beyond self-gratification and seek something higher in service to culture. The disintegrating experience left them more dead than alive. Skrebensky escaped his consciousness by quickly marrying another female and escaping to India to evade the challenge of his own soul. The sudden discovery of being pregnant in one of her sexual encounters with Skrebensky made her brood over the problem of her bond with him.

Miscarriage suggestive of Ursula's
rejection of Skrebensky was

followed by peace which helped
her in breaking out of the shell of
uncertainty and self-deception, conflict
and confusion.

(Wadhawan, 1993: 120)

The *Rainbow* attempts to effect a change in the way of life and the adopted socio-cultural values by the characters concerned in order to attain a life that could ensure fulfillment at both levels and redeem them from the conflict between the spontaneous living and the imposed socio-cultural sanctions.

In February 1915, he wrote to Lady Ottoline Morrell.

Every strong soul must-go naked
with its fellows ..with naked hands, and
open eyes, not self-sacrifice but
fulfillment, the flesh and the spirit
in league together not in arms against
one another. And each man shall
know that he is part of the greater
body .. but that all souls of all things
do but compose the body of God.

(Huxley, 1962: 220-221)

He wrote to Russell that after fulfilling oneself in sex, one should fulfil one's greater responsibilities by working for humanity.

I go to a woman to know myself,
and to know her, And I want to
know myself that I may know how
to act for humanity ... I go to
a woman to know myself and
knowing myself, to go further, to
explore into the unknown.

(Huxley, 1962: 318)

The Rainbow symbolized the half-way meeting of two elements, a balance between the opposites, the flesh and the spirit, an important condition for normalcy and dual fulfilment.

Women in Love

Lawrence undertook writing *Women in love* as *The sisters* in April 1916 and after having executed the projected version in the spring season, he brought out its revised version by November 1916.

Women in love, a sequel to *the Rainbow* which grew out of the same material as *the Rainbow* aimed at portraying characters struggling against disintegrating values in order to carry out their fulfilment individually as well as socially.

According to Lawrence, mankind was undergoing a degenerating process of decay and had to be directed on the path to growth.

The whole world's constructive
activity was a fiction, a lie
to hide the great process of
decomposition, which had set in.

What then to adhere to?

(Roberts and Moore, 1968: 98)

The central theme of the novel is an escape from the universal conflict and finding an alternative. It proposes a way to obtain one's dual fulfilment in nature and culture.

Lawrence says in regard to women in love

The book frightens me: it is
so end -of the world. But it is,
it must be, the beginning of
a new world too.

(Moore, 1962: 482)

Birkin strives for complete fulfilment in marriage and looks upon it as the means of entering into a definite communion with his partner, Gerald. In "*Women in Love*", love between men is always regarded as complementary to heterosexual love between man and woman. What

Lawrence wanted to explore was the possibility of two ideal relationships, between Birkin and Ursula; with its redemptive effects on the hero and that between Birkin and Gerald.

In *Woman in Love*, two sides of the picture summarized by the relationship between Gerald and Gudrun, Birkin and Ursula. The dramatization of the conflict – torn Gerald and Gudrun relationship is intended to highlight the destructive element in their relationship which should be avoided and the positive values in Birkin - Ursula relationship suggestive of fulfilment which should be inculcated.

At the beginning of the novel, the two sisters are presented discussing marriage, a tie, which reflects the socio-cultural values of society .

Gudrun asks Ursula if she didn't really want to get married and if one needs the experience of having been married, Ursula replies that marriage was more likely to be the end of experience.

In the *Train*, the fifth chapter of *Women in love*, the major male characters were also found engaged in discussing similar problem. Gerald, having rejected the notion that women's love could make his life and help him grow wholesomely, asserted that love was not the centrality of human life and the world was artificially held together by the social mechanism. Consequently, love was nothing but a passing episode.

Birkin, on the contrary, held the belief that love between man and woman was the core human experience in its totality and that only a perfect union of man with a woman could help salvage a man from the world of deteriorating ideals. Gerald failed to realize that the ultimate marriage with a woman could enable him to understand the incomprehensible, while Birkin attained a satisfactory tie with Ursula though he felt the necessity of having a union with a man too for making him complete and socially useful.

Hermoine Roddice is a covertly over-conscious and an intellectual type of woman with an exaggeratedly passionate interest in reform. She is accepted in the world of culture and intellectuality. She craves for establishing man-woman tie with Birkin whose company roused a sense of being complete in her, otherwise she was insecure and restless . But Birkin had always been fighting her off, though they were lovers. She still had confidence in her strength to keep him, though Birkin was trying to cast her off.

He had found Hermoine cold, restrained and incapable of spontaneous response to life. Birkin was fully aware of her affected passion and bullying will, which fired her passion to acquire power over men. Lawrence has referred to such type, in his book *Fantasia*, as the most hateful of all things.

Birkin-Hermoine relationship
bring to the fore the destructive
effects of exerting one's will
bullying and the most and last
form of intellectualism which kills
spontaneity because of deliberateness
and self-consciousness of the
extreme form.

(Wadhawan, 1993: 131)

Gerald's attitude to sex got perverted after having frittered away sexuality in sleeping with some desperate women who mattered little to him. Consequently, he realized that his mind needed acute stimulation for being physically roused and provoked .

It may be suggested that the Gerald-Gudrun love was full of dangerous consequences spelling death and distraction born out of nothing but carnality. Tension and imbalance mar their relationship. The chapter "*Gladiatorial*" projects Gerald as an alienated and utterly restless man who in order to escape from the sense of alienation must depend upon Gudrun.. Death and love underscore the fact that their relationship is neither vital nor life promoting but fatal and weakening. Gerald represents the force of intellectual control, which is the cause of the destruction of life.

Gerald's passion for Gudrun was terrible and tense. Gerald felt terribly incomplete in his utter dependence, while Gudrun openly despised him. Gerald could neither belong to her, nor tear himself away from her. He was possessed by the uncontrollable desire to kill her.

Attempt at being lovers
had been a failure. I ought

to kill her. There is only this
left, for me to kill her,
a heavy , overcharged desire to
bring about her death
possessed him.

(Women in Love, P. 453)

He grabbed the opportunity to strangle her by throttling. The throat of Gudrun between his hands that were hard and indomitably powerful. In his fury, he drifted towards the snow-covered peaks, till he unconsciously slipped, fell and died. Death proved to be the inevitable end of their relationship .

Birkin, the Lawrence mouthpiece, rejects the old values and lives by his new concept of human relationship visualizing freedom together. According to Birkin, love is an element of human relationship which the individual experiences in accordance with the circumstances. Ursula sharply reacts to this concept of love and a clash of ideas begins.

Birkin believed:

Whereas, there is no fulfilment in love,
half of our fulfilment comes through
love, through strong sensual love.
But the central fulfilment, for a man,
is that he possesses his own soul
in strength within him deep and
alone. The deep rich aloness, reached
and perfected through love. And
the passing beyond any further quest
of love.

(Lawrence, 1961: 120)

And ultimately,
The end , the goal is perfecting of each
single individuality, a unique in itself

which can't take place within
 a perfected harmony between the beloved,
 a harmony which depends on the
 at last – clarified singleness of each being.

(Lawrence, 1961: 219)

This implies attaining a maximum individuation through a perfectly harmonious relationship. He also commented that Adam and Eve existed in a star-like balance with each other, while they retained their own respective orbital activity. Ursula retorted that he wanted a satellite in a woman, and she refused to merge her individuality in their relationship. The hot narrow intimacy between man and wife was abhorrent to him. He never approved the old way of love in which mutually distrustful couples live together separated in private houses. He bitterly hated the meaningless entities of married couples and the promiscuity that transferred the man or the woman into a broken half of a couple. Birkin wanted further conjunction between two pure and polarized beings, where both man and woman base their separate beings while each constituted the freedom to the other.

Ursula, on the other hand, wanted the unspeakable intimacies and repudiated the kind of surrender of desire demanded by Birkin. She insisted that man must render himself up to her and must be utterly her man and she, in return, would be his humble slave regardless of her own liking.

He had the fear that Ursula had some type of passion for possession:

Why should we consider ourselves
 men and women, as broken fragments
 of one whole? We are not broken
 fragments of one whole...The
 man is pure man, the woman is
 pure woman ..they are perfectly
 polarized. But there is no longer
 any of the horrible merging
 mingling self-abnegation of love.
 There is only pure duality of

Polarization each one free from
 any contamination of the other. In
 each, the individual is primal,
 sex is subordinate ,but perfectly
 polarized. Each has a single,
 separate being, with its laws.

(Women in Love, PP. 192-3)

The conflict raged in Birkin's mind, whereas Ursula felt gnawed off by a sense of being unfulfilled. He couldn't serve the female ego in his relationship with Ursula and insisted on her dropping frightened self-insistence to ensure appropriate establishment of a healthy tie. He realized that there was no other way of freedom and access into pure single being.

Birkin confidently hoped for achieving all this in his marriage with Ursula .

Birkin longed for another fellowship which could contribute to creative expression, after man has fulfilled himself in man-woman tie. This creative activity could be a positive contribution to society and culture. Confronted with the problem of 'love' and 'conjunction' between the two men. Birkin sensed the necessity of having a tie based on mutual love and individual freedom. Birkin strove hard to convince Gerald of this point of view but the latter could never realize what the former meant by suggesting perfect relationship between man and man. This tie is to be equally holy and creative

So the two men-wrestled with each other,
 working nearer and nearer rapturously,
 intent and mindless at last two essential
 figures working into a tighter, closer
 oneness of struggle. The wrestling had some
 meaning to them in unfinished meaning.

(Women in Love, PP.262-5)

In the 'Prologue' published in *Phoenix II*, Birkin is shown thinking over this problem and also disturbed by the thought that the male physique had a fascination for him.

He could never grant that it
should be so, that it was well
for him to feel this keen desire
to have and possess the bodies of
such men, the passion to bathe
in the very substance of such
man-rank-smelling darkness.

(Roberts and Moore, 1968: 106)

In a letter to Katherine Mansfield, Lawrence clarified his position by mentioning and emphasizing that the basis of his friendship between him and Murry could be the desire to create a new life, which may be called a new complete tree of life .

I don't want a purely personal
relation with him, he is a man
therefore, our relation should be
based on purpose , not upon that
which we are, bid upon that which
we wish to bring to pass

(Moore, 1962: 395)

We may say that Birkin and Ursula did establish a positive and life giving harmonious man-woman relationship and Birkin further worked hard to secure additional perfect relationship with Gerald after having been fulfilled in his tie with Ursula. Freedom of the individual doesn't mean an escape from community life or reaction against the female. On the contrary, one can attain freedom only through one's identification with a living community. Freedom depends upon a ceaseless struggle and interaction. There is a basic hostility in all mankind between the blood and the spirit. However, the mind is ashamed of the blood and the blood is destroyed by the mind. Neither of the ways is enough in itself, one consciousness should supplement the other. One should attain a balance and reconciliation between the two.

The soul and body form one integral unit and must be kept clean and whole. The mind, noted Lawrence, tries to drive soul and body into unwholesomeness and uncleanness. A balance between the spirit and the flesh can lead mankind to fulfilment.

Conclusion

Lawrence wants to propagate a new morality to eliminate tensions from human life. His concept of art stems from his concept of morality.

The business of art is to reveal
the relation between man and his
circumambient universe, at the living
moment. As mankind is always struggling
in the toils of old relationships, art is
always a head of times which themselves
are always far in the rear of living moment.
(Mcdonald, 1961: 527)

He added that art has two great functions:

First it provides an emotional
experience, and then , if we have the
courage of our own feelings it
becomes a mine of practical truths.
(Beal, 1967: 297)

For Lawrence, art is created by life. It should be true to life in revealing the relationships and in its criticism of life. Lawrence thought in the regeneration of man, who was on the edge of destruction, such regeneration is to be obtained by re-adjusting the relationships by trying to keep the flow of affection and physical union. The novel must also portray some vision of life, which could leave a deep influence on the reader and elevate him to a higher morality.

However, according to Lawrence, novel couldn't exist without a vision of life and art is dependent upon that vision. Lawrence enters the

war against intellect in the spirit of a crusader. The twentieth century was marred with new theories of the irrational. The intellect that Huxley had glorified into an ideal was becoming increasingly suspect.

The greatness of *the Rainbow*, lies in its suggestions for establishing a healthy new relationship between men and women. Lawrence doesn't offer sex as the solution to the problems of ruined modern man. According to him, the message of *the Rainbow*.

I don't know ... except that
the older world is done for -- it is
no use men looking to the women
for salvation, nor the women looking
to sensuous satisfaction for their
fulfilment. There must be a new world.

(Huxley, 1962: 190)

He is fully conscious of the fact that he is going to express something new in the novel .

All the time, underneath, there is
something deep evolving itself out
in me. And it is hard to express a new
thing, in sincerity. And you should
understand , and help me to the new thing,
not get angry and say it is common-primarily
I am a passionately religious man,
and my novels must be written form the depths
of my religious experience.

(Huxley, 1962: 361-2)

Women in love is a sequel to *the Rainbow*. It marks the development of Lawrence's thinking and feeling as a novelist and his ability to dramatize his message of escape from disintegration. It studies the lives of Ursula Brangwen and her sister Gudrun in relation to the two men Rupert Birkin and Gerlad Crich. Birkin is the representative of Lawrence. He is an integrated individual who has polarized within himself the two

centres of consciousness, the blood and the mind. He and Ursula find fulfilment in each other. Birkin deplors the misery of modern civilization symbolized by the male principle of domination. Gerald's approach to life is mental and so is Gudrun's. They fail to experience and feel. Through her desire to dominate Gerald Gudrun ultimately destroys him.

Lawrence's mind moved from one aspect of life to the other. He seems to have been experimenting with technique that could suit his vision authentically in artistic terms. In writing *lady Chatterly's lover*, he stressed the affirmation of the values as against the mechanization of human nature. The sexual scenes are conceived as a part of his vision of life. He wanted to restore into life,

The natural warm flow of
common sympathy between man and
man, man and woman
and eliminate from life (the
fear of sex) . He attempted to
make sex relations (valid
and precious) and not shameful
sex implied the whole relationship
between man and woman.

(Wadhawan, 1993: 232)

He intended to redeem mankind from conflict through readjustment of the relationship, so that they could live life to the full. Lawrence believed that the fundamental relation is the man-woman relationship. It can help mankind in regaining normalcy, an essential pre-requisite to redeem one self from conflict between culture and nature and to establish the living relationship between oneself and the living universe.

Lawrence disapproved of the traditional celibacy. He seeks to reconcile the sensual and the spiritual, the pagan and the Christian elements to each other. When these elements are reconciled and brought into a harmonious balance, man can attain higher self.

One should avoid suppression of ones instinctive urges to derive pleasure in a natural manner, but at the same time, one shouldn't try to damage the socio-cultural fabric of society. It is the harmonization of the sensual life with the cultural mould that can help man out of the predicament. He wanted to describe human relationships in terms of our deepest needs. He rejects the Christian church and tries to establish in its place the church of genuine human relationships.

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