

## **D. H. LAWRENCE'S PHILOSOPHY AND HIS MYSTICAL MYSTICISM: AN ANALYSIS**

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**Abstract**

*The present paper is an attempt to bring out some elements of D.H.Lawrence's philosophy and his ability to understand humans and how he explores a mystical kind of rebirth of the deeper level of the unconscious. The paper also emphasizes that Lawrence's philosophy exposes the desire for social advancement that prevents any real human relationship from forming. Basically his philosophy and mysticism deal with naturalism, didacticism, human relationship and pains.*

**Keywords**

*Faith, humanity, instinct, intellect, irrational, relation, religion.*

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Outside is a shadow-land peopled by formless ghosts, faint ghosts of bitterness, betrayal, fear and despair, nebulous ghosts beating wings against the bars of humanity. Outside there is little happiness, with man thirsting for man's blood and hungering for mammon. These are not merely words but a concrete reality. They at first strike, the listener as oddities. But then the truth grows upon the mind, invading enveloping the senses. Lawrence's mysterious mysticism, intangible anti-intellectualism, rejection of Christianity and projection of the religion of blood and stunning amusements on sex have baffled and bewildered, amused and amazed the new world at the same time. In this brave New World greed and grief, they seem to be the only ray of hope that can scatter the dark clouds of doubt and despair.

The influential critic F.R. Leavis commented upon Lawrence: "with *Sons and Lovers* Lawrence has left something behind him." How true. His works carry a deep current that electrifies the readers. One can shed one's sickness in them. In *Sons and Lovers*, his Masterpiece of naturalism, Lawrence presents his ideal ideas. The only modern comparison of *Sons and Lovers* is Forster's *Where Angel Fear to Tread*, an equally intriguing story of the humankind and of his passions and pains.

Moody-Lowest claims that at first *Sons and Lovers* seems to be a "young man" novel of the type of Butler's *The Way of all Flesh* and Maugham's *Of Human Bondage*. But no, the between-the-lines philosophy reflects something else. The result is clean. His novels have become didactic or rather apostolic. Lawrence, in fact, was essentially a mystic like Blake and Yeats. Now mysticism is not simply a tone, a tenor, a temper, a mood, a mode of looking at things. It is a matter of faith, it is irrational. It is brimstone and fire. This is exactly the nature of his philosophy.

Lawrence actually abhorred science and reason, the tour de force of modern civilization. Like Huxley and Hemingway, he was against the demons of materialism that were certain to doom the whole universe one day or the another. "What man has made of man!" Wordsworth wailed. Lawrence goes the whole hog with him. As Potter points out Lawrence Hell is the world of "factories, Jazz and cinema". His Heaven, on the contrary, is a world far from the madding crowd where he sits under a greenwood tree. As Barker puts it "his philosophy represents the revolt of the man of nature". Davis remarked what Lawrence would have liked to pen:  
What is this world?

If full of care, we have no time to stand and stare.

The abhorrence of Lawrence was a vulgar intellectually. Writing to Katherine in a matter-of-fact vein he penned "we must grow from our deepest underground roots, out of the unconscious". In a nutshell, he wanted man to rely

on his pre-natal instinct and impulses-the dark gods. He , like romantics, turned to tradition and the primitive.

“Ours is essentially a tragic age” lamented Lawrence . And the only way out of this cocoon crisis is in the super-consciousness of the whole soul . There is no religion except the religion of blood . Voicing his views to Ernest Collins , he declared : “We can go wrong in our minds . But what our blood feels and believes and says is always true . What do I care about knowledge ? All I want is to answer to my blood” How clear, spontaneous , true these words appear ! Strange but strong . Baffling but brilliant .

Lawrence’s dark mysterious God constantly hovered behind the human conflict and asserted assiduously the laurels could be those who could identify themselves with this master of human destiny . And this distinction could be achieved by relying on one’s natural instincts . The tantalizing theme of wholeness titillated Lawrence . An integrated personality can be developed only if we realize that spirit and flesh are the warp and woof of our being . Any deliberate division between the two is the root cause of the worries and scurries , wear and tear of life that modern man is bound to carry. Shelley whined : ‘ I fall on the Thorns of life , I bleed . “ How true ! The only way out of this maelstrom is to embrace a life of pure sensation, “ mindless , utterly sensual” “ let nature be your teacher ,” implored Wordsworth . Mark Spilka pours the hymn Of Praise over Lawrence for his principle of polarity. Light and darkness, dawn and dusk, perils and pleasure, adulation and abhorrence-these are the particular polarities and the wedding of these opposites is essential for smooth and satisfactory relationships. Conflict is always there. Hazlitt said : “ It is we who are Hamlet. “ but they must be resolved , when there is suffocation , some windows are bound to be smashed. And in the suffocated, suffering universe, the winds of this eternal balance will have to be opened to let the fresh breeze of hope and happiness come in otherwise, the paradise will be lost never to be regained . Sex relationship is the fountain from which spring ultimate joys. But it will look on the other side of the coin, it may spit venom too. Anyway , Sydney Smith remarked ,” the world consists of men , women and clergymen. “ show any maladjustment in this spear can wreck our personal lives. As F.R. Leavis puts it , “ life is fulfilled in the individual or nowhere , but without a true material relation, there can be no fulfillment. “ Now it was Lawrence’s forte to paint such a relationship whether it is Birkin in “ Women in Love”, Mellors in “Lady Chatterley’s Lover” - all of them are trying to gain the exact balance in their relationships, all of them are trying to realize the otherness of other individuals . Shakespeare also said that our worst tragedies take place in bedrooms and Othello, Hamlet, Browning’s Duke of Alfonso and Shelley’s

Cenci are glittering examples of the fascinating fact that mutual understanding is the key to success in a man-woman relationship. And there is no beginning to sex Lawrence in his essay 'Sex versus loveliness' where life is, there it is. It gives meaning to an individual." Now this kind of love is the magnet that draws two souls, and invariably sex, closer. And Sexual love, as Lawrence said is a "progression towards the goal".

Sex behavior of the human beings reveals Lawrence's via poignant point that "the coming together depends on the going apart, the flow depends on the ebb." Miriam thinks about her Pal, Paul: "then he was so ill, and she felt he would be weak. Then she could love him." What a Paradox! Now if there is pleasure, there ought to be a pain. Passion and fire were his forte. Clara is the sex goddess and it is she who gives Paul that much sought-after satisfaction. Sex is the quivering Mercury, a vital fact present in the very fabric of the natural animal animation of humans.

It was Lawrence who influenced Huxley to such an extent that he made Mark Rampion the mouthpiece of Lawrence's views in his "Point Counter Point", Says Karl Manager. True. There is no isolation of George Eliot, no pessimism of Hardy, no 'nada' of Hemingway, no hallucination of Huxley, no war and peace of Tolstoy, no stream of consciousness in Lawrence's philosophy. Every smile and tear has the fire-new stamp of Lawrence's innovative naturalism. His religion of blood freezes our blood at the same time because only in Lawrence, life crackers like a fire through human beings, only Lawrence feels human beings as they feel themselves. No doubt his philosophy is at times illogical and unreasonable. He certainly seems "ineffectual" like Shelley, but no doubt he was an Angel. As Dobree points out, "He was primarily a poet and is to be judged, tasted and enjoyed like a poet."

Emily Dickinson said that Lawrence is concerned with things that matter love and death. But imaginatively, Lawrence was free from both of them. That is why his work could rise like a Phoenix out of the man who was consumed in his conflict with himself.

To sum up, Lawrence wrote a poem to Freida Lawrence about the time 'Sons and Lovers' was published.

It is gorgeous to live and forget,  
And to feel quite new,  
See the bird in the flowers: he makes  
A rare to do  
See how gorgeous the world is  
Outside the door!

This short , significant and soul solacing poem contains within its six sweet lines the very quintessence of what Lawrence aimed at in communicating to his anxious readers through thousands and thousands of vibrating , passion-packed pages of his sensational novels like ‘ Sons and Lovers’ . ‘The Rainbow’ and ‘Women in Love’ and ‘ Lady Chatterley’s Lover’ . It makes a fitting epilogue to this great controversial novelist ‘s philosophy.

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