D. H. Lawrence's Quest for "a Beyond"

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Some critics show interest in the change of the author's attention from the "perfect union" between both sexes to the "great world" of nature in *Women in Love,* referring to the passage showing the resurrection of the hero Birkin through the delicate touch with vegetation life. But the resurrection scene in the vegetation world does not necessarily mean the abandonment of the "perfect union." When consideration is given to the fact that the rest of the work centers about the establishment of a desirable relationship between man and woman, it is without doubt that his "Sacred World" is supposed to be founded on a mutuality of being.

The discussion which follows is conducted on how the mutual world is pursued in *Women in Love*, with special attention to the words "inhuman" or "impersonal."

Key words : consciousness, egoism, unconsciousness, impersonal, beyond

I

Compared with the feudal age when people were living suppressed, the 20th century seems to be a shining age full of freedom and hope. With the development of modernization, it showed a great change and brought to light various problems which had been even unforeseen in those days ; whose change is not one in society, economy, or science but in inner quality of individuals. In the pre-modern age, only feudal lords had their own ways, but nowadays everyone does : everyone is full of himself or herself, which results in causing various problems. In other words, people have been all completely caught in the so-called comfortable "trap" of modernism. The recent realization of the danger of this "trap" brings about various warnings of its seriousness, but still no effective way has been found to bring to an end this sea-swell which has already become too heavy to cope with. This is an influential issue which can decide how mankind lives. It was Lawrence that noticed the troubles caused by egoism and warned us of their multiplication and expansion. The fact that Birkin's quest for an "inhuman" or "impersonal" being in *Women in Love* is sublimed into the form of a man who has no worldly name in *The Man Who Died* by way of Ramón's "the strange third

thing" (*P. S.* p.389) denotes the evidence that the author struggled to find a way to transcend egoism all through the works after *Women in Love.*

Referring to the passage showing the resurrection of the hero Birkin through the "subtle" touch with vegetation life, Baruch Hochman in *Another Ego* and James B. Sipple in *Passionate Form* point out that Lawrence goes over from the "perfect union" between both sexes to the "great world" to reconstruct the "Sacred World."

Certainly theirs are both persuasive discussion, but the resurrection scene in the vegetation world does not necessarily mean the abandonment of "perfect union." When consideration is given to the fact that the major actions occur in the rest of the work and to the "impersonal" relationship created in *The Plumed Serpent, Lady Chatterley's Lover,* and *The Man Who Died,* it is clear that his "Sacred World" is supposedly to be founded on the mutuality of being.

The purpose of this paper is to trace how the mutual world is pursued in *Women in Love,* with special attention to the words "inhuman" or "impersonal."

Ⅱ

The stress here is placed on how Lawrence recognizes and attempts to surmount questions of human relationships and egoism in *Women in Love.*

The close examination of Chapter "Classroom" shows that we have learnt to possess "will" (p. 42) and "consciousness" (p. 41) as an outgrowth of egoism. Egocentric Hermione is severely criticized by Birkin :

> "Passion and the instincts – you want them hard enough, but through your head, in your consciousness. It all takes place in your head, under that skull of yours." (p. 41)

And in much harsher tone, he attacks that she never means what she says ; that her "animalism" happens only in her head and that it is merely a by-product of consciousness. Thus he denounces the falseness of her insistence on "passion." He criticizes her, saying that she only wants "passion" and "instinct" on the surface of mind and lacks reality :

> "... your passion is a lie,"... . "It isn't passion at all, it is your will. It's your bullying will. You want to clutch things and have them in your power. You want to have things in your power. (p. 42)

And furthermore, he denies her plausible "spontaneity," indicating the "consciousness" and "will" make people "deliberately spontaneous."(p. 42) Needless to say, he is not contradicting the essence of "spontaneity" and "passion," but its insubstantiality of "passion" and "spontaneity" she seeks after in her "volition" and her "deliberate voluntary consciousness" (p. 42). Here the author juxtaposes "will" and "consciousness" against "passion," "instinct," or "spontaneity." Birkin's discussion with Hermione suggests that our imbuement with egoism leads us to the loss of those instinctive feelings and degeneration into the state of being "deliberate" and "conscious." He believes that we, who have already become totally "egoistic" and "over-conscious," can only see our hopeful future in returning to the life on the basis of "instinct," "impulse" or "spontaneity." His rebuff of consciousness here reminds us of Birkin's own words in Chapter "Shortlands" :

> It's the hardest thing in the world to *act spontaneously on one's impulses*... and it's the only really gentlemanly thing to do... provided you're fit to do it."(p. 32) (italics mine)

But the question is why we fell into such condition. In the argument between Birkin and Hermione might be found the answer to the question why she cannot stop being willful and conscious. He specifies her problem :

> "Because you haven't got any real body, any dark sensual body of life. You have no sensuality. You have only your will and your conceit of consciousness, and your lust for power, *to know*."(p. 42)

Moreover, he explains that to have sensuality is a "coming into being of another,"(p. 43) and at the same time, "death to one self."(p. 43) Birkin's idea is that the lack of sensuality makes it impossible for her to have "real body" or "dark sensual body of life;" "will" and "consciousness" makes her alien to sensuality and as a result, things are terribly bad. He is pessimistic enough to be irritated by the way we human beings cannot expect a bright future unless there is a deluge which sweeps away things like the "mind" or the "known world." His irritation is also Wordsworth's. The following is from his poem *The Tables Turned* :

> Sweet is the lore which Nature brings ;
> Our meddling intellect

Mis-shapes the beauteous forms of things :
We murder to dissect.

The harm of the "will" or "consciousness" is discussed again in Chapter "Fetish", where the word "visual" represents the conscious world. Gerald wakes up in the morning in Halliday's apartment, and then goes to the living room, finding Halliday and his friend standing naked by the mantelpiece. Halliday speaks to Gerald and accentuates the wonderfulness and significance of nakedness :

"... Oh, I think it would be perfectly splendid. I'm sure life would be entirely another thing ... entirely different, and perfectly wonderful." .....
"One would feel things instead of merely looking at them. I should feel the air move against me, and feel things I touched, instead of having only to look at them. I'm sure life is all wrong because *it has become much too visual* ... we can neither hear nor feel nor understand, we can only see. I'm sure that is entirely wrong." (p. 78) (italics mine)

Needless to say, the word "visual" is a metaphor for our over-conscious life. Consciousness-stricken people stick to their appearances and exert themselves to make themselves look attractive. That is the reason why Hermione wants to know everything.

However, Ursula is among those who are self-conscious. The well-known discussion of love between Birkin and her is centered on "will" and "consciousness." Birkin believes that love is part of selfish "will" or of "consciousness," declaring untrue the traditional idea of love. The reason for his irritation is that it limits the whole being of an individual and him or her more self-conscious. But she, who craves him to tell her, "I love you," cannot understand what he means, assuming that he is just "perverse" :

"But don't you think me good-looking ?" she persisted, in a mocking voice. ...
"Don't you see that it's not a question of visual appreciation in the least," he cried.
"I don't *want* to see you. I've seen plenty of women ; I'm sick and weary of seeing them. I want a woman I don't see." (p. 147)

Ursula's question "But don't you think me good-looking ?" suggests that Ursula is caught by the idea that "visual" attraction causes in human mind the emotion of love. However, to Birkin, "visual" appreciation means nothing. What captivatingly takes him now is the

vision of "the dark involuntary being"(p.43) in opposition to something "visual" or "tight conscious world."(p.42) Ursula is undermined by self-consciousness to the extent that she is criticized by Birkin, though not so seriously as he criticizes Hermione. The same tone can be heard in his criticism of Ursula as Halliday commented in Chapter "Fetish" that "it has become much too visual." Ironical and paradoxical as "I want a woman I don't see" is, it conveys his real thoughts very well. He wants to say, "I don't want a woman I see." Naturally this "visual" woman is a willful and "conscious" woman, who is repeatedly emphatically censured in "Classroom", living on the surface of life in opposition to the "dark involuntary being."

Ⅲ

The next consideration is what type of individuals he has in mind in his discussion with Ursula in Chapter "Mino." As regards a condition required to establish some real relationship he ardently argues :

> "Only – if we are going to know each other, we must pledge ourselves forever. If we are going to make a relationship, even of friendship, there must be something final and infallible about it."(p.145)

He is too passionate to stop speaking :

> "I can't say it is love I have to offer – and it isn't love I want. It is *something much more impersonal and harder, – and rarer.*"(p.145) (italics mine)

Ursula's obstinate adherence to the traditional idea of love never allows her to admit his insistence, and he persistently attempts to persuade her :

> "The root is beyond love, a naked kind of isolation, an isolated me, that does not meet and mingle, and never can."(p.145)

Birkin has a firm belief in the necessity of "something final and infallible" required to build up some connection with some other person. Additionally he says it is "something much more impersonal and harder" than love. Love lies beyond "a naked kind of isolation, an isolated

me" ; beyond the sentimental plane of love is a genuinely individual "I" found, which is also represented as "two stark, unknown beings, two utterly strange creatures."(p.146) That "I" belongs to the world of dark knowledge totally different from the "conscious" and "visual" world. He develops his own vision of human relationship : we have to "cast off everything, cast off ourselves even, and cease to be, so that that which is perfectly ourselves can take place in us."(p.147) In short, he requires the abandonment of a personal ego. That is just what he wants from Ursula :

> "I want to find you, where you don't know your own existence, the you that your common self denies utterly. But I don't want your good looks, and I don't want your womanly feelings, and I don't want your thoughts nor opinions nor your ideas --- they are all bagatelles to me."(p.147)

Lawrence thinks that personally we must cast off sentimental "ourselves" to create some true ties with others. Birkin compels us to throw away everything, including even ourselves. To "cast off ourselves" is to turn from the "conscious," and "visual" me, which is an act indispensable for the acquirement of "an isolated me," "a final me," or "a final you." Putting it another way, it is the attainment of dark "unknown beings" or "strange creatures." Not until we do that, will "something much more impersonal and harder, – rarer than love" be acquired ; in other words, the establishment of "the mystic conjunction, the ultimate unison between people – a bond"(p.152) which is present beyond sentimental love. Love works in the direction which makes an individual being petty and makes it hard to establish "the ultimate unison between people." It has now become "a freedom together." This is the reason why Birkin repeatedly refuses Ursula's love. The fulfillment of "a naked kind of isolation" is made possible by our realizing that in us exists "a beyond" which is the first step to "the immediate bond." Thus "a pure unison" is realized by our acquisition of each individual's "impersonality." "The immediate bond" or "a pure unison" can only be attained by each individual's recognition of his or her "impersonal" or "inhuman" quality, which does not mean to be selfless. On the contrary, it is "a maintaining of the self in mystic balance and integrity."(p.152) But Ursula cannot help resisting accepting his offer, saying "the bond" is only "the old dead morality," for the word immediately reminds Ursula of "woman subordinate to man."(p.152) He persistently tries to persuade her that : "One is committed. One must commit oneself to a conjunction with other – for ever."(p.152) He firmly believes that a genuine"individual" is made of both "individuality" and "impersonality," never only

of "individuality." His unusually strong stress of "a conjunction," "a bond," or "an ultimate unison" is presumably an attack on British people who can no longer tie a conjunction. Birkin rejects people's belief that love is essential to human relationship because now it only "administers to your egoism, to subserve you."(p.153) He thinks that her "love" is rooted in her egoism, and so he refuses to accept her on the plane that she wishes. In short, he denies egoism, which inevitably makes it impossible for them to establish any relationship and leaves them isolated, while "a conjunction," "a bond," or "an ultimate unison" gives an opportunity to make individuals free and whole. Love is now a tool of egoism.

The above discussion makes it clear that Birkin firmly believes that we should stop living in the present way, cast off our ego and endeavor to acquire "an isolated me," "a final me," "a dark sensual being," or "a strange creature." But here arises the question if Birkin is free from the harm of consciousness. The answer is no. He is always speaking in any scene and stays unreal: he is lacking humanity. He says to Hermione, "You are only making words," but the same is true with him. The only difference from other conscious characters is that he is aware of where he is wrong and strives to overcome his own defect. He not only points out that we are caught in "the dark river of dissolution," or "the black river of corruption,"(p.172) but also recognizes that he is one of them : "I should like to be through with it – I should like to be through with the death process.(p.186) He strongly wishes to put an end to "the death process" and live a "life which isn't death" – "I want to be gone out of myself"(p.187) Here he is different. He, in "a new cycle of creation"(p.173) after rebirth, would like to enter into a life of "love that is like sleep, like being born again, vulnerable as a baby that just comes into the world."(p.186) Still he is normal enough to estimate justly the significance of "love that is like sleep." In that sense, he is not blind to self-consciousness or egoism. He has not lost the ability to appreciate the worth of sleep-like love and can offer it to his sweetheart.

In Chapter "Breadalby", there is a clash of "will," "consciousness," and "ego" between Birkin and Hermione. In the end, she fails to submit him to her because he has an unyielding self unlike Hermione who suffers from the "void" and wishes him to fill the inner "void" of her. When the worth of her "knowledge" which is everything to her is denied again here by Birkin, she suddenly knows that he is the "wall" which confines her to death. The thought that she will pass away without breaking down the "wall" drives her to strike him on the head with the paper-weight. Birkin, who barely escapes from her violence, behaves strangely in the woods. Running around, he takes off his clothes, and rolls over naked in the grass :

To lie down and roll in the sticky, cool young hyacinths, to lie on one's belly and

cover one's back with handfuls of fine wet grass, soft as a breath, soft and more delicate and more beautiful than the touch of any woman ; ..... Nothing else would do, nothing else would satisfy, except this coolness and subtlety of vegetation travelling into one's blood. How fortunate he was, that there was this lovely, subtle, responsive vegetation, waiting for him, as he waited for it ; how fulfilled he was, how happy ! ..... The leaves and the primroses and the trees, they were really lovely and cool and were added on to him. He was enriched now immeasurably, and so glad. ..... He knew now where belonged. He knew where to plant himself, his seed : – (p. 107)

His whole being is responsive to the life of vegetation. If he is hedged round with networks of consciousness, he cannot sense his life enriched by plant life. True this is a self-conscious position, but he has not become "network of nerves" like Cliford in *Lady Chatterley's Lover*. Rather, he is trying to look at "conscious himself" objectively. Such aspect of his makes it possible for him to take off his clothes after escaping from Hermione. Without doubt, it is the clothes that are symbolic of consciousness.

However, it is impossible for him, a member of society, to survive alone with no contact with anyone, being related to the world of vegetation only. But to him it does not matter to go back to the world again since he knows where he does belong. The most important thing is where we take root, and the rest is all "extraneous" : He knew now where he belonged. He knew where to plant himself, his seed : – (p.107)

Ⅳ

Gerald and Gudrun also agonize from the ill effect of consciousness. Gudrun is indifferent to human life and keeps a nihilistic way of life : "Nothing materializes ! Everything withers in the bud," (p. 7) She also thinks about marriage as : "... one needs the experience of having been married." (p. 7) Her self-consciousness always prevents her from exposing herself in the world; there is something overly conscious of those around her and she is likely to choose little things as an object of her sculpture. Her trait is accentuated in the dialogue between Hermione and Ursula in "Classroom" :

Isn't it queer that she always like little things ? – she must always work small things, that one can put between one's hands, birds, and tiny animals. She likes to look through the wrong end of the opera glasses, and see the world that way. – (p. 39)

Her preference for little things over others intimates the feelings that she wishes to keep distance from the world. She never attempts to come near to any person. Necessarily, her attitude to life means she must become a by-stander. The scene below is where Ursula and Gudrun are enjoying swimming in the lake or singing on the field on the isle after swimming. Ursula is absorbed in the moment when she is enjoying, while Gudrun has a feeling of being alien from the scene :

> Always this desolating, agonised feeling, that she was outside of life, an onlooker, whilst Ursula was a partaker, caused Gudrun to suffer from a sense of her own negation, and made her, that she must always demand the other to be aware of her, to be in connection with her. (p.165)

Compared with Gudrun, Gerald has a much more impressive character with a mighty and forceful will ; he is, so to speak, an incarnation of will. But as shown in the first chapter, it is a dangerous will. This chapter has a lot of phrases which manifest his personality and simultaneously hint at his tragic destiny such as : "the strange, guarded look," "the unconscious glisten," "as if he did not belong to the same creation as the people about him," "a young, good-humoured, smiling wolf" and "the lurking danger of his unsubdued temper." (p.14) Furthermore, his dangerous figure is impressively engraved in our mind in the second chapter presenting the fact that, as a child, he accidentally shot his younger brother dead while they were playing. His behaviour takes a concrete shape in Chapter "Coal-Dust" where Ursula and Gudrun play a role of eyewitness. When they are enjoying walking, Gerald happens to pass by riding on the white mare to the crossing where the locomotive is drawing near with a resounding, terrible, metallic noise. The nearer it approaches, the harder the mare tries to escape from the railroad, scared of the terrible noise. But he never allows her to turn her head away from the train and compels her to turn back, putting a cruel spur on her side repeatedly. He never stops kicking on the bleeding mare until she submits to his will. At this time he wears the same looks on his face as in the first chapter such as : "a glistening, half-smiling look." (p. 112) However violently she struggles, his will does not seem to shrink : his will bright and unstained. (p.112)

Chapter "The Industrial Magnate" gives us a clearer vision of Gerald. He has got a belief through his study and experience of life that "The will of man was the determining factor. Man was the arch-god of earth. His mind was obedient to serve his will. Man's will was the absolute, the only absolute." (p.223) To his "will," "The sufferings and feelings did not

matter in the least." (p.223) It is quite natural that he should treat his coal miners as if they were part of the machinery, not human. To him their meaning lies in whether they are useful or not ; what he seeks them for is "the pure instrumentality" (p.223) What he strives for is not money or social position, but "the fulfilment of his own will" (p.223). They were put under his will and mechanized more and more, and his will is satisfied with the accomplishment of the system. But at the same time, imposing his will is the beginning of the process of breakdown :

> It was the first great step in undoing, the first great phase of chaos, the substitution of the mechanical principle for the organic, the destruction of the organic purpose, the organic unity, and the subordination of every organic unit to the great mechanical purpose. It was pure organic disintegration and pure mechanical organization. This is the first and finest state of chaos. (p.231)

The moment this kind of will is satisfied and loses its purpose, it totally becomes nothing ; only when it has its own object, it can be will itself. Thus Gerald becomes dejected completely and feels like empty "bubbles" (p.232) : his centres of feeling were drying up. It was an inevitable consequence of him who cannot forget himself all the time and can be confident of himself only when he is working on something. The following in Chapter "Man to Man" demonstrates what he is like. The author tells about Gerald after the controversial wrestling in question :

> ... as if fated, doomed, limited. This strange sense of fatality in Gerald, as if he were limited to one form of existence, one knowledge, one activity, a sort of fatal halfness, which to himself seemed wholeness, always overcame Birkin after their momentts of passionate approach, and filled him with a sort of contempt, or boredom. It was the insistence on the limitation which so bored Birkin in Gerald. Gerald could never fly away from himself, in real indifferent gaiety. He had a clog, a sort of monomania. (p.207)

The above proves how many similarities Gerald and Hermione hold. To Hermione, to know is everything and pleasure ; she is always seeking after objects to conquer by knowing ; she cannot be carried away, keeping her senses alert. On the other hand, Gerald is always throwing a "guarded look" on the surrounding and cannot leave himself to the "moments of passionate approach." They are birds of a feather. He cannot ease his tension even for a moment, which

causes in him "the insistence on the limitation." He is always looking for objects to be confronted with. Only when he is struggling with them is he contented and can he forget himself and feel full of energy. The will to control someone or something is the very driving force of his life. The question arises here if his characteristics are intrinsic or cultivated in the process of life, but the story of Gerald from the shopkeeper Mrs. Kirk, who used to be a baby-sitter of Gerald, gives an answer to the question :

> "... Gerald was a demon if ever there was one, a proper demon, aye, at six month's old." ..... "That willful, masterful – he'd mastered one nurse at six months." (p.212)

This evidences that his "desire for controlling by will" had already begun when he was just a child. He has been a "willful, masterful" demon, who had a destructive will and attempted to rule everyone. True, his powerful will is his strong point, but at the same time, it is his weak point as well. When he is successful in swaying his will over others, he feels exalted. But he finds himself following the destructive direction when he comes across an antagonist as mighty as himself. Hermione is a good example; as examined previously, she strove to kill Birkin when she found her will blocked by him. Such hardened will can be destructive of the owner as well as of its adversary. In her case, she killed something in herself by attempting to kill the opposer. After the event, she stays just a shadow of her previous self to the end of the story.

Interestingly enough, Gerald is attacked twice by the compelling impulse of murder when Gudrun stands against him : one is when she hit him on the cheek because he criticized her reckless attempt to excite his cows :

> He became deadly pale, and a dangerous flame darkened his eyes. For some seconds, he could not speak, his lungs were so suffused with blood, his heart stretched almost to bursting with a great gush of ungovernable emotion. It was as if some reservoir of black emotion had burst within him, and swamped him. (pp.170-171)
>
> ..... His mind was gone, he grasped for sufficient mechanical control, to save himself. ..... The terrible swooning burden on his mind , the awful swooning, the loss of all his control, was too much for him. He grasped her arm in his one hand, as if his hand were iron. ..... He walked on beside her, a striding, mindless body. But he recovered a little as he went. He suffered badly. He killed his brother when a boy, and was

set apart, Cain.(pp.171-172)

Here he manages to control his impulse to act like Cain, but in the last chapter "Snowed Up", the "reservoir of black emotion" does burst at last. It was when Gudrun interrupted his attack on Loerke. He holds her neck and tries to strangle her, but at the last moment he comes back to himself. Leaving her fallen on her knees on the snow, he wanders into the mountain without awareness of his behavior, and is found dead in several days.

The excessive dependence on his own will is the reverse of the precariousness of his being ; sometimes it is very tough, but sometimes very weak. It is, so to speak, a two-edged sword. A stiff will is more brittle than one lacking flexibility. A devastating will sometimes can be self-destructive as seen in the case of Hermione and Gerald.

V

Thus the author exhibits the misfortunes of unmalleable will through these impressive characters. Their tragic case might also be the destiny of all of us who have too much ego. Our future is not bright, judging from Birkin's statement in Chapter "Water-Party" suggesting the difficulty of eluding tragedy. It may be dark, but there can be seen a slight light of hope in the way forward, which is involved in "Classroom", "Fetish", "In the Train" and "Breadalby."

At first "Classroom" is reviewed. Birkin disparages her, saying that the reason why Hermione is always imposing her "bullying will"(p.42) on others and seeking to have everything under her "deliberate voluntary consciousness"(p.42) is that she does not have "any dark sensual body of life."(p.43) According to him, "It(dark sensual body of life) is a fulfilment – the great dark knowledge you can't have in your head – the dark involuntary being."(p.43) Something "sensual" is the "dark knowledge" we cannot get in our head, but "in the blood." We cannot get it until "the mind and the known world is drowned in darkness," and until we discover "a palpable body of darkness."(p.43) Summing up his idea, "sensuality" is alien to the mind, "the known world," "consciousness," "will," and "knowledge," which prevent us from acquiring the sensuality. Such words as "passion" and "spontaneity" in the first chapter have a close connection to this "sensuality." Birkin says that now people have become "sensuous," forgetting sensuality :

"Don't you think that people are most conceited of all about their sensual powers ?"

she asked. "That's why they aren't sensual – only sensuous – which is another matter. They're always aware of themselves – and they're so conceited, that rather than release themselves, and live in another world, from another centre, they'd –." (p.45)

According to Birkin, when we become "sensuous," we never fail to be conscious, self-conscious, and pay attention only to ourselves, "never carried away." (p.41) Paradoxically, a sensual way of life enables us to be outside ourselves, or to release ourselves ; thus if we can become a free, unconstrained individual, it will become possible for us to live a flexible, liberated life, unlike stiffly fettered will. We would never be "the real devil who won't let life exist." (p.43)

In "Fetish", this sensuality is described as "nakedness." The following is a scene where Halliday underlines the utility of living naked, condemning that the present way of life has become "much too visual." (p.78)

"... It's one of the things I want to do – to live from day to day without ever putting on any sort of clothing whatever. If I could do that, I should feel I had "Oh, one would feel things instead of merely looking at them. I should feel the air move against me, and feel the things I touched, instead of having only to lived." ..... "Oh, I think it would be perfectly splendid. I'm sure life would be entirely another thing – entirely different, and perfectly wonderful." ..... look at them. (p.78)

The word "visual" is equivalent to "sensuous" in "Classroom". Those who are completely attuned with "visual" life "can neither hear nor feel nor understand", they "can only see." (p. 78) It is apparent that the words "visual" or "see" never touch the depth of things, and are very superficial. This is what Birkin means by "sensual." In short, it implies an inner world which we hear, feel, and understand in the blood. As reviewed in "Breadalby," it is the world of flexible vegetation life that regenerated and enriched Birkin. That, as the discussion in "In The Train" shows, is the world which is sensed by only those who recognize an ultimate purpose of life in "perfect union with a woman – sort of ultimate marriage." (p.58) That is a new ground that cannot be grasped by the person who can only answer "... it doesn't centre. It is artificially held together by the social mechanism" (p.58) to Birkin's question "Then wherein does life centre, for you ?" To Gerald it is unthinkable to form his life with help of some other person. Indeed he is narrow-minded, but that is what he is. Presumably here is the very reason why he has never had a close friend until now, as shown in his mother's

deploring cry "I should like him to have a friend."(p.26) He lacks enough space in mind to accept other person, and so he cannot himself be accepted by others. As he seriously lacks generosity of mind, he cannot open himself to others. Probably he believes that others have unbending will hidden inside just like he himself does.

Ⅵ

The reason why Lawrence denies being "over-conscious" and affirms the importance of being "impersonal" lies in his belief that we are too much imbued with egoism and lessen the wholeness of our being. And yet we believe the extremely private self to be the true self. Intrinsically, individuals should be soft, warm-hearted, capacious, but in fact, we are made hard, warmless, and inflexible by the minimized self. All his thoughts are included in the words "Things are terribly bad." His purpose in persistently depicting Hermione and Gerald in the negative way was to disclose to us the heart of the matter. Both of them were symbols of those who are egocentric. The following is the passage from Whitman's "*Song of Myself*" :

> I celebrate myself, and sing myself,
> And what I assume you shall assume,
> For every atom belonging to me as good belongs to you.
>
> (*Leaves of Grass*, p.28)

Furthermore, the poet liberated into a vast ground is seen in the following :

> I exist as I am, that is enough,
> If no other in the world be aware I sit content,
> And if each and all be aware I sit content.
>
> (*Leaves of Grass*, p.48)

We witness here an individual quite different from Hermione and Gerald who are suffering from the "void" within. He is free from any constraint and "impersonally" self-sufficient. Whitman's idea of an individual who is "personal" and at the same time "impersonal" is quite similar to Lawrence. Lawrence-Birkin persuasively says to Ursula, "One is committed. One must commit oneself to a conjunction with the other – forever." What he implies here is

the mutuality of individualistic being, or the interdependency of humans. We do not stand alone. This recognition is the very way to acquisition of entire being of individuals. All individuals are personal and impersonal ; they are themselves and hold "a beyond" at the same time. Lawrence recognized a chance to overcome egoism in acquiring a being absolute and relative.

As Whitman advocates here, if we can share with him the ground that "every atom belonging to me as good belongs to you," we could possibly attain "the strange third thing that was both of him and her and that was neither of them" as stressed by Ramon in *The Plumed Serpent* and so establish "a beyond."

Works Cited

1. Daniel J. Schneider, *The Consciousness of D.H. Lawrence* (Kansas : University Press of Kansas, 1986)
2. D.H. Lawrence, *Women in Love* (Cambridge : Cambridge Uni. Press, 1988)
3. James B. Sipple, *Passionate Form* (New York : Peter Lang Publishing, Inc., 1992)

   The italicized words suggest a special turn in the Lawrencian baptismal rite. It is the release from salvator femininus that is the immediate referent of the words "soft and more delicate and more beautiful than the touch of any woman."
4. Baruch Hochman, *Another Ego* (Columbia : University of South Carolina, 1970)

   By the time such a conception of nature emerges, however, Lawrence is no longer concerned exclusively with the individual and the imperious demands of his experience, nor with sexuality as the medium through which man experiences the deific quality of nature. The community moves to the center of interest, offering a medium through which man manages to live "breast to breast with the cosmos."
5. D.H. Lawrence, *The Plumed Serpent* (Cambridge : Cambridge Uni. Press, 1989)
6. W. Wordsworth, *The Complete Poetical Works* (London : Macmillan and Co., 1950)
7. W. Whitmann, *Leaves of Grass* (New York : New York University Press, 1973)