The Philosophical Thinking and Literary Pursuit of the Historical View of D.H. Lawrence's Mystical Forces

Liming Ding

School of Foreign Languages, Sanming University, Sanming City, Fujian Province, 365004

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Abstract: D.H. Lawrence was one of the representatives of modernist literature in the early twentieth century. He not only created a large number of literary works, but also put forward a number of literary and artistic theories that led to profound philosophical thinking. One of them is Lawrence's historical view of mystical forces in the movement of the history of Europe. The mysterious force in Lawrence's vision is an important source of human history development. It refers to forgotten knowledge and forgotten past. Forgotten knowledge and forgotten past are the elements of creativity and positivity in the process of historical cycle. This paper with the help of Lawrence's novel "Women in Love" tries to explain the historical view of the writer's mysterious power, and makes some paving for the study of the novel in the future.

1. The Origin of the Historical View of Lawrence's Mystical Forces

The British modernist writer, D.H. Lawrence, declares in introduction of the book called "Movements of European History" (1920) that the history is regarded as a continuous cycle, and the emergence of new movement in the European history exists in these cycles. The movement has been not only physical, but also spiritual. More importantly, he believed that the main historical changes were formed in the outbreak of mystical forces, which emerged from the mind of human beings. Lawrence asserts that these unconsciousness from individuals or collectives have contributed to the mystical power of these individuals or collective unconsciousness as the source of human history. So we can say that history has not only just a few big dry records, but also it is to highlight these advances of consciousness itself and mysterious forces. As Lawrence himself said, "What the real history can do is to record the waves of people's hearts and watch the ups and downs of such a strong wave with awe and magic." (D.H Lawrence, 1981:28) What is embodied in the concept of historical writers’ view of continuous power conflict is a dialectical point of view, and metaphor here borrowed by Lawrence is to show changes, people's spiritual world, the natural flow and refreshing constantly after cleaning. Lawrence believes that in the evolution of history the movement of human beings looks like nature. It is a natural process of formation and dynamic change. The uterus which brings birth of a new life is vividly described by Lawrence as the ocean. This view is similar to the German philosopher Nietzsche’s idea which gave the definition of life: life means becoming and creation, and it is characterized by endless vitality, which always maintains the original state, and there are many uncertainties. It is always in constant change and movement, so it is not fixed. It is lack of continuity, and has more unfixed identity. (Wenchu, Zhang, 2010:109)

The mysterious power which is treated as in the history of human development an important source revealed in the book "European History Movement" can be seen also in in the preface of his works called "Fantasia of the Unconsciousness and Psychoanalysis and the Unconsiousness" (1971). In this book Lawrence holds that mystical force refers to forgotten knowledge and forgotten past, and forgotten knowledge and forgotten past are the elements of creativity and positivity in the process of historical cycle. With the help of archaeological methods, Lawrence made a careful analysis of history. He excavated forgotten knowledge and forgotten past. He paid special attention to the mysterious knowledge appearing in the historical process. At this point Lawrence not only did make utterance of the terminology of forgotten knowledge, but also developed a new kind of discourse. (D.H. Lawrence, 1971:14) In the eyes of Lawrence it is not only the traditional sense of the history of historical progress and social development evaluation, so he did not believe in Charles
Darwin (Charles Darwin, 1809-1882) for the biological theory of evolution, which he clearly refused to use the most influential idea on the development and evolution of historical evolutionism. Lawrence believes that the traditional sense of history is rooted in a belief arising from the Enlightenment period. It believes that the coincidence of history is the result of the development of consciousness and reason. Lawrence even criticized modern science: "Our modern science has died. Biology does not study life, but focuses on the mechanical and organ functions of vitality." (D.H. Lawrence, 1971:12)

2. **Philosophical Thinking on the Historical View of Mystical Forces**

Unlike the philosopher Foucault and Nietzsche, the writer Lawrence stressed the urgency and necessity of the culture and individual rebirth at every stage of history. For the personal part, Lawrence pays more attention to the relationship between the unknown part of the spirit and the possibility of rebirth. In particular, Lawrence cares about the deepest natural impulse in the spiritual world, and he believes that the effort in it needs to be paid attention to. Lawrence, therefore, is especially good at finding and using image groups from biological processes in literary works. These images of animals and plants representing natural vitality mean the emergence of new life and the struggle for the strength of death. Lawrence always thinks that the creation of new life inevitably includes destruction and death: "The creation of new individuals will bring about the life of the universe...But the birth of the new life is based on the end of the old life, the dead leaves will eventually fall, and the old form of life is bound to die." (D.H. Lawrence, 1971:179-180)

Lawrence's attention to forgetting knowledge and mysterious force resonated with Foucault's concept of historical view. The theory of historical discontinuity is the key part of Foucault's view of history. For Lawrence mysterious power is hidden behind important historical changes. Foucault believes that historical echo and personal development are characterized by important intermittent events. History is a continuous and intermittent combination of Foucault's history. Foucault used archeology to view history. He devoted himself to the discontinuous view of history and the rupture and gap in the western cultural history. These are very similar to Lawrence and Nietzsche's view of history. The writer Lawrence and philosopher Nietzsche coincidentally repelled the concept of progressive progress and consciousness as the concept of the forming role of history, and the idea of mysterious force as the driving force of history in the development of history.

3. ** Literary Pursuit of the Historical View of Mystical Forces**

The novel called *Women in Love* (1920) by Lawrence is the best annotation of the writer's mysterious force in history view. In the novel Lawrence shows the historical view of destruction and regeneration to form reincarnation. The hero Birkin in the former half about the fate of mankind thinking reflects that modern people have experienced the following changes: when the brain is healthy, it is in vibrant modern industrial control and suppression and then it becomes lifeless machine. Such a description indirectly conveys the concern of the author himself: Lawrence is abhorrent to the war in Europe, and he is deeply disappointed at the war which makes Europe sickened and desolate. With the development of the plot Birkin is showing the positive ideas of war from the phenomenon of death, and he even thinks that death is a prerequisite for the rebirth of life. This is just like the decline and decay of European culture in modern society. The projection of people's psychology presents the following reaction: "People are tired of the life of death. God knows that once life is over, love gives the weak power of life and makes him reborn. ". (D.H. Lawrence, 1987:186) As the scholar R.P. Draper says that it is an integral part of the life course of Lawrence’s death, and it is a necessary stage of human life. People will face the destruction of consciousness under the tragic crisis, and try to learn to accept death." (R.P. Draper, 1989:51) In Water Party of the fourteenth chapter of the novel (water-Party) Birkin and Ursula are talking about something in the exploration of life when Birkin exclaimed: "it is a dead black river, which you can see in our body flowing. Like other rivers it flows like a river, a black rot." "When the whole creator's river vanished, we found ourselves in the process of retrogression, and we were part of the...
destructive creation. Aphrodite was born in the first tremor when the whole world became destructive, and then the snake, lotus which are called the marsh flowers, and the swan all died. Gudrun and Gerald also were born in a devastating creation." (D.H. Lawrence, 2010:166-167) Lawrence cited the famous ancient Greek philosopher Heraclitus's saying as "the most beautiful flower comes from withered soul" in order to show that hopes was born in destruction. He also with the help of Birkin and Ursula conveys his view of history to the world: death has continued as life continues. This is a process of progress, and it is the end of the whole universe—the end of the world. The end is the same, and the doomsday means the beginning of a new round of creation. The beginning begins at the end of the day.

The literary image in the novel "Women in Love" is full of every corner of the book. Lawrence showed all his favorite natural images to the readers: woods, horses, moon, night, cemetery and snow mountain. These literary images imply the natural existence of Lawrence's mystical forces. The connotation of metaphors under the pen of Lawrence such as the lake, the moon, the images of the horse with the love between the hero and heroine of the unconscious flowing permeates every corner of the language of the novel narrative. The moonlight is always inseparable in Ursula and Birkin when they meet. The mysterious moonlight not only foreshadows the mystery of the relationship between the two opposite sexes, but also implies that the unconsciousness of people's thoughts flows everywhere like the moonlight, which is unrestrained. It is particularly prominent that Lawrence is good at expressing the character’s consciousness and conveying the literary theme in the novel with the help of color image. Black and white are the most frequent color images in the novel "Women in Love". In the novel Ursula and Anton in every beach meeting are accompanied by white moonlight launch, but every time it is disappointing. "Ursula who sees the shining moon in the sky shows a surprise but she is not panic. For her the moon is like a circular flashing furnace door." (Feng Jiqing, 1995:156) The dazzling white light led to final disappointment to Ursula and Anton. Ursula in her mind thinks that "the moon seems to be very mysterious with a pale smile like death. She can't escape it. No matter it is in the day or at night, you can't avoid a face like this round of the moon." So she even cursed these stupid lights. (D.H. Lawrence, 2010:237) In another way "Lawrence believes that human vision is a form of expression of consciousness, a visual hint of consciousness. The moon and moonlight in the dark are the external manifestations of vision." (Feng Jiqing, 1995:156) Lawrence seems to be rendering the dark consciousness of the spiritual world of people. The white color in Lawrence's eyes was suggestive of a kind of destruction and death. In Gerald's main appearances in the novel death seems to almost go hand in hand with white appearance: his white flesh, and he is always surrounded by the shiny white, and white in the final death in snow which gleams white iceflow accompanies him. There is no doubt that Lawrence is implying a close link between death and white by these images.

Lawrence was so fond of borrowing color images to convey the connotation of literature and the flow of character emotion. The reason is that Lawrence didn't see any hope in the cold winter from 1915 to 1919, and his spirit was in a state of extreme madness. He thinks it is the background of the war in Europe that destroyed him, so he even issued a sigh: "I like clothes wrapped in death like us." He asserted that Europe was experiencing a flood without a rainbow, and we chose our degradation in our death. While feeling death, Lawrence is also strongly aware of the power of regeneration. "My life has come to an end here, and I should go there as a seed and land on a new earth." (Harry Moore, 1977:231)

From the novel "Rainbow", the method of Lawrence's literary creation has been changed obviously. The mystical symbolism runs through the works. The symbols everywhere promote the progress of the plot, reflect the subtle changes in the relationship between the characters and the psychological intentions of the characters. In such works packed with symbolic images, an image of emotional experience is a symbol. It can wake up the emotion itself and the driving force itself, and achieve the purpose of mining the deep psychology of the characters and the connotation of the novel's philosophy. (Feng Jiqing, 1995:147) Phoenix is one of the most popular metaphors in Lawrence's literary works. The Phoenix is the image of an immortal bird in ancient Greek mythology. It is said that she baths and sings every day at dawn, and the sun will stop to listen to
her wonderful song. When she was about to die, she picked up the branches of the aromatic plants and built their nest to burn them, and the young birds of new life were born in the blaze. Obviously, Lawrence tells us the universal truth of human existence with the help of Phoenix imagery: all the things in the world we live in are opposites of two elements, and death and rebirth will always coexist in the world.

Furthermore, around the mysterious power of the heroine Ursula is more frequent of the water in the novel *The Rainbow*. At the end of the novel the Ursula confound that she still calls for wild and mysterious forces in the heart of the forest and the horse quickly appeared in the encounter, which indicates the combination of her desire and male body. Although she is determined to fail, the book wrote: "she is naked, smooth, smooth out of acorn kernel, strong bud." (D.H. Lawrence, 2010:344) Here the rainbow is a natural physical phenomenon in nature. In fact, it is made up of countless small drops of water. In essence, the rainbow is material, but the rainbow which is everywhere with the heroines in the novel is undoubtedly endowed with mysterious power and symbolic meaning by the writer Lawrence. After Anna's victory over Will, "her door will be still open in the rainbow." The rainbow here suggests the victory of women's power. The sixteenth chapter of the novel even uses the rainbow as the title, thus we can find the meaning and meaning of which can be imagined. There is no doubt that the rainbow has been given too many unrealistic ideals and wishes in the eyes of the writer. Ursula needs the hope and ideal in her failure of looking for love on the road. At the end of the novel when Ursula saw everywhere the dilapidated houses standing on the devastated earth, the withered miners in living form, and saw the ugly old church steeple standing beside new house, she desires new weather in her mind. "That is the rainbow arch in the earth" and "the world will be in the real life in the ground, touching the sky" reveal that Ursula wants to see the reality of life. At this point, Lawrence skillfully uses the narrative paradigm of literary imagery full of mysterious forces to complete a magnificent turn and a breakthrough in art.

4. Conclusion

Lawrence, as a great master of literature, is constantly exploring and discovering new literary theories. His historical view of mystical force is the result of exploration after so many years' research. Based on the philosophical thinking of the theory and comparative study of the conception of history between Lawrence and Foucault we can find that a mysterious force in Lawrence's horizon refers to actually forgotten knowledge and forgotten past, and forgotten knowledge and forgotten past is a factor of creativity and enthusiasm of the historical cycle, which is similar with the great history of Foucault stressed in the view of intermittent. With the study of the novel "Women in Love", the study of Lawrence's philosophical connotation of the historical view of the mysterious power is more deeply explained.

Brief introduction:

Ding Liming is an English professor of School of Foreign Languages in Sanming University of Fujian province. He is mainly engaged in the study of English literature and literary theory.

His contact address: No. 25 Jingdong Road, Sanming City, Fujian Province, zip code: 365004. telephone: 15859828958, Email: yonghuadeng@163.com

References


