

Lawrence's Religious Thought in *The Man Who Died*

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<Summary>

The purpose of this paper is to study Lawrence's religious thought revealed in *The Man Who Died*. This novella is the work in which Lawrence fictionalizes his creed the most directly, perfectly, and beautifully through rewriting the story of death and resurrection of Jesus.

It can be said that Lawrence's religious idea is most clearly and meaningfully revealed in its relationship with Christianity and in the very light of his doctrine of man and reality. For this reason, this paper studies, first of all, the relationship between Lawrence's creed and Christianity in part I, and then his doctrine of man and reality in part II, and finally *The Man Who Died* itself in part III.

The conclusion this paper comes to about Lawrence's religious idea is, in short, that Lawrence believes the balance between the two opposite principle both in man and religion and he also believes the importance of the man-woman relationship as the primary way to the ultimate balance, God the Father.

*The Man Who Died*에 나타난 Lawrence의 종교관

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<要 約>

*The Man Who Died*는, Lawrence가 예수의 죽음과 부활의 스토리를 자신의 종교적 이상에 부합되게 개작한 것으로, 가장 노골적이고도 완벽하게, 또 가장 아름답게 Lawrence의 종교관을 밝혀 보여주는 작품이다.

흔히 Lawrence의 종교관은 기독교와의 관련하에서, 또 바로 그 자신이 인간과 삶에 대해 지닌 doctrine과의 관련하에서 가장 명백하고 의미있게 드러난다고 말하여진다. 이런 근거로

본 논문은 우선 1장에서 Lawrence의 종교적 신념과 기독교와의 관련을 밝히고, 2장에서 그가 지닌 생의 doctrine의 이원성에 대해 언급하고, 이런 1, 2장의 작업을 바탕으로 3장에서 *The Man Who Died*를 다루고 있다.

이 과정을 통해 우리가 얻게 되는 결론은, 간단히 말해서, Lawrence는 인간의 삶 뿐만 아니라 종교에 있어서도 그 자체에 내재하고 있는 두 대립적 요소간에 조화가 이루어져야 한다고 주장하고 있으며, 바로 이 궁극적인 조화, 즉 그의 God the Father와 인간을 이어주는 가장 근원적이고도 일차적인 관계가 남-녀 관계라는 의미에서 이 남-녀관계의 중요성을 역설하고 있다는 것이다.

1. Lawrence and Christinity

In recent years there has been a tremendous resurgence of interest in the life and thought of D. H. Lawrence. He is without a doubt one of the most important literary figure of this century. As a writer D. H. Lawrence describes man's relation with the living cosmos, and as a part of that description he proclaims his own sense of the sacred. It is his desire to reawaken a sense of the sacred in modern man. As such, Lawrence claims he is engaged not primarily in an artistic concern but in religious endeavour, and his writing is inambiguously religious. It is his belief that a "true" novel is essentially a book of life, which can make the whole man alive. As a book of life, the novel, like all art, seeks to awaken a pure sacramental relationship between the reader and the living universe. A pure relationship which is "deathless, lifeless, and eternal."¹⁾

Since D. H. Lawrence is interested in only writing book of life, he drew extensively upon the sacred already found within established religious traditions both modern and ancient. But of all man's religions the one which captivated his attention the most was Christianity. Although most people would consider his work as antagonistic toward Christianity, it would be unfair to both Lawrence and Christianity simply to say that Lawrence has a hate relationship with Christianity, because Christianity is too diverse and nebulous for any one man to have an intense intellectual relationship with all of it, and because throughout all of his works and life, D. H. Lawrence reveals that he is both attracted and repelled by Christianity. He once stated in a letter: "I realize the greatest thing the world has seen is Christianity, one must be endlessly thankful for it, and weep that the world has

1) D. H. Lawrence, "Morality and the Novel", *Phoenix: The Posthumous Papers of D. H. Lawrence*, ed. by Edward, D. McDonald(N. Y. : Viking Press, 1936), p. 527.

learned the lesson so badly."²⁾

Lawrence is convinced that during the third and fourth centuries the only authentic faith which provided mankind with freedom and joy of a spontaneous relatedness to God was Christian faith. The followers of Jesus were filled with the Holy Spirit, the power of God. According to Lawrence, these disciples enjoyed spontaneous lives of action because of their renewing relationship with God. They knew the true God-passion which is available to all men who are open to it. Lawrence believes that the early Christian knew the living union of body, soul, and spirit. Although Lawrence does not use the term "faith" to describe the "God-passion" of the early Christians, the vitality and living relatedness he describes is such that we can only call it the power of faith. It is because of this vitality within the early Christians that Lawrence expresses the conviction that if he had lived in the fourth century he would have been an ardent disciple of Christ.³⁾

It is, therefore, fairer to say that Lawrence's repulsion from Christianity is not from the original (in a sense, the primitive), but from the modern (the changed and corrupted). Lawrence's respect for the vitality of the early Christians and for the potent force which he acknowledges in it can be said to still exist a little within the church, and it led him to confide in a letter to Catherine Carswell—"I want people to become more Christian rather than less; only for different reason."⁴⁾ What led Lawrence to reject modern Christianity is not the lack of God's presence within the Church, but the fact that the original quality of God has been changed by misled modern Christians.

Modern Christianity, for Lawrence, has lost its vitality and life expectancy: "The adventure is gone out of Christianity."⁵⁾

According to Lawrence, the modern Church has lost faith both in itself and in the creative power of the universe. Modern Christians no longer participate in the living cosmos, and joy and freedom are absent from their actions. In this context, the following words of Nietzsche about modern Christians seem to reveal just the same meaningful view as that of Lawrence.

....erlöst er müßten mir diese Erlösten ausssehen, Sollte ich an ihren Erlöser glauben.⁶⁾

In short, Lawrence claims that Jesus has irrevocably lost His power as a symbol of

2) "To Catherine Carwell", *The Letters of D. H. Lawrence*, ed. Aldous Huxley (N. Y. : Viking Press, 1936), p. 360.

3) D. H. Lawrence, *Phoenix*, p. 734.

4) "To Catherine Carswell," *The Letters of D. H. Lawrence*, p. 360.

5) Lawrence, *Phoenix*, p. 734.

6) Walter Nigg, *Prophetisch Denker* (Zurich und Stuttgart : Artemis Verlag, 1957), p. 531.

God, because modern man no longer reveres Jesus. Lawrence's conviction that Christianity's time is past is, however, a belief that does not bring him joy. Instead, it is a belief that brings him regret and a sense of spiritual loss. It is, therefore, not surprising that Lawrence made a faithful decision to form his own creed in this ruin of religion of today and began propagating his lonely faith to make up for the sense of the spiritual loss.

In fact, it can be said that throughout almost all of his works and life Lawrence would preach his ever changing new gospel through the medium of written word. At times his lonely struggle would be a torment to his soul, at other times he would attain an almost mystic ecstasy. The sense of the sacred is so central to Lawrence's works that it is impossible to read any of his works without sensing his prophetic zeal and his undaunted love for creation and life. In his letter to his sister Lawrence once confessed: "It requires a lot of courage to come to discover one's own creed, and quite as much to continue in lonely faith.Whatever name one gives Him in worship we all stretch out our hands in the same direction,.....It's a fine thing to establish one's own religion in one's heart not to be dependent on tradition and second hand ideals."⁷⁾

To discover his own creed and to renew the modern corruption of religion, Lawrence read extensively about the classical religions of both Egypt and Greece. He also became especially enamoured by what he considered to be the vital religion of the ancient Etruscans. During his stay in America Lawrence studied and viewed the religions of the Indian of the American southwest and both attracted and repelled by what he saw. During his travels to the orient he looked into Buddhism, and he was also acquainted with modern sects based upon eastern religious traditions. Of all man's religions, however, the one which captivated his attention most was Christianity. Moreover, it is virtually impossible that the doctrines, ideas, and symbols of Christianity were completely gotten rid of from his thought and writing. It is also impossible to find an extended work of Lawrence that does not reflect his internal attraction to (in a sense repulsion from) the symbols, doctrines, and piety of Christianity. These facts reveal once again that in a sense his creed is not the attempt to refuse Christianity but that to revitalize it.

The intention to revitalize Christianity and at last discover his own creed is naturally expressed in his writings, especially in writings which are subjected to the process of rewriting the core of Christianity--the death and resurrection of Jesus. In fact, Lawrence rewrites in at least two of his writings the story of the death and

7) "To Ada Lawrence Clark," *Collected Letters of D. H. Lawrence*, ed. Harry T. Moore (N. Y. : Viking Press, 1962), p. 76.

resurrection of Jesus.⁸⁾ Three of his novels, *Rainbow*, *Trespasser*, and *Aaron's Rod*, use a Christian symbol for their title and consciously employ the symbols throughout the novels. Besides, Lawrence wrote extended poems on each of the gospel writers, and his book, *Apocalypse*, is an interpretation of the book, *Revelation*. It is, therefore, very important to analyze the rewritten stories of Jesus and Christianity in order to know the deepest relationship between Lawrence's own creed and Christianity.

This paper is an analysis of Lawrence's religious thought in *The Man Who Died*, which is one of the rewritten stories of the death and resurrection of Jesus. The reason for my choice of this novella is two-fold. First, it is beyond my ability and beyond the length limit of this paper to deal with all Lawrence's rewritten works of the story of Jesus and the Bible. Second, this novella is the work in which Lawrence fictionalizes his creed most directly, perfectly, and beautifully through rewriting the death and resurrection story of Jesus.

The Man who Died.....Formally it is fiction, but in fact it is a philosophic fable that reflects the closing phase of Lawrence's lifelong worry about Christianity and the relation of his own doctrine to it.⁹⁾

Before studying *The Man Who Died* for the purpose of discovering the relationship between Lawrence's creed and Christianity, we would better study Lawrence's doctrine of man and reality, because the most central field of Lawrence is always the study of man, man's relationship with the living cosmos, and only as a part of that description he proclaims his own sense of the sacred. It is, therefore, of no doubt that the religious thought of Lawrence, which is the subject of this paper, can be revealed most clearly and meaningfully in the very light of his doctrine of man and reality. For this reason, next part will be a brief study about Lawrence's doctrine of reality, and the last will be an analysis of his work, *The Man Who Died*.

2 . Lawrence's Dualistic Doctrine of reality and its relationship with his creed

According to Hough, Lawrence's understanding of reality is in terms of conflict between opposites, and transcending of this conflict. His experience of nature shows

8) The Story of Jesus is explicitly retold by Lawrence in his novella, *The Man Who Died*, and his essay, "The Risen Lord". L. D. Clark contends the Raman in *The Plumed Serpent* is also a retelling of the story of Jesus' resurrection.

L. D. Clark, *Dark Night of the Body*: D. H. Lawrence's *The Plumed Serpent* (Austin: Univ. of Texas Press, 1964), pp. 85-86.

9) Graham Hough. *The Dark Sun: A Study of D. H. Lawrence* (N. Y.: Macmillan, 1957), p. 221.

that there is light and dark, sun and moon, man and woman, blood knowledge and intellectual knowledge, each of which is in active opposition to the other. True knowledge is gained only when a harmony is effected between the embattled opposites.

Light	Dark
Sun	Moon
Intellect	Blood
Will	Flesh
Male	Female
Love	Law
Spirit	Soul
Mind	Senses
Consciousness	Feeling
Moon	Sun
Knowledge	Nature
Motion	Inertia
The Son	The Father ¹⁰

Through his four philosophical essays-- "The Crown", "A Study of Thomas Hardy", *Psychoanalysis and the Unconsciousness* and *Fantasia of the Unconscious*--D. H. Lawrence consistently develops this dualistic doctrine on reality and human knowledge. According to Lawrence these two principles are in constant war both within nature and within an individual, but if either principle becomes greater than the other, then both of them will perish.

Anything that triumphs, perishes. The consummation comes through perfect relatedness. To this a man may win. But he who triumphs, perishes."¹¹

The true relatedness comes about only when there is a harmony between the two

¹⁰ Lawrence identifies the first with the spirit, the second with the flesh; the first with the light, the second with the darkness. The sun and moon symbols often change places. Sometimes the sun is the active masculine intellect and the moon passive feminine comprehension; sometimes the moon is the cold light of abstract knowledge and the sun the warm knowledge of the flesh. There are two misunderstandings to be avoided. The first is to see the contrast as the old one of spirit and matter in which matter represents the natural world and spirit some supernatural reality set over against it. Lawrence's contrast is not of this kind. Both constituents of his dual reality are part of the natural world. The other mistake is to take the common view of Lawrence's beliefs and see the opposition as a merely sexual one. Of course it is not. The Male-Female opposition is an instance of this duality, but only an instance; and Lawrence is not constructing the world on the model of sexual duality. The Father, for example, is on the same side as the female. Another possible confusion is that between 'soul' and 'spirit'. Lawrence distinguishes between them. Soul is an attribute of the flesh, and is associated with nature and the senses.

Ibid., p. 225.

¹¹ D. H. Lawrence, "The Crown", *Poetry* III p. 373.

principles. The harmony or balance of forces in the conflict between the feminine and masculine principles lies for Lawrence not within the battle itself, but somehow outside of the conflict. That is to say, the harmony is a kind of momentary and knife-edged synthesis resulting from the harmony between thesis and antithesis. Lawrence expresses the harmony as the "Crown".

The crown is the perfect balance of the fight, it is not the fruit of either victory.

The crown is not the prize of either combatant. It is the *raison d'être* of both. It is the absolute within the fight.¹²⁾

This dualistic doctrine of reality can be applied to Lawrence's religious ideal in the same way. God the Father¹³⁾ in Lawrence's own creed is, therefore, the very perfect embodiment of the harmony between the quality of male principle and that of the female principle. In his creed, the law of God the Father doesn't exclude the physicality of man. Rather, by the law, the integrity of life, which is the result of the harmony between the spirit and the body, can be maintained, "for by the law, Man shall in no wise injure or deny or desecrate his living body of flesh which is of the Father."¹⁴⁾

On the other hand, in the modern Christianity, the male principle has overpowered the other and gained the absolute control. Viewed from Lawrence's conception written above—while each principle is driven to win, neither principle can be allowed to win ascendancy, and neither principle can survive—the symptoms modern Christianity reveals is just those caused by the male principle(Flesh) overpowering the female principle(Word).

The single passage within scripture which Lawrence returned to again and again in his treatment of Jesus is John 1 : 14, "And the word became flesh and dwelt among us." Lawrence was attracted to this passage because he was convinced that most Christians do not believe that in Christ the Word became the Flesh. While Christian theology has always maintained that Jesus, as the Son of God, is that person within the divine trinity who is most closely connected with the flesh, and represents the humanity of God, Lawrence was sure that in Christ the humanity of God and the flesh are denied. Lawrence argues that Christians have used Jesus Christ as a basis for the denial of what is the most human, man's physicality. The Christian faith calls for man to lose himself, and he must lose those things that are incontrovertibly human : his sense, sensation, sensuousness, and passion. Lawrence maintains that in order to

12) *Ibid.*, p. 373.

13) "God the Father" in Lawrence's creed is to be distinguished from "God" in Christianity. The latter means, in Lawrence's world, a God who excludes the Flesh.

14) Lawrence, "Thomas Hardy" in *Phoenix* III, p. 467.

know Christ, man must be willing to lose his life¹⁵⁾ The requirement that a disciple must lose his life before he can know Christ is for Lawrence a direct attack on human physicality. A man must die, he must completely eliminate the influence of the flesh before he can pursue the ever evasive gleam which is Christ.

Whereas the essential element in the worship of God the Father is life, the unity of life within the Creator, Lawrence contended that the primary affirmation made in Christ is a glorification of "Not-Being, of no consummation, of life after death."¹⁶⁾ Instead of trying to find fulfillment in the context of earthly life as it is lived and experienced within creation, God the Son promises fulfillment in a realm which lies outside of natural existence. Salvation comes not in this life but in a supernatural time and place after the flesh has ceased to exist.

In this context, it is clear that when Lawrence hoped that through his work (especially through his rewritten works) he would be able to give modern man "a feeling of primitive religious passion",¹⁷⁾ the "primitive" means the "original" which achieved the true balance between the two principles—the Flesh and the Word. It is also clear that he believed that the original Christianity achieved the balance between male and female principles which modern man has lost and must regain.

Lawrence claims that when a man encounters a vibrant core of life which is God the Father and meets God in his passion, he becomes unified with the rest of creation and he comes to associate certain qualities with God the Father which he will never associate with the Gods he meets through his spirit, his transcendental consciousness. He asserts that the modern Christian God whom man can never meet with his body has finally lost all His dynamic creative force and has become a static "Unmoved Mover".¹⁸⁾

As was revealed above,, at the core of Lawrence's understanding of reality and human being is his belief that man was created by the dynamic living power of the cosmos not only to live within the harmony between the two principles but accordingly to live in relationship with that creative force—God. When a man lives in this primary relationship, he is then able to live in creative relationship with himself, the world, and his fellow man. Lawrence's understanding of vital relatedness to God and to other human beings naturally led him to seek the primary and possible way to regain this relationship, which modern man has lost. Within his writings, Lawrence consistently leads man to the way to the creative relationship, saying that the

15) Ibid., p. 466.

16) Ibid., p. 465.

17) Edward Nehls, ed., *D. H. Lawrence: A Composite Biography* 3, Vol. (Madison: Univ. of Wisconsin Press, 1957-59) 2: 524.

18) For more information about the "unmoved mover," see B. Russel, *A History of Western Philosophy* (N. Y.: Simon and Schuster, 1945), pp. 166-9.

relationship between a man and a woman is the place where most persons will first experience relatedness. It is because the man-woman relationship is the basic of all relationships that this relationship is more closely investigated than any others within Lawrence's writings.

In short, Lawrence claims in his own creed that God the Father must accept man's body as well as his spirit and that God the Father who rules over the passions and desires of man (the Flesh—female principle) as well as the whole dynamic diversity of the universe (the Will—male principle) is, unlike the static God of the modern Christianity, best encountered in the man-woman relationship, the primary and divine act of creating new life. His religious thought fictionalized beautifully in *The Man Who Died* is also summarized as the belief of the balance between the two opposite principle both in man and religion and the belief of the importance of the man-woman relationship as the primary way to the ultimate balance, God the Father.

God, almighty God is the father, and in fatherhood man draws nearest to him. In the act of love, in the act of begetting, Man is with God. Such is the Law. And there shall be no other God devised.¹⁹⁾

3 . *The Man Who Died*

Throughout his writings on Christ, Lawrence maintained that modern man believes only in Christ crucified. As a crucified Lord, Jesus symbolizes for man a belief that death is the sole means to salvation and the spirit of man can ascend only when it denies the flesh. Lawrence contended that in the denial of the flesh there is never salvation: man's willful spirit will always mislead mankind. Lawrence acknowledged that his view of Christ as a crucified Lord is limited one, but he protested that the Christ worshipped by modern man is a Crucified Lord who glorifies death. If Christ is ever going to be a true symbol of relatedness and offer salvation for man, then he must be a Christ Risen, not simply a Christ crucified.

Lawrence's desire to modify the symbol of Christ into the risen Christ is revealed both within his poetry and his fiction. He tries to transform the symbol of Christ in order to establish a more harmonious balance between the transcendent spirit of man and his physicality. In short, he wants to establish a living concept of Christ as a Risen Lord. He believes that on the day when the Lord comes risen,

the teaching is over, the crucifixion is over, the sacrifice is made, the salvation is accomplished. Now comes the true life, man living his full life without rhyme or reason except the magnificence of coming into focus.²⁰⁾

19) Lawrence, *Phoenix* II, p. 467.

20) D. H. Lawrence, *Aaron's Rod* (N. Y. : Viking Press, 1950), p. 71.

Not only must Jesus be a Risen Lord, but for Lawrence his resurrection must take a specific form :

To teach the resurrection in the flesh, To start the year on easter Sunday, To add the mystery of joy in resurrection to the Mass, to inculcate the new conception of the Risen Man,²¹⁾

Lawrence wanted a Christ who is in tune with the living cosmos, and so he rewrote the story of the resurrection. In the process he wanted to condemn as idolatrous any worship of Jesus which looks at man's spirit and ego apart from the body.

Lawrence's most explicit representation of Christ as a Risen Lord is in his novella, *The Man Who Died*. Although Lawrence never names the character of this tale, there is little doubt that it is supposed to be Jesus of Nazareth. This tale is divided into two distinct sections which were written at different times and which deal with different issues. The first section of the tale, which was originally entitled "The Escaped Cock," follows Jesus from the time of his awakening in the tomb through his rebirth. As a part of his rebirth Jesus seriously questions who and what he was before his death. In the second half of the story Lawrence remythologizes the story of Jesus within the context of Osiris-Isis myth, which is another typical example of the male-female harmony.

In the first half of the story, Lawrence makes a powerful argument for Jesus' rejection of his original mission, and his decision to pursue a vital life outside of the saviour motif. Although Lawrence establishes in the first part of the tale directions to where a true cosmic life of relatedness lies, it is not until the second section that he is able to establish his new religious concept making a convincing presentation of the new life for Jesus.

In "The Escaped Cock" Lawrence intricately interweaves the account of Jesus' entombment, awakening, disillusionment, and slow acceptance of life together with the account of a rooster's escape, recapture, bondage, and eventual release. At the opening of the story, the reader learns that even though the cock is good for twenty hens, he is bound by a cord "in a dirty little yard with three patchy hens."²²⁾ The cock's owner is afraid of losing this rich prize, so he has tied the cock to a post. Despite his imprisonment, Lawrence shows that the cock's will to live free is still undaunted. The cock listens for the challenge of unseen cocks in the unseen world and cries out his ringing defiance. Although his quest for freedom is thwarted by the cord

21) D. H. Lawrence, "The Risen Lord," *Phoenix* II, p. 575.

22) Lawrence, *The Man Who Died*, in *Love among the Haystacks and other Stories* (N. Y. : Penguin Books, 1976), p. 125.

From now on, all the quotations from this book will be noted by the page number of the book after each quotation.

tied to his leg, the cock will not admit defeat. A burning passion for life rages within the cock, and he is determined to win his freedom and claim his kingdom.

His voice, above all, had lost the full glory of its clangour. He was tied by the leg, and he knew it. Body, soul and spirit were tied by that string.

Underneath, however, the life in him was grimly unbroken. It was the cord that should break. (p. 126)

In a determined effort for freedom, the cock breaks the cord and crows triumphantly to celebrate his victory. The cock's cry of victory, however, wakes not only the sleeping peasant but, as the tale implies, it rouses the man who has died :

In that same time, at the same hour before dawn, on the same morning, a man awoke from a long sleep in which he was tied up. He woke numb and cold, inside a carved hole in the rock. (p. 127)

Although the cock ignites the first embers of life in the man who died, the man's resurrection is a long and involved process. Even though the man is awake he does not want to open his eyes because he is filled with the dark pallid power of death. Death still holds a strong attraction for the man. The utter cold nullity of death is more desirable to this man who has known death than is the ambiguity offered by life. It is only the ache which begins in his hands and feet that finally forces the man to initiate movement. Filled with a nausea of unspeakable disillusionment, the man edges his way out of the tomb : "He went on, on scarred feet, neither of this world nor the next." (p. 129) Lawrence shows that, exiting between life and death, the man who has died may yet choose either option.

As the man passes through the countryside he is oblivious of his surrounding. The man's decision to move away from the city was almost unconscious. Just as it was the cock's cry of triumph which first instilled life in the man, it is also the cock which breaks through the cloak of nausea and oblivion which surrounds the man.

He was roused by the shrill, wild crowing of a cock just near him, a sound which made him shiver as if electricity had touched him.....Leaping out of greenness, came the black and orange cock with the red comb, his tail feathers streaming lustrous. (p. 129)

Surprised by the cock's sudden appearance, the man takes his first willful action. He raises his cloak before the cock in order to stop the bird's flight. After capturing the escaped cock with the help of the man who died, the peasant invites the man who died as a guest. As a guest in the peasant's home, the man who died spends the days watching the tied cock while lying in the healing sun. The man seems to draw a zest

for life from the vibrant rooster.

The man who had died stood and watched the cock who had escaped and been caught, ruffling himself up, rising forward on his toes, throwing up his head, parting his beak in another challenge from life to death. The brave sounds rang out,The man who had died looked nakedly on life, and saw a vast resoluteness everywhere flinging itself up in stormy or subtle wavetests, foam-tips emerging out of blue invisible, a black and orange cock of the green flame-tongues out of the extremes of the fig-tree..... The man who had died looked on the great swing into existence of things that had not died, but he saw no longer their tremulous desire to exist and to be. He heard instead their ringing, ringing, defiant challenge to all other things existing, (p. 133).

Each day the man watches the cock and becomes attracted by the cock's continual vitality and defiance. In the cock a unity of body and passion for the creative life force dwelt, and the man who had died perceives this passion in a new light. He now know that prior to his death his life was a denial of passion.

It is Lawrence's argument in *The Man Who Died* that the man had never known the greater life in flesh and passion which binds a man to the phenomenal world. Lawrence wanted to establish in this tale a resurrection in the flesh, a resurrection into the fullness of living passion and relatedness with the phenomenal world, and accordingly the balance of body and soul. Flesh and Word. Lawrence is convinced that Jesus' message of love and salvation denies this world and cuts not only Jesus but his followers off from their physical surroundings. As Lawrence summarized the tale to Carl Brewster, he mentioned the Man's realization of his mistaken former views :

I wrote a story of the resurrection, where Jesus gets up and feels sick about everything, he can't stand the old crowd anymore--so cuts out--and as he heals up, he begins to find what an astounding place the phenomenal world is, far more marvelous than any salvation or heaven--and thanks his stars he needn't have a "mission" anymore.²³⁾

Lawrence shows that Jesus, the man who had died, has not known God the Father. Jesus does not have the passionate knowledge of his own createdness or the acceptance of his own physicality, while in contrast to him the cock has already ascended to the Father : "Surely thou art risen to the Father, among birds," (p. 140) The man needs to learn the wisdom which the cock knows instinctively, for, as the man says to Mary Madeline, he is not yet ascended to the Father, (p. 141) Only the cock can provide the man who had died with the insight he needs in order to experience the fullness of physical relatedness. During the days the man spends

23) "To E. H. Brewster," *Collected Letters*, p. 975.

observing the cock he begins to reject all that he was. The man is thankful that now after death his misdirected "mission" is over. Before his death, he had sought to save the world, but he now knows that his quest for world salvation was "the life of my self-importance." (p. 136)

When the man is again willing to take a chance on life, he leaves the security of the peasant's home and enters deeper within the phenomenal world. In this quest the man takes as a companion the cock who began his healing process. Having been partially healed by one of the lowest of God's creatures (a cock), the man decides to reenter society as a physician, a man who will heal others. Only this time the man will be freeing men from both their physical and spiritual limitations. In his new role as a healer, the man's first act is giving the cock freedom. At an inn where the man is staying the cock fights and kills a common barnyard rooster and thereby inherits a kingdom of twenty hens. When the man leaves this inn, he is determined that the world he will enter will be one of the natural relatedness in which body and soul (Flesh and Will) establish utmost balance.

In the second half of the tale written during the spring and summer of 1928, Lawrence attempted to establish a physical salvation for Jesus. If the cock has found his kingdom in the barnyard with twenty hens, then the one experience that Jesus lacks is the encounter of passionate flames in loving tenderness. "He was virgin, in recoil from the little, greedy life of the body. But now he knew that virginity is a form of greed." (p. 140) what the man yet has to experience is the deepest passion of a man's physicality, to learn "that the body rises again to give and to take, to take and to give, ungreedily." (p. 140) This passion is, according to Lawrence, more terrible and lonely than death itself for those who have already known death. The passionate expression of love is the essence of life itself, and it demands a commitment to life from those who enter its mansion. Although the man who had died fears sexual contact, Lawrence argues that he will not be fully anointed into life until he has known and experienced the passion with a vital living woman.

The man who had died is introduced to a life of love and passion by a young priestess of Isis. Lawrence's intention revealed apparently once again in this part is that modern Christianity should regain the original harmonious relationship between its male and female principles as was shown in the relationship between the man who died and the lady of Isis. In other words, the man who died, who symbolizes the exclusive male principle, necessarily needs the female principle, which is symbolized by the priestess who worships the Goddess of Isis. Moreover, Isis is, as we know, one of the most typical and archetypal female who gathers the scattered fragments of her husband Osiris' body and puts them together, and then breathes life into the body by her love and warmth, and finally revitalizes not only her husband but her own self

and womanhood(female productive force) through his reborn male productive force. In this story Osiris-Isis relation itself shows the very ideal of man-woman relationship, which will lead man to the way to the solid relatedness with the living cosmos and creative life force.

The priestess also, like the man, has been living a life apart and she has been awaiting her Osiris, a "reborn man". Unsatisfied by both the common and the famous, the priestess has awaited a man who can touch her at the depth of her soul. After they meet, the man and the priestess believe that each of them has found his Isis and her Osiris. Priestess' "power of living warmth"(p. 168) enters the man's wounds at her touch, and when he responds to the desire awakened within him by her, the man enters into a new state. Only in this way, Lawrence argues, does the Word finally become Flesh. The Word now contains the truth that man is truly one with the rest of creation. It is only now, having acquired the knowledge of pure relatedness both in body and soul, that the man who had died may ascend to the Father :

Then slowly, slowly, in the perfect darkness of his inner man, he felt the stir of something coming. A dawn, a new sun. A new sun was coming up in him, in the perfect inner darkness of himself. He waited for it breathless, quivering with a fearful hope.'Now I am not myself. I am something new.''I am risen!'(p. 168)

As the story concludes, Lawrence argues that in the physical act of love, the man who had died finally submits himself to what is holy within himself. The transforming power of love awakens him to an understanding of life and his place within that reality. According to Lawrence only after the man shares tenderness and love with the priestess can he feel himself connected to the living universe, and see himself as a harmonious element in the currents of life,

How it leans towards me, and I am a part of it, the great roses of Space. I am like a grain of its perfume, and the woman is a grain of its beauty. Now the world is one flower of many-petaled darkness, and I am in its perfume as in a touch(pp. 169—170)

Having experinced the tenderness of love, the man who had died is made free to live as a whole being : body and spirit. Like the cock, he can now achieve his kingdom and he is no longer apprehensive about the future of his place within the future. He is now the real Risen Lord.

The man who had died rowed slowly on with the currents and laughed to himself : I have sowed the seed of my life and my resurrection, and put my touch

forever upon the choice woman of this day, and I carry her perfume in my flesh like essence of roses. She is dear to me in the middle of my being. But the gold and flowering serpent is coiling up again, to sleep at the root of my tree. So let the boat carry me. Tomorrow is another day, (p. 173)

Through this reworking of the resurrection story, Lawrence attempts to assault directly the void of religious belief among modern men, and to break through the shell-encrusted egos of modern men, and to reveal that life exists not solely within the mind but that life is intimately bound to body and to nature. Jesus as a death and ascension symbol is, according to Lawrence, a prime symbol of man's alienation from his own physicality. If a balance is to be achieved between mind and body, then the symbol of Jesus must become more physical. Drawing upon the fundamental Christian tenet that in Jesus the word became flesh, Lawrence follows the affirmation to its most elemental level. Within his understanding of creation, the primary and basic place where a man is closest to God the Father and his own physicality is in the man-woman relationship. Since man-woman relationship is, within Lawrence's system, the one in which it is most difficult to deny one's physicality or to claim the dominance of the mind and will, this relationship is where a man is closest to the Flesh. In his story of Jesus, therefore, Lawrence argues that so long as Jesus does not experience the intimacy and dissolution of physical love, he has not yet become flesh.

Lawrence's contention—Jesus' physical relationship with a warm living body is essential to an affirmation that the word became flesh—is a claim which can not be ignored. If Christ is fully human, if He is the word become flesh, then it is reasonable to ask whether or not human body and sexuality is a part of that "flesh" which the word became. If indeed creation is good, then human sexuality, an important factor within creation, must also be affirmed as good.

As is revealed above, Lawrence's religious ideal in *The Man Who Died* is, in short, the harmonious relationship between the seemingly opposite two principles in nature, man, and religion, which at last can lead man to the ideal relatedness with outer world and the living cosmos and finally with God the Father.

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