

MYTH AND SYMBOL IN DAVID HERBERT LAWRENCE'S NOVELS

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Abstract: this article highlights the main purpose of David Herbert Lawrence's works, especially essays and novels in literature. In the next stage there is given more information about using myths and his works, why he wanted to use myths and in what stage he decided to use myths and symbols in his works.

Key word: myths, symbols, D.H. Lawrence, criticism, Chatterley, literary, essays, novels.

One of the well-known writers of the world is David Herbert Lawrence wrote lots of essays and novels for his reader in order to give anything they need by reading books. Lawrence's essays on the novel should be set in the context of his literary criticism generally. As well as his book reviews he wrote single author essays on writers such as Rachel Annand Taylor (this essay dating back to 1910), Thomas Hardy and John Galsworthy, plus of course his *Studies in Classic American Literature*, with individual chapters devoted to now well-known American writers. The essays on the novel were written relatively late, from 1923 onwards, bearing in mind his longstanding concerns about the novel, the philosophy in the novels themselves developing in a clear way from the publication of *The White Peacock* in 1911 to that of *Lady Chatterley's Lover* in 1928. Although not apparently conceived as such, the essays do form a body of writing on their own, and collectively follow a loose but clear logical argument, a pattern evolving over their period of composition. That logic is in the sequence, not in general in the essays themselves, where arguments go off in all directions, rely heavily on a wide variety of references and metaphor, and as Peter Preston described it are "explosive and polyphonic" (Preston, *Logic and Emotion in Lawrence's Late Literary Criticism*," and "subversive and challenging" (Preston, *Working with Lawrence*, 251). Equally they should not be seen as divorced from his earlier literary criticism, nor the more confrontational style appearing in his later novels, *Mr. Noon*, *Aaron's Rod* and *Kangaroo*.

D.H. Lawrence's world view and his own method of reproducing the objective reality are associated with generalization and introduction of various symbolic images, which obtain additional semantic volume within the philological context of his creative work. Necessarily, the adequate perception of the latter demands a systematic approach. D.H. Lawrence, an exclusive representative of the psychological novel, introduces a special system of symbolic images and conveys the idea that the era of industrialization spreads but malice and vice upon the world, depriving human life of

vital contact with nature. In his works D.H. Lawrence shows that the bourgeoisie has exhausted itself and, under such conditions, the ever-going “man - society” discordance and one’s protest against the deeply rooted evils gain grounds. Therefore, great changes in social, political and economic spheres of life become imminent. All these observations are combined with thorough penetration into the very depths of human essence, man’s inner world full of passions, instincts and emotions of various nature. It is exactly due to these factors that D.H.Lawrence’s works undergo global philosophical transformation and become liable to versatile studies. Modern civilization, which has buried itself alive because of industrial achievements, is described as anti-social and anti-humane, as a “machine” devouring the natural essence of human beings. D.H.Lawrence criticizes modern civilization proposing his own model of recovery: “Return to natural sources, by intermingling with nature and the whole Universe, freeing instincts and, finally, the triumph of instincts over the Reason”. [1]

In everyday struggle with society, a human being has to suppress his feelings, instincts and passions, and this brings to alienation. As a result, man’s personality, his inner world with all the vast rainbow of feelings and boundless emotions gradually degrade. In prehistoric times, the relationship between man and nature was quite intimate: the prehistoric man was full of emotions and prejudice, unlike his modern counterpart, whose tastes, feelings and ideas are imposed by capitalistic civilization. According to D.H.Lawrence, any living creature in nature is endowed with Anima which is even more powerful than the human being himself. That’s why, in his model of world view, like in primeval religious worships, it is increasingly difficult to draw a clear line between the organic and inorganic, material and animistic essence. Thus, in D.H.Lawrence’s creative works we face the rebirth of many prehistoric mythical symbols derived from animistic religions. Natural phenomena (the sun, the sea, a flower, snow, the moon, flame, etc.) transform through the prism of the writer’s imagination, thus concentrating and generalizing his observations on the possible model of further development of the society and his standpoint towards this or that phenomenon.

Myth and symbol are so closely interrelated with each other in D.H.Lawrence’s works that sometimes it is not easy to distinguish between them. However, our research has brought us to the conclusion that myth serves as background for deriving symbolic images - concepts which come forth to fill the gap between the author’s motive and the reader’s imagination. Thus, symbolism is used as an all-round method to act upon the reader’s imagination and, as D.H.Lawrence states himself, “Symbols do not mean something, but they stand for whole units of human feelings and experience”. [2] In this case myth serves as background which helps to achieve a deeper insight into the symbolic images. Thus, in D.H.Lawrence’s imagery, a myth can be described as the

final stage in the development of symbolic images. Many mythical phenomena and personages are revived in his novels and, in fact, they make part and parcel of his works. However, the most conspicuous one among them is the mythical image of the sun which plays a pivotal role reflecting the old worship of the sun as an endless source of energy. It is not strange at all that the image of the sun gains a central role, as this fact directly results from the role of the sun itself, its place in the universe and its importance in sustaining life on the earth. “Man - nature” relationship is an ever-going process, as in everyday life man gets in touch with nature. Anyhow, the interrelation between man and the sun is of great importance, since the sun itself is a kind of universe from which one can endlessly derive wisdom, power, self-cognition and love. “The prayer to the universe”, - as D.H. Lawrence insists upon, - “ends significantly with the organic sun. What we want is to destroy our false, inorganic connections with the cosmos, the sun and the earth, with mankind and nation and family. Start with the sun, and the rest will slowly, slowly happen”.³

Lawrence expressed very clearly his own views on his novels. To conclude, there is a clear progression, a logical sequence, from the first of these essays onwards. Starting with the problem of the contemporary novel and then the need for man to be a thought-adventurer, the novel is argued to be the perfect medium for revealing the changing relationships between man and woman. The argument is developed so that the novel is the place to demonstrate such relativity. Furthermore, it is the book of life but the language of the feelings in these relationships needs to be developed.

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