

ANARCHO-PRIMITIVISM IN D.H. LAWRENCE'S POST WAR FICTION: AN ECO-CRITICAL ANALYSIS

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ABSTRACT

Eco-criticism is an emerging area of investigation in literary and critical studies aiming at the analysis of the role and representation of nature and environment in literary works. Eco-critics speak for nature which, they believe, is silenced, and oppressed by anthropocentric mindset and human lust for profit and comfort. Critique of modern industrial civilization and celebration of pre-colonial primitive cultures are the important concerns in the contemporary eco-critical discourse. Anarchism aims at the eradication of modern civilization, advocating the restoration of pre-modern and pre-egalitarian primitive mode of existence. Anarcho-primitivism, combining anarchists' distrust for modern civilization and authoritarianism with primitivists' interest in simple and primitive mode of living, involves a critique of modern industrial civilization, advocating a return to non-civilized primitive ways of life. Anarchist and anarcho-primitivist elements are perceptible in Lawrence's post-war fiction which exudes his aversion for modern industrial civilization for its barrenness, decay and sterility, and its unspeakable damage to the natural environment, and his predilection for non-European primitive cultures and societies which, in comparison to dead European existence, present a better alternative with their vitality and healthier mode of existence. This paper, by adopting the qualitative research method and using the key concepts of the representative anarchist, primitivist and ecocritical thinkers as theoretical framework, has attempted to analyse anarcho-primitivism in Lawrence's post-war fiction from ecocritical perspective.

Keywords: Eco-criticism, Anarchism, Primitivism, Anarcho-primitivism, Future primitive.

INTRODUCTION

Anarchism aims at the obliteration of modern civilization, advocating the revival of pre-modern and pre-egalitarian primitive and wild mode of existence. Anarcho-primitivists explore the origin and evolution of the modern industrial society and trace its impact on nature, human life and the environment and regard modern industrial civilization as the root cause of social alienation and environmental desecration. They are inspired by Rousseau's idea of the noble savage, romantic interest in the past, and transcendentalists' pre-occupation with the wild. Similarly, their thought bears resemblance with eco-critical concepts of deep ecology and wilderness and interest in the wild and primitive. Like eco-critics, they appreciate anti-civilization texts because they think that modern civilization has been disastrous for human and non-human life and the planet itself. They advocate a return to a wild and simple mode of living in tribal and primitive societies which are, hitherto, unravished by modern civilization. Love for nature and aversion for modernity are the prominent elements in Lawrence's writings. He distrusts modern human civilization, which according to him is responsible for human isolation and devastation of nature. He laments at the loss of man's primitive kinship with nature, prompted by impulse of modernity, disrupting all that was associated with primitive connectivity. Lawrence, as an anarchist, wages a war against the age of machine, materialism, and industrialism. Like Eliot, Yeats, and some other modernists, he expresses his discontent against the growing industrialization, and mechanization and shows scepticism for material progress and futurists'

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idolization of machine and scientific development. His distrust of modernity and his anti-modernization is linked with his preference for pre-industrial rural and primitive modes of life.

Most of Lawrence's novels can be called elegies articulating nostalgia for old rural life. *Sons and Lovers* portrays the idyllic atmosphere of the place, Bestwood as polluted by the growing mining activity. In *The Rainbow* industrialized urban towns of colliers are depicted as filthy and sordid abodes of demons and humans are like machines, engaged in material pursuits. *Women in Love* also expresses aversion for dead European industrial civilization. *Lady Chatterley's Lover* highlights the degradation of modern industrial society where Wragby is a symbol of industrial world and an environmentally degraded place teeming with pollution, noise, and decay. Lawrence believes in a dynamic process and, like anarchists, rejects all that is static and authoritarian in the conventional society. Representative characters, in his novels, challenge various forms of domination, ignore the claims of society, and pursue means for individual fulfilment. They prefer to live on the fringe of society in order to save themselves from the deadening impact of the civilization. Such recoil from the society and quest for communal mode of life in primitive cultures links Lawrence to the anarchist tradition.

Research Statement

D. H. Lawrence's post-war fiction reflects his anarcho-primitivist vision where he expresses his aversion for modern industrial civilization for its barrenness and decay and its negative impact on the human world and the environment, and romanticises the primitive societies and cultures as representing vitality, vigour, and potency. His anarcho-primitivist vision is linked with his ecological philosophy and concern for the restoration of eco-environmental harmony lost, in modern times, in human urge for modernity.

Research Questions

1. What anarcho-primitivist elements can we trace in D.H. Lawrence's post-war fiction?
2. How can we relate Lawrence's anarcho-primitivist vision with his ecological philosophy?

REVIEW OF LITERATURE

Anarchism implies rejection of the state authority in favour of small-scale communities and political structures. According to John Zerzan (2002), "Anarchism is the attempt to eradicate all forms of domination" (p.67). Anarchists are the political activists advocating hunting and gathering as the ideal form of human subsistence and the band as a perfect human social structure. They believe that modern economic system is disastrous for both human and natural life. Derrick Jensen (2000) referring to the same aspect, claims:

Our economic system can do no other than destroy everything it encounters. That's what happens when you convert living beings to cash. That conversion, from living trees to lumber, schools of cod to fish sticks, and onward to numbers on a ledger, is the central process of our economic system. (p. 143)

Only a few critics have referred to the connection of Lawrence's anti-modernist primitive vision with anarchist thought. Simon Casey (2000), in his book, *Naked liberty and the world of desire, elements of anarchism in the work of D.H. Lawrence* explores Lawrence's affinity with the philosophy of anarchism. Casey establishes link between Lawrence's works and the ideas of major anarchists such as Stirner, Godwin, Bakunin, and Thoreau. He claims that Lawrence's anarchist temperament is reflected in his belief in the vital decency of human nature, his uncompromising defence of individual liberty, and his rejection of all forms of domination. However, Casey has not linked Lawrence's anarchist thinking with his inclination for the primitive culture and his ecological vision.

Some critics have commented upon Lawrence's predilection for the primitive cultures especially in his later works. Ronald P. Draper, in his book *D. H. Lawrence* (1964) pointed out Lawrence's preference for the primitive societies and his idea of Rananim, an ideal colony of selected people away from England. He writes:

He was seeking a new community and a new land where he could put down new roots, but without success. He toyed for a time with the idea of utopian experiment in communal living (Rananim), and with more real satisfaction he sought to identify himself with primitive communities, which were still relatively unspoiled by industrialism. (p. 26)

Hugh Steven (2001), in his article "Sex and the Nation: *The Prussian officer* and *Women in Love*", also refers to Lawrence's inclinations towards organic primitive cultures. He observes: "The War years see Lawrence idealizing other cultures believed to have a masculinity and organicity England

had lost" (p. 52). Steven believes that Lawrence's dissatisfaction with barren English culture led him to romanticize the primitive cultures because of their warmth and vitality. Alastair Niven (1979), referring to Lawrence's search for the alternative modes of life in his later novels, says: "The quest, which Birkin and Ursula embark upon at the end of *Women in Love*, was in essence Lawrence's quest too" (p. 143). Niven also claims that this quest continues in other novels like *Aaron's Rod*:

In *Women in Love* Lawrence had started to show, through the interest in African carved figures, an awareness of other civilizations than his own, and we can see a continuation of this in Rawdon Lilly's reading of the anthropologist, Leo Frobenius (p. 141).

The critics mentioned above have talked about Lawrence's love for the primitive cultures as a dominant element in his later fiction. But these critics have not linked this preference for the primitive with Lawrence's concern for nature and the environment of the primitive societies that was being threatened by the modernizing and colonizing activities. They have not related Lawrence's enchantment with primitive societies with his ecological vision and anarchist-primitivist temperament. In this paper the researcher has attempted to analyse the same link in Lawrence's fiction from eco-critical perspective

METHODOLOGY AND THEORETICAL FRAMEWORK

This research study is qualitative in nature where the researchers has used all the available facts, and information for the evaluation of data and material to answer the proposed research questions. Sources of data included both primary and secondary data. Original texts of Lawrence's post-war fiction have served as primary sources of data collection while critical analyses and research papers on these texts have been used as secondary sources to perceive the idea, motivation, and influence on Lawrence's vision. Textual analysis technique has been utilized for the collection, analysis, and interpretation of the data.

Theories of anarchism and ecocriticism have provided the framework for this study. Anarchism according to John Zerzan (2002), "is the attempt to eradicate all forms of domination" (p.67). Similarly eco-critics show distrust for modern industrial civilization and advocate a return to the "Ecological Indian" (Garrard, 2004. p. 120), representing the vital modes of life of the primitive cultures. They are inspired by Thoreau's declaration that, "in wildness is the preservation of the world" (2002, p. 192). Their interest in wildness and wilderness reflects their aversion for modern industrial world and attraction for the unravished primitive cultures offering more "authentic existence" (p. 71). Such ideas of the representative anarchist, primitivists and ecocritical thinkers are used as theoretical framework for the analysis of anarcho-primitivism in Lawrence's post-war fiction

ANALYSIS AND DISCUSSION

Distrust of modernity, and industrial civilization is an important concern in eco-criticism. Jonathan Bate, in *The Song of the Earth* (2000) believes that human beings, in their pursuit of material progress, have immoderately exploited nature "into the orbit of the mathematical order of world." (p. 257). Eco-critics believe that return to primitive modes of life can protect humans from negative effects of modern civilization. They identify primitive people and cultures being closer to nature. For instance, native Americans, have been portrayed as primitive people dwelling in harmony with nature. Garrard (2004) examines this trope, calling it the "Ecological Indian" (p. 120). Plenty of literature explores representations and oppression of aboriginals, highlighting the misconceptions about these peoples as somehow backward, uncivilized, and "behind" Europeans, needing to progress from "a natural to a civilized state" (p. 125). Ecocritics are inspired by Thoreau's claim that, "in wildness is the preservation of the world" (Thoreau. 2002, p. 192). Their interest in wildness and wilderness reflects their attraction for virgin and unravished primitive cultures offering more "authentic existence" (p. 71). Lawrence, in his novels, romanticizes the primitive mode of life, culture, and tribal societies as they are the embodiment of such redeeming features which can save modern man from the deadening impact of Modernization. He idealizes the freshness, and vitality of the indigenous lands. He wants modern people to return to the state of 'noble savagery' for revitalization.

Lawrence, like most of the modernist writers of his age, feels disillusionment at the utopian expectations of modernization and industrialization and ponders over the questions of ecological threats and possible solutions and alternative behaviours. Witnessing the socio-ecological disaster brought about by unchecked industrial revolution, unquenching urge of modernity and excessive rationalism, he feels sense of responsibility to highlight the importance sensuality, intuition, emotions, and

instinctual behaviour in restoring balance and harmony between nature and culture. His works express his anarcho-primitivist vision showing distrust for modern civilization and preference for primitive mode of life. He thinks about remodelling the society in opposition to the liberal and capitalist dogmas and believes that the solution to alienation of modern society and eco-environmental imbalance lies in return to nature, and the primitive. Lawrence's fiction, especially written in post-war period of 1920s, is marked by fervent celebration of tribal cultures and primitive modes of life.

Lawrence's works reflect some essential features of anarchism such as his belief in individuality, his rejection of social norms, institutions, and the state authority, and his advocacy for establishing smaller sustainable communities. These anarchist elements lightly sketched in Lawrence's early novels become more prominent in his post-war novels such as *Women in Love*, *Kangaroo*, *Aaron's Rod*, *Lady Chatterley's Lover*, and *The Plumed Serpent*. In *The Rainbow*, Lawrence expresses his disgust for industrial European life and starts idolizing alien cultures. Ursula is thrilled by Skrebensky's account of the dark sensual life of the Africans. In the description of the life of the Africans the words 'fecund' and 'fecundity' are repeated to represent vitality and potency of the Africans and their primitive culture. Ursula feels a dark richness in the African savages and she is sick of the sterility of English people who "think it better to be clerks or professors than to be the dark, fertile beings that exist in the potential darkness" (p. 448). She is also excited by Skrebensky's description of the life of the Indians: "India tempted her-the strange, strange land" (p. 474). Ursula, here, reflects Lawrence's anarchist disillusionment with the moribund existence of the modern European people and his primitivist fascination for the potency of primitive races. Celebration of the primitive mode of life can also be observed in *Women in Love* where Lawrence idealizes instinctual life of pure sensuousness as represented by the statue of an African women in labour. According to Horace Gregory (1957), in *Women in Love*, Lawrence perceives the "death of Europe," and shows an awareness about the primitive African culture as seen in "the image of the West African savage" (p. 49). Birkin is fascinated by the carved figure of a savage African woman in labour, he has seen at Halliday's flat. He appreciates the sensual and instinctual mode of life of the Africans as symbolized by the image. He is thrilled by the "pure culture in sensation, culture in physical consciousness" (p. 79) that the figure represents in comparison with dead European culture. Birkin's appreciation of this carved figure and the culture it signifies is Lawrence's idealization of vital, organic, and potent culture of primitive races. Although, Lawrence does not accept purely sensual way of life that the figure stands for because it is another extreme and a different form of corruption and dissolution, but he, at least, prefers it in comparison to the European's irrevocably dead mode of life. Comparing the African way of life to that of the whites, Birkin says:

How far in their inverted culture, had these West Africans gone beyond phallic knowledge? Very, very far ... There remained this way, this awful African process to be fulfilled. It would be done differently by the white races. The white races having the Arctic north behind them, the vast abstraction of ice & snow, would fulfil a mystery of ice destructive knowledge, slow ... abstract annihilation. Whereas the West Africans, controlled by the burning death abstraction of the Sahara had been fulfilled in sub-destruction; the putrescent mystery of sun rays. (p. 264)

The novel suggests that African sensual mode of life indicates the corruption that the beetles in dung represent. But the beetles in dung are like phoenix suggesting the possibility of new life out of corruption. These possibilities cannot be found in Northern Europe and the white men whose dissolution is a death by perfect cold with no chances of rebirth. About the comparison between European dead culture and primitive vital cultures and Lawrence's preference for the latter in *Women in Love*, Horace Gregory (1957) observes that the characters in this novel are not well defined. For Lawrence "the most important figure in the book was the statue of the West African woman carved out of wood. She is positive, concrete, the perfect representation of life as opposed to the imperfect human beings surrounding her" (p. 45). There are two ways of life before Birkin; one is that of Gerald, purely mechanical way of life and the other is the one represented by the carved figure of an African woman. He rejects both these ways, but at least he prefers the latter one because in the sensuous African way of life there are chances of rebirth while European mechanical way of life leads to death by ice.

Towards the end of the *Women in Love* tour of four major characters to the Continent suggests their withdrawal from social and industrial English life and it is the first stir towards idealization of foreign lands. Birkin is hopeless about the future of Europe, and the only hope, he believes, lies in escape to other cultures, which are alive still. Likewise, his search for the "Blessed Isles" (p. 438)

reflects Lawrence's denunciation of European civilization and his quest for vital primitive cultures, as Alastair Niven (1979) observes: "The quest, which Birkin and Ursula embark upon at the end of *Women in Love*, was in essence Lawrence's quest too" (p. 143). This motif of quest for better mode of life recurs in Lawrence's later novels where characters go around the world in search of alternative places in order to get away from exhausted European civilization. Birkin says: "they say the lice crawls off a dying body. So, I leave England" (p. 396). Since England is dead now so Lawrence feels an urgent need to escape to other cultures, which could offer some hope of life. Hence, many of Lawrence's novels written after *Women in Love* have foreign settings, alluding to his dissatisfaction and recoil from sterile English life and idealization of non-English and non-European primitive cultures and societies. In these later novels the implied message is that the dead Europe must be exchanged for the virgin freshness of new continents such as Australia and Mexico.

In *The Lost Girl*, Alvina feels disgusted by barren English life and leaves England and goes to live in Italy. The novel makes a contrast between the impotency of English people and the vitality of the non-English characters and Alvina's preference for Ciccio, a non-English man showing vigour and potency, and her rejection of the doctor, an Englishman exhibiting sterility and decay, is Lawrence's fondness for foreign cultures and denunciation of dead English culture, which lacks masculinity. Birkin's final decision in *Women in Love* to leave England and later on Alvina's actual step of leaving England leads Lawrence to set his novels of the 1920s in foreign territory. Hence from *The Lost Girl* onwards many of his novels display foreign and exotic settings.

Lawrence's unflinching condemnation of European mode of life and his unswerving idealization of foreign and primitive cultures is the most prominent element in his writings of 1920s such as *Kangaroo* and his Mexican fiction including *The Plumed Serpent* and some short stories about Mexican life. In these texts Lawrence shows persistent interest in tribal societies and romanticizes the primitive, and pre-colonial cultures and nations. According to Gregory (1957), Lawrence, in the 1920s was a "Messiah with his eyes directed towards a foreign shore" (p. 65). Bertrand Russell (1968) recalls Lawrence's wish to "go to the South Sea Islands and bask in the sun with six native wives" (p. 20). In the 1920s Lawrence was convinced of the political, moral, and cultural decline of European civilization as 'The Nightmare' chapter of *Kangaroo* demonstrates. Consequently, he wished to shrink back from Europe and go to the other lands and cultures such as Florida, Australia, India, and Mexico.

In *Kangaroo*, some characters reject political authority and hope for a violent anarchist revolution. Somers is shocked by the "horrible staleness of Europe," (p. 153), therefore, he has preferred to live in a colony, Australia. He appreciates the Australian Bush, it being a symbol of primitive cultures. The richness, virginity and pristine darkness of the Bush terrify him. His admiration for the immaturity, naivety and mystery of the Australian Bush reflects his idealization of non-European primitive cultures. Somers thinks that Australia has not yet made "the horrible human mistake of Europe" (p. 354). He also idealizes primitive Indian culture and appreciates the human bonds of love and duty, submission and loyalty observed in primitive races; the bonds one can "still feel in India: the mystery of lordship; that the dark races know" and which is "clue to the life of Hindus" (p. 105). Similarly, Kangaroo (leader of the Diggers), comparing the vitality of Australian people with the sterility of European people, tells Somers: "Generous men You can get a blaze out of them. Not like European wet matches that will never again strike alight" (p. 131). Similarly, in Lawrence's novel *The Boy in the Bush*, Jack Grant flees from England and goes to the Bush, an unfixated, uncharted, and unformulated world where life can be confronted at its starkest. In *Aaron's Rod*, Lilly, a Lawrentian figure, expresses his conviction that the true center of life, which the European races have lost, must be found in the Indians of South America. He prefers primitive Indian life: "I would have loved Aztecs and the Red Indians. I know they hold the element in life which I am looking for ... they had living pride" (p. 97). The novel presents anarchist picture of the modern civilization. Lilly finds "the world coming to pieces bit by bit" (p. 63). Social disintegration is shown as prevailing throughout Europe. In Italy, Aaron finds violence in various forms and destruction of his flute by a bomb thrown by anarchists symbolise the smashing of the old paving way for a new beginning in life.

Lady Chatterley's Lover also shows anarcho-primitivist elements. The characters express aversion for modern industrial society. They prefer isolated places away from the social world. Connie loves to go to the woods. She "felt weak and utterly forlorn" (p. 102). Hence, "She fled up to her room, or out of door to the woods. A kind of terror filled her sometimes, a terror of the incipient insanity of the whole civilized world" (p. 116). Mellors is a crusader against materialism and industrialization and

wants to fight against “the money and the machine, and the insentient ideal monkeyishness of the world” (p. 302). He wants to eradicate the era of machine. “I’d wipe the machines off the face of the earth again, and end the industrial epoch absolutely, like a black mistake. But since I cannot, and nobody can, I’d better hold my peace and try and live my own life” (p. 238). Hence, he prefers to recoil from the industrial world and live in isolation in some secluded place.

Anarcho-primitivists want to establish small sustainable communities, independent from the global industrial economy; self-sufficient local communities, subsisting successfully on the local land having an instinctual sense of and relationship to a physical place. They appreciate the existence of such small communities in the pre-colonial primitive societies and romanticise the mode of life in these societies. Mellors, in his letter to Connie, refers to similar idea of communal living:

If you could tell them that living and spending is not the same thing! ... If only they were educated to live instead of earn and spend, they could manage very happily on twenty-five shillings. Then they would not need money. And that is the only way to solve the industrial problem: Train the people to be able to live and live in handsomeness, without needing to spend. (p. 336)

Here, Lawrence tries to give the concept of a tribal society consisting of small communities where people live in harmony with nature. He believes that larger social systems are responsible for alienation between man and nature. In smaller groups people can live ritual like tribal life with harmony among themselves and the natural world. In such a life, non-human entities such as the sun and the moon and other natural beings have influence on human life and behaviour. Mellors idealizes such a primitive, pagan, and ritual like tribal mode of life, which according to him can liberate man from the modern social world of overpopulation, infertility, corruption, and pollution.

Mellors appreciates the virginity and purity of the colonies, but he also feels a threat to these primitive cultures, a menace of the corrupting influence of the dead European culture. He says: “When I feel the human world is doomed ... then I feel the colonies aren’t far enough” (p. 238). It means that the European culture is doomed while the primitive cultures are fresh and virgin. But dead western culture can corrupt them by ravishing their virginity and destroying their mystery. The sterility and impotency of the white people and the European culture are conveyed through the recurring image of a degenerated and sexually impotent male in Lawrence’s later works such as *Gerald*, *Clifford*, and the dramatist lover of Connie. The primitive people on the other hand are pictured as having energy, vitality, and potency.

At the end of *Kangaroo*, Somers, thoroughly disgusted by the white man’s vacuity, finally desires to return to the old gods as implicit in the Australian Bush. It is his search for primitive religions, cultures, and modes of life. This return to the old dark gods and the appreciation of the mystery of Australian Bush leads Lawrence to the idealization of primitive Mexican cultures, which is dominant in his Mexican fiction of the 1920s. These texts, including *The Plumed Serpent* and Mexican stories, reveal his consistent fascination for the primitive culture of Mexico; his perception of beauty and vitality in primitive cultures; and his rejection and aversion for European civilization. Gregory (1957) observes in this connection:

Lawrence gazing at Mexico was singularly like Keats before his Grecian urn; no reasoning process were necessary to convince him that here among filth, disease and poverty and moral horror lay an ancient beauty, a truth all the more significant because of its non-European origin, a truth so powerful that it could exile the white man and his religion forever from its shore. (p. 71)

In these Mexican stories, Lawrence’s appreciation of primitive Mexican culture and races is more prominent and confident. In this connection Salgado (1982) writes: “This feeling for the primitive had always been an element of his outlook on life, but it found its sharpest expression during his period in New Mexico” (p. 51). In these writings the vitality and potency are associated with the primitive races. Some of the whites are attracted to this vitality in the life of the savages but they are doomed such as the protagonist of the story “The Woman Who Rode Away” because they are incapable to absorb the vitality and warmth of the savage races. Gregory (1957) observes that in *The Plumed Serpent* and other works of the time the Indians enjoy perfect male power to which white women are attracted such as Kate Leslie in *The Plumed Serpent* and the white female character in “The Woman Who Rode Away.” He writes: “But since they are not perfect complement as the statue of the West African shows, so they are swallowed up within the Samson-force of the Indians” (p. 74). Thus, the primitive people are portrayed in these texts as having Samson-force and potency, which the white

people call savagery and violence because they are incapable to comprehend it. When they try to absorb it as the protagonist of "The Woman Who Rode Away" does, they face tragedy because of their own imperfection, and incapacity to absorb the warmth and energy of primitive life.

In *The Plumed Serpent*, Kate Leslie, her husband being dead, is disillusioned by European ideals and escapes to the potent culture of Mexico. The novel makes a contrast between European civilization and primitive cultures and expresses preference for the latter. Don Ramon's old pagan religion, which he wants to revitalize in Mexico, is presented as a necessary alternative to the western diseased civilization and outworn Christianity. The novel makes a quest for better modes of life than those of the whites; quest for vital life in primitive races. The images of Dragon and Eagle symbolize potency of the primitive people. Image of the 'Plumed Serpent,' compounded of snake and eagle, symbolizes potency and energy of Mexican life. In Mexican culture Lawrence saw the seeds of new life; Salgado (1982) observes: "Beneath the surface disturbance of political factions ... Lawrence sensed in Mexico the dark, enduring passivity of Indian life and believed it had in it the seeds of a new and different growth" (p. 52). The novel depicts the mystery of pagan Mexican religion and also white men's incapacity to penetrate this mystery; Gregory (1957) comments: "In *The Plumed Serpent* the Christian church is overthrown by the old gods, the old dark religion whose origin lies in a mystery so deep that the white men cannot comprehend its meaning and is, therefore, still alive and growing" (p. 67). The scenes of violence in the novel, such as the bullfight scene, do not illustrate blood lust of the natives; rather they represent energy, and vigour of the Mexican people. According to Gregory (1957), such scenes exhibit the rejection of white men's rule and civilized behaviour. He thinks:

The fight itself is ghastly, a bloody travesty of entertainment that in Mexico displays the rotting surfaces of the white man's rule. The bull-fight has no relationship to Mexican soil and is therefore quite unacceptable as an indigenous form of native blood lust. (p. 66)

Lawrence wants modern human beings to reconnect themselves with the primordial mysteries of nature. He wants them to return to the primitive mode of life that has been lost in modernization. He creates among his readers a desire to return to nature and primitivism by idealizing nature and primitive societies and tribal modes of life. In *The Plumed Serpent*, Lawrence suggests a return to the primitive. He says:

It's not a helpless, panic reversal. It is conscious, carefully chosen. We must go back to pick up old threads. We must take up the old broken impulse that will connect us with the mystery of the cosmos again, now we are at the end of our tether. (p. 48)

Lawrence's Mexican stories such as "St. Mawr", "The Princess", and "The Woman Who Rode Away" also romanticize vital life of the primitive races and denounce sterile European life. In these stories he idealizes the mystery and potency of the primitive cultures. In "St. Mawr", a female character Lou, who is like Connie in *Lady Chatterley's Lover*, rejects barren English life and withdraws to a remote farm in New Mexico, to enjoy full life. The story gives a wasteland picture of Industrial European life. St. Mawr, unlike Lou's husband, Rico (a Clifford-like sterile European man) represents vitality and potency; his destructiveness is a manifestation of energy and power of the primitive races. Similarly, the story "Woman Who Rode Away" narrates the adventures of a young American girl who, disappointed by the suffocating environment of her house, yearns for an otherness, a foreignness of experiences that are attractive though they may be lawless, rude, and unsafe. The text describes a European woman's sense of boredom with European culture and her desire for pagan Red Indian religion and mysteries. Her search for and submission to the primitive life reflect her preference for this primitive culture. She is even ready to die at the hands of the Red Indians than to return to the Whiteman's world. Her search for pagan gods and primitive religions reflects her dissatisfaction with the existing religion her recognition of the failure of European life, culture, ideals, and values. In these stories characters' withdrawal from England and Europe and their fondness for primitive Mexican culture reveals Lawrence's distrust and rejection of European culture and his preference for primitive non-European cultures.

Lawrence bewails the lack of the Indian or the African (i.e., the dark, primitive, and vital sensual aspect) in the white European culture and people. He wants them to have contact with the primitive cultures to recover the Indian or the African in themselves. Mark Kinkead Weekes, in his article "Decolonizing imagination: Lawrence in the 1920s," rightly observes that Lawrence makes "a psychic quest, novel by novel, to discover the Indian within the self, a dimension of being that the defective white man desperately needs to recover, in order to achieve wholeness again" (Fernihough, ed. 2001. p.

67). Lawrence wrote to Willard Johnson in January 1924: "It would be a terrible thing, if the horse in us died forever, as it seems to have died in Europe" (Lawrence, 1962. p. 768). Thus, he emphasizes that the white men should keep the horse (symbolizing power and vitality) alive in themselves and should revitalize themselves by resorting to the primitive modes of living and absorbing the warmth and vitality of the primitive cultures and races. However, Lawrence does not want the white civilization submit itself entirely to the pagan religions and traditions because such a submission would lead to their death. He recommends that the white people should absorb the warmth and vitality of the primitive cultures in order to revitalize themselves.

CONCLUSION

The analysis has proved that Lawrence's post-war fiction especially the writings of 1920s express his anarcho-primitivist vision where he, by idealising the primitive cultures, highlights importance of the primitive mode of life in bringing about revitalization in modern chaotic civilization. Hence, Lawrence's concept of the primitive does not mean a simple return to the ancient modes of life. It rather refers to a state of balance, Gorsline and House have termed as 'future primitive' (Cited in LaChapelle, 1996, p. xix). He does not recommend a return to the old, but wants a balance between the old and modern. Such type of primitivism can be termed as modernist primitivism. It can be concluded that Lawrence, through the views of representative characters in his post-war novels and short stories, expresses his anarcho-primitivist and ecological philosophy, highlights the potential and power of the primitive to save both nature and the human world from the deadening effect of modern civilization, and instils among his readers a desire to return to nature and primitive modes of life.

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