

VITALISTIC AND EXISTENTIAL ONTOLOGY
IN D. H. LAWRENCE'S SELECTED POEMS
(1885-1930)

الأنطولوجيا الوجودية والحيوية في قصائد مختارة
للشاعر دي. إتش. لورانس (١٨٨٥ - ١٩٣٠)

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This paper is a philosophical-literary work. It depicts D. H. Lawrence's *ontological philosophy as a combination of two types of different ontological philosophy related to Bergson (1859 -1941) and Heidegger (1889 – 1976)*. Lawrence links these two philosophies by using the idea of unconsciousness. *He* divides the human unconsciousness horizontally and vertically. The horizontal line divides it into subjective and objective centres whereas the vertical line into sympathetic and voluntary centres. The sympathetic centres show how a human can feel his/her vitalistic ontology throughout his/her compassionate relationship with others as in *Lawrence's poems Mosquito, War-Baby, At the Front* and the first part of *Manifesto*. The voluntary centres show how a Man can feel his/her existentialistic ontology throughout his/her separation from others as reflected in *Lawrence's poems the second part of his poem Manifesto* in addition to three poems: *Love on the farm, The Triumph of Machine* and the *Ship of Death*.

Key words: Heidegger, Bergson, Lawrence's selected poems

الأنطولوجيا الوجودية والحيوية في قصائد مختارة للشاعر دي. إتش. لورانس (١٨٨٥ - ١٩٣٠)

تعد هذه الورقة البحثية بمثابة بحث أدبي فلسفي حيث تتناول تصوّر الفلسفة الأنطولوجية الخاصة بالشاعر د. إتش. لورانس على إنها مزيج من نوعين مختلفين من الفلسفة الأنطولوجية المتعلقة بهنري برجسون (١٨٥٩-١٩٤١) ومارتن هايدجر (١٩٧٦-١٨٨٩)، حيث يستند لورانس في المزج بينهما على فكرة اللاوعي، فيقسم اللاوعي الإنساني أفقياً وعمودياً، فالخط الأفقي يقسم اللاوعي إلى مراكز ذاتية ومراكز موضوعية، بينما الخط العمودي يقسم اللاوعي إلى مراكز عاطفية ومراكز إرادية. إن المراكز العاطفية توضح كيف يمكن للإنسان أن يشعر بأنطولوجيته الحيوية بعلاقته الوجدانية مع الكائنات الأخرى وهذا هو ما تعكسه قصائد لورانس مثل "البعوضة"، "رضيع الحرب"، "في المقدمة"، والجزء الأول من قصيدة "مانيفستو". بينما المراكز الإرادية توضح كيف يمكن للإنسان أن يشعر بأنطولوجيته الوجودية بإنفصاله عن الكائنات الأخرى وهذا هو ما تعكسه قصائد لورانس مثل الجزء الثاني من قصيدة "مانيفستو" وقصائد "الحب في المزرعة" و "انتصار الآلة" و "سفينة الموت".

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Etymologically, the word “ontology” was used by the well-known Greek philosophers Plato and Aristotle. It derives from the Greek words ontos, which means “existence” or “being”, and logos, which means “rational account” or “knowledge” (Arp 27). The word “ontology” appeared for the first time in the Lexicon philosophicum (1631) by Rudolf Goclenius who used ontology in the limited sense as an abstract study of physical entities (16). In 1721, The Universal Etymological English Dictionary defines it as “an Account of being in the Abstract” (Bailey 567). In the seventeenth century, in his book Metaphysika, Alexander Baumgarten introduced the term ontology as the study of being in general or the science of the “predicates of being”, i.e., of the general predicates for describing how does it exist? (Baumgarten 380)

*Plato and Aristotle shaped our thinking about the essence of things. In his Metaphysics, Book VII, Aristotle’s ontological metaphysics arises because of his unwillingness to think the individual exclusively in terms of supremacy of form and his loyalty to the Platonic tendency to grant form ultimate ontological authority (28). In line with Aristotle, Heidegger points out that ontology, while it is a branch of metaphysics, is not a supreme ontic genus (Kant 164). For Heidegger, ontology is the interconnection between categories: being-in, being-with, and **Dasein** (Being 3). It describes how a thing is the thing it is. (24). This involves understanding a thing’s existence as an “essential unfolding”, as something that endures. Here, what endures or persists is constant throughout the coming to presence of a thing (Heidegger, *The Question* 335). It is how a thing comes to presence and endures as itself in its own lifetime.*

*For Heidegger, human beings are “thrown” into the world “never to have power over one’s own most being from the ground up” (284). His solution, therefore, to the “transcendental” structure of being and time is to work out an “existentialistic analytic” of **Dasein** (Gordon 219). Heidegger elucidates Aristotle’s distinction between being and genus. Being, Heidegger reminds us, is not a genus. Genus is related to species.*

There is no genus in itself, independent of species. In his book Aristotle's Metaphysics Θ 1-3 on the essence and actuality of force, Heidegger writes, "[being] cannot have the character of unity for the many in the manner of a genus; and the various ways of being cannot be understood as species" (30). Whereas genus refers to living beings (such as plants, animals, and humans), genus does not define a human being, or a plant being, or an animal being. In addition, not all living beings are rational. The researcher thinks that genus may refer to the vitalistic ontology of species whereas being may refer to the existentialistic ontology of species. Therefore, the next part will briefly explain Henri Bergson's Ontological Philosophy and interpret "the vital impetus" of the vitalistic ontology.

In the Victorian Age, the Darwinian theory of evolution was considered an unavoidable shock for old Christian orthodoxy. Bergson theorized the vital force as *élan vital* in his book *Creative Evolution* (1907). He merged Darwin's theory of evolution, Plotinus, and traditional French vitalism (Bergson 19). Bergson's theory combines two principles, which are the "duration" and the "vital impetus" (an *élan vital*). In his book the *Creative Evolution* (1907), Bergson criticizes Darwin's mechanism of evolution, suggesting that evolution is motivated by a "vital impetus" (an *élan vital*) that can also be considered humanity's natural creative impetus. According to his philosophical theory of evolution, Bergson supposes a divine spiritual force to control the process of change and evolution and goes in unreversed motion (Bergson 87). In other words, Bergson supposes that there is a creative energy of life, which he labels as *élan vital* (26). This energy motivates and controls the entire evolutionary process to make the world dynamic rather than static.

The basic power of this life, the *élan vital*, struggles against matter, and thus always creates new creatures. This continuous *évolution créatrice* struggles against the tendency towards solidification or turning into stone, which will finally result in matter. The atmosphere of this movement as a whole cannot be examined like nature but be observed by philosophical perception or by the spiritual vitality of man because it has spiritual qualities. (Reinke 600). In other words, Bergson's vital point is that life must be equated with creation, as creativity alone can adequately

account for both the continuity of life and the discontinuity of the products of evolution (Lawlor & Moulard Leonard).

Bergson believes that whereas science is based on intellect and concerns with the torpid physical world, metaphysics is based on perception and concerns with spirit (Fink 6). In his *Time and Free Will* (1889), Bergson distinguishes between the scientific concept of spatialized time, continuous duration and the time of direct experience. He uses duration to criticize mechanism and determinism to explain the nature of human freedom (Bunnin 82). Thus, Biology is the power which differs in its actions from physical factors as long as this "vital impetus" (an *élan vital*) determines its course but without a predetermined goal. In the end of Bergson's life, his philosophy has evolved to accept the Benevolence as an integral element in the "vital impetus" (an *élan vital*) itself (Tymieniecka 17).

In his earliest work, Bergson wrote that 'not all our ideas are thus incorporated in the fluid mass of our conscious states. Many float on the surface, like dead leaves on the water of a pond; the mind, when it thinks them over and over again, finds them ever the same, as if they were external to it' (*Time* 135). The idea that consciousness is only that marginal portion of the mind that gets to the surface is plainly stated by Bergson:

Just in proportion as we dig below the surface and get down to the real self, do its states of consciousness cease to stand in juxtaposition and begin to permeate and melt into one another, and each to be tinged with the colouring of all the others. Thus, each of us has own way of loving and hating; and this love or this hatred reflects his whole personality. (164).

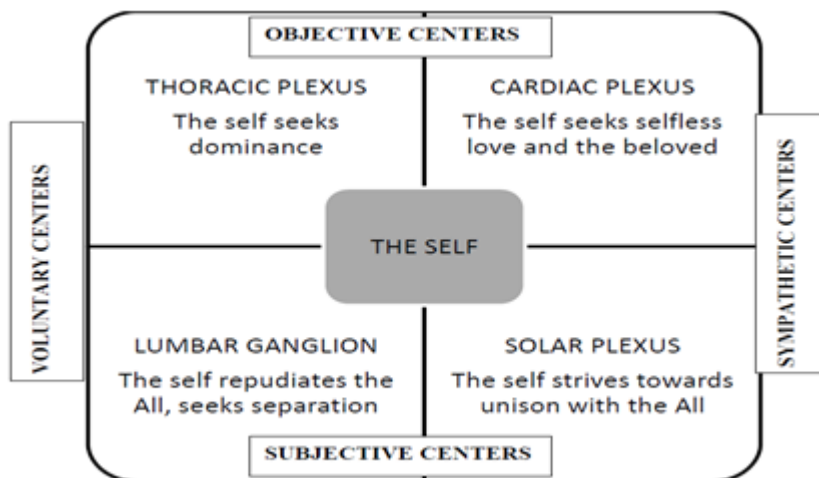
This psychology of the unconscious is more than an explanation, even in broad terms, of the mechanisms of the human mind. It is a clear call to arms against materialism; against the human will allowing itself to be pushed about by external factors.

Self-awareness becomes a proof of the inner basis of action. And freedom is defined by Bergson as the measure in which such self-awareness can replace mechanical causality as the reason for action:

The moments at which we thus grasp ourselves are rare, and that is just why we are rarely free. The greater part of the time we live outside ourselves, hardly perceiving anything of ourselves but our own ghost, a colourless shadow which pure duration projects into homogeneous space. Hence our life unfolds in space rather than in time; we live for the external world rather than for ourselves; we speak rather than think; we are acted upon rather than act ourselves. (231)

Philosophy is converted into self-realization. Here is a view clearly suited to an activist social doctrine. This doctrine was not so much important unto itself as it was a means to achieve the goal of a healthy personality.

D. H. Lawrence was greatly influenced by these well-known philosophers, Heidegger and Bergson. As a result, Lawrence divides the human unconsciousness horizontally and vertically in his well-known four-folded polarity system of the unconsciousness. This polarity system has four interconnected centres that are present in each individual. The horizontal line divides the unconsciousness into subjective and objective centres whereas the vertical line into sympathetic and voluntary centres. The two lines form “the cross of all existence and being” as Lawrence calls it (Lawrence & Steele 43). It is important to mention that the subjective centres are located in the abdomen and thus build the lower level; on the contrary, the objective centres are located in the breast constituting the upper level (28-34). **Here is a picture which shows Lawrence’s four-folded polarity system of the unconsciousness adapted from D.J. Schneider (61).**



Pic.1: Lawrence's four-folded polarity system of the unconscious

According to the above four-folded system of the unconsciousness taken from D.J. Schneider (61), Lawrence begins explaining his elaborate system with solar plexus, which is the major influential psychic power in the sensitive centre, i.e. the love centre, put in the front. The poet clarifies his ideas with the example of a relationship between a child and its mother. Solar plexus is the impulse to unite with the All and the mother. It shows in the breast-feeding through which the baby restores the old union, a connection with the maternal body, i.e. when it was in the womb. In the process of breast-feeding the "warm life-stream" enters the infant's stomach.

In fact, baby cannot realize the world visually, acoustically or cognitively, as Lawrence says, yet the baby knows "from the belly" (57). Likewise, the mother does not identify her child "from the head" (58) due to the child's speechlessness, but she does identify her child from "the passional nerve centre of the solar plexus" (58). Lawrence compares the interchange and communication between the two with creative electricity: it is "a circuit between the great nerve centers" (58). One significant characteristic of solar plexus is that it is positively polarized as it belongs to the sympathetic centre. In solar plexus, the knowledge that "I am I" is rooted. In *Fantasia of the Unconsciousness*, Lawrence writes "I am I, in vital centrality. I am I, the vital centre of all things. I am I, the clue to the

whole. All is one with me” (Lawrence & Steele 22). Thus, a human perceives himself as a part of the universe, of the All, he is conscious of his vitality and existence.

The system elaborated by Lawrence is dual which means that solar plexus has a corresponding negatively polarized unit, lumbar ganglion. Lumbar ganglion too, as can be seen from the diagram, falls into the subjective centre, but, unlike solar plexus, it is the voluntary centre or the vertical power centre. If solar plexus is the longing for unison, lumbar ganglion is a “continually increasing cleavage” between the two; it symbolizes repudiation, separation and sundering. Lawrence develops the notion further, noting that solar plexus corresponds to “the warm, rosy abdomen, tender with chuckling unison”, whereas lumbar ganglion corresponds to the strengthening back breaking loose from any attachment and striving to independence, respectively. He writes that following the solar plexus the psyche is “blindly self-positive”, i.e. it is purely self-centred (Lawrence & Steele 27). Then, the lumbar ganglion comes into force by using the psyche which recoils against any unison. At the lumbar ganglion, Man becomes conscious that s/he is now distinct from the universe: “I am I, not because I am at one with all the universe, but because I am other than all the universe. It is my distinction from all the rest of things which makes myself” (75), explains Lawrence in *Fantasia of the Unconsciousness*. Lawrence asserts that a strong desire to assimilate co-exists with a direct repudiation within an individual and that the cornerstone of the individual’s creative development lies within the circuit of a positively polarized sympathetic centre and a negatively polarized corresponding voluntary centre. Both reactions are subjective because a human being, i.e. an infant, “takes no note of that from which it recoils” (27), namely the object, its mother. Nonetheless, not only do these forces flux within a single human, but also between two and more humans. Lawrence mentions that “each individual is vitally dependent on the other for the life circuit” (27).

As the circuit of lower, subjective and abdomen plane is established, two new centres awaken. The horizontal separation line between the lower (solar plexus and lumbar ganglion) and the upper centres (cardiac plexus and thoracic ganglion) is the diaphragm. The two

latter ones are located above the diaphragm, in the breast, and are objective. Being an objective centre means that a human becomes aware of the object, of another human; he is not self-centred anymore, e.g. when the child takes the breast, he becomes fully aware of his mother. Through the cardiac plexus the unconscious seeks the beloved, selfless, and self-devoting love. There is no longer the “I am I” knowledge as “I” becomes irrelevant. “Here I only know the delightful revelation that you are you”, notes Lawrence in *Fantasia of the Unconsciousness* as “the wonder is outside me” (24). The other human being becomes a reality, and I become nothing. Thoracic ganglion, on the other hand, gives an impulse to the unconscious which starts its search for an object; the unconscious initiates its quest for the beloved. In its quest the unconscious aspires to see the wonders that the other human has and to transfer those wonders into itself. “For what is the beloved?” asks Lawrence, “She is that which I myself am not” (99).

An interesting relationship between the centres is established: on the one hand the complete circuit of the four centres means an independent existence of the unconscious; on the other hand, four centres are deeply interconnected. There must be balance and harmony in the interchange of the forces, “the human psyche must have strength and pride to accept the whole fourfold nature” (Lawrence & Steele 107) since emphasizing only one of the planes could lead to the corruption and destruction of the inner self. The goal of life, argues Lawrence, lies in the perfecting of unique individuality, which can only be attained through achieving a “singleness equilibrated, polarized in one by the counter-posing singleness of the other” (59). The final goal, states Lawrence in *Fantasia of the Unconsciousness* is “not to know, but to be. You’ve got to know yourself as far as possible. You’ve got to know yourself so that you can at last be yourself. ‘Be yourself’ is the last motto” (47). Embracing or conducting yourself according to your psyche is what humans have to do to lead a psychologically healthy life.

In this section, the researcher handles the first part of Lawrence’s ontological philosophy that is vitalistic ontology which can be explained throughout his sympathetic centres, which are Solar plexus and the Cardiac plexus. These two plexuses show how a Man can feel his/her

vitalistic ontology throughout his/her compassionate relationship with others. According to Sola Pinto, the only way to impersonality includes a deeper research into the self to feel vitalistic ontology rather than useless efforts to escape it (Pinto vi). The constant reminders that there is a world, which exists independently of the self and its dreams, can oppose the dangers of self-exploration.

To feel his/her vitalistic ontology, one needs firstly a unison with others as Lawrence clarifies in his Solar plexus. Then, to satisfy his/her emotional and sexual desires, one needs selfless love and a beloved, as Lawrence clarifies in his Cardiac plexus. In addition, as already indicated, Bergson's theory combines two principles, which are the "duration" and the "vital impetus" (an *élan vital*) (Bergson 87). Bergson's concept of duration is that the person who aspires to the true pleasure of vitalistic ontology should be aware of the continuity of his life in terms of the continuity of the lives of other creatures, especially on the level of evolution and convergence throughout the time (88).

Lawrence's description of Nature shows his attitude towards Pantheism, which "essentially involves two assertions: that everything that exists constitutes a unity and that this all-inclusive unity is divine (Macintyre 34). According to *A Companion to Philosophy of Religion*, Pantheists deny a distinct god and they believe in that that all things compose "an all-encompassing god" (Taliaferro 340). Lawrence's Pantheistic attitude towards Nature is very obvious in his poem "The Body of God", he says:

There is no god
apart from poppies and the flying fish,
men singing songs, and women brushing their hair in the sun (*CP* 578)

Humans by nature are hostile towards Nature. Sola Pinto's suggestion that Lawrence's concern with otherness in *Birds, Beasts and Flowers* allowed him to escape the restrictions of autobiography may be true at various artificial levels (Pinto xxi). In many of his best poems, Lawrence's attempts to face that world do not show a fundamentally irretrievable 'otherness' (Ellis 383). Lawrence's felicitous description and his alertness of tone makes him go further than most other nature poets to

indicate the directions in which ‘otherness’ might lie. There are some devices that human beings have at their disposal for regulating the extent of their assumptions. Sharp observation is certainly one of these devices, but another makes us ask about the ‘voice’ which the poets use.

In many of his poems, Lawrence openly addresses different creatures such as birds, trees, flowers and creatures of all kinds. In one of his most successful poems included in *Birds, Beasts and Flowers* and entitled as "The Mosquito Knows," Lawrence depicts these conversations by using natural and absurd tones:

But I know your game now, streaky sorcerer.
Queer, how you stalk and prowl the air
In circles and evasions, enveloping me,
Ghoul on wings
Winged Victory.
Settle, and stand on long thin shanks
Eyeing me sideways, and cunningly conscious that I am aware,
You speck.
I hate the way you lurch off sideways into air
Having read my thoughts against you. (CP 382)

The poet certainly speaks to this insect here, and in a tone not without a certain understandable aggression as he tries to protect himself from being bitten. The designation of this degree of personification- in which a mosquito is reading our thoughts- is certainly moderated in this poem by descriptive brio. The insect is a “translucent phantom shred / Of a frail corpus”; with “thin wings” and “streaming legs” it navigates through the air “like a heron” (CP 382). After it has bitten Lawrence, it sways with the gorged blood. Then, wafts away “on the very draught my anger makes in its snatching” due to its “hairy frailty” and “imponderable weightlessness” (CP 382).

As already indicated, Bergson supposes that there is a creative energy of life, which he labels as *élan vital* (Bergson 26). This energy motivates and controls the entire evolutionary process to make the world dynamic rather than static. The basic power of this life, the *élan vital*, struggles against matter, and thus always creates new creatures. This

continuous *évolution créatrice* struggles against the tendency towards solidification or turning into stone, which will finally result in matter. The atmosphere of this movement as a whole cannot be examined like nature but be observed by philosophical perception or by the spiritual vitalistic ontology of man because it has spiritual qualities. (Reinke 600). In other words, Bergson's vital point is that life must be equated with creation, as creativity alone can adequately account for both the continuity of life and the discontinuity of the products of evolution (Lawlor & Moulard Leonard). Bergson believes that whereas science is based on intellect and concerns with the torpid physical world, metaphysics is based on perception and concerns with spirit (Fink 6).

In his *Time and Free Will* (1889), Bergson distinguishes between the scientific concept of spatialized time, continuous duration and the time of direct experience. He uses duration to criticize mechanism and determinism to explain the nature of human freedom (Bunnin 82). The concept of this vital continuity can be traced through Lawrence's vision of the effect of the Great War. In his poem "War-Baby", Lawrence compares "our faith," which we could interpret as the soldier's faith in victory as a creature born out of the war ("war-baby"). If the "war-baby" is indeed the war's vitalistic ontology, it is interesting to see that war generates an endless process of expanding boundaries:

The child like mustard-seed.
Rolls out of the husk of death.
Into the woman's fertile, fathomless lap.
Look, it has taken root! See how it flourisheth!
See how it rises with magical, rosy sap! (*CP* 135).

If the war is the creator or the nurturing atmosphere of this baby, then it is either, "the husk of death," (*CP* 135), associating war with death, or the woman's lap, recalling the battlegrounds, which, once nurtured with ashes and the blood of soldiers, is more fertile than ever. In both cases war takes the shape of an immeasurable, growing body; the "husk of death" and the woman's lap seem to go faster to each other in order to let the grain move without restriction from one to the other.

The process of expansion is thorough: no boundary remains, the “fathomless” feature of the woman’s lap eliminating any probable closure of her body. Likewise, the baby / seed, once born / planted, expands both ways, towards the earth by taking root, and towards the sky by flourishing. As the war appears to be the place where boundaries expand, it seems logical that where and when there is no war, a longing for this expansion makes itself felt. In another poem “At the Front”, Lawrence represents a soldier who obviously wishes the war could reach “home,” a place too peaceful and distant:

It stands so still in the hush composed of trees and inviolate peace,
The home of my fathers, the place that is mine, my fate and my old
increase,
And now that the skies are falling, the world is spouting in fountains of
dirt,
I would give my soul for the homestead to fall with me, go with me, both
in
one hurt. (*CP* 123)

Like the case of death and the woman’s lap, the war would allow the soldier’s body and the farm to expand their borders, vanish the distance between them and merge into one oxymoronic vitalistic ontology, at once unified (Lawrence's Solar plexus) and shattered by bombshells.

Lawrence adopts another juxtaposition from Bergson that is of life and death. As Bergson proposes, one must accept the death of the older self to achieve the wholeness - one must die in order to live. The world is perceived as a constant alternation between life and death. Bergson does not recognize death as annihilation, rather conversely, as a further spur to undergo changes. Lawrence expands the idea of the inseparability of life and death; he draws parallels saying that life and death are similar to light and darkness, the sun and the moon, male and female (Schneider 7). In *Fantasia of the Unconsciousness*, Lawrence writes that one should start each day afresh, rising from “the dark sea of the blood”. At night, one says to oneself that the way one knows oneself dies and, in the morning, one rises, saying that “here rises an unknown quantity which is still

myself” (134). By this, Lawrence underlines his concept of death as a part of life, which drives one forwards.

In hindsight, Lawrence’s philosophy concludes life as being vital. As he notes in *Studies in Classic American Literature*, “life is never a thing of continuous bliss. There is no paradise. Fight and laugh and feel bitter and feel bliss: and fight again. Fight, fight. That is life” (129), implying that the Will is never-giving-up, and even when succumbed, it resurrects itself from the ashes like a phoenix, which is the symbolic representation of Lawrence’s ideology. The impact of Bergson’s philosophy becomes tangible in Lawrence’s thought and insight of life and the world on many levels. First of all, both Nietzsche and Lawrence consider death as a part of life. Furthermore, this death is assumed as both physical and metaphorical ends of life. In other words, the image of the Phoenix embodies the circle of life that is perpetual death of the inner self and the following growth. The Phoenix embodies Lawrence’s supposed vitalistic vision for life, i.e. humans who never give up.

In the study *Psychoanalysis and the Unconscious* (1921), Lawrence aims to answer such questions as: What is the unconscious? What does it consist of? How does it manifest itself in life? Lawrence opens the book by questioning Freud’s psychoanalytic theory and claiming that what Sigmund Freud (1856 –1939) developed was “nothing but a huge slimy serpent of sex, and heaps of excrement, and myriad repulsive little horrors spawned between sex and excrement” (16). Thus, Lawrence indicates his reaction to Freud who had reduced human life and behaviour exclusively to sexual impulses. In *Fantasia of the Unconsciousness*, Lawrence notes that what Freud says is only partly true, arguing that there is more to a human life than sex: “The true unconscious is the well-head, the fountain of the real motivity” (26). In the above-mentioned study, Lawrence expresses that the unconscious begins where life begins, as it is a life-motive or the previously mentioned Bergson’s “vital impetus.”

Lawrence believes that a new self, a new individual is created at the moment of conception, at the moment when male and female nuclei fuse. According to the old way of love, individuals are incomplete

vitalistic ontologies who can be made whole only when the existential breach between self and other is closed. In other words, the love bondage or sexual intercourse makes self and other adhere to one another:

I WANT her though, to take the same from me.
She touches me as if I were herself, her own.
She has not realized yet, that fearful thing, that
I am the other, she thinks we are all of one piece.
It is painfully untrue. (*CP* "Manifesto" 210).

Here, a Man transfers from Lawrence's Solar plexus in which s/he achieves unison with others to Lawrence's Cardiac plexus in which s/he finds a selfless love and the beloved to be a complete vitalistic ontology or "one piece" as mentioned in the prefinal line of the above stanza.

In *Fantasia of the Unconsciousness* (1922), Lawrence laid particular stress on the vital difference between the sexes: "Women can never feel or know as men do. And in the reverse men can never feel or know, dynamically, as women do" (73). He notes that "the sexual relation consummates in the act of coition" (76). He explains that individuals are not driven solely by the procreation force; the act of coition is of vital importance for individuals. In his book *Morality and the Novel*, Lawrence says, "if we think about [vitalistic ontology], we find that our life consists in this achieving of a pure relationship between ourselves and the living universe about us". To build such "a pure relationship", we shouldn't struggle with other universal objects around us. We should be "like a flower" which builds good relationships with other creatures such as earth, sun and insects in order to achieve vitalistic ontology or in order to grow:

then I shall be glad, I shall not be confused with her,
I shall be cleared*, distinct, single as if burnished in silver,
Having no adherence, no adhesion anywhere,
One clear, burnished, isolated being, unique,
And she also, pure, isolated, complete,
Two of us, unutterably distinguished and in unutterable
conjunction.
Then we shall be free, freer than angels, ah perfect

[...] Having no laws but the laws of our own being
Every human being will then be **like a flower**,
untrammelled. (*CP* “Manifesto” 211).

The repetition of the word “unutterable” in the poem suggests what the listener feels with Lawrence whose visionary voice is –indeed–trammeled. What is interesting here is the simile “like a flower.” For Lawrence, being “like a flower, untrammeled” shows and embodies a direct mode of vital being or of vitalistic ontology. In this poem, a flower is used as a vital symbol of the “mystic” state of difference and union with other creatures:

We shall not look before and after.

We shall *be, now*.

We shall know in full.

We, the mystic NOW. (*CP* “Manifesto” 212).

This poem “Manifesto” consists of more than two hundred lines. Its purpose is to emphasize the idea of the current presence of the vitalistic ontology. It is just what Lawrence describes as “We shall *be, now*” in the concluding lines of this poem as indicated in the above stanza. Here, the poet adds another dimension to Heidegger’s term of presence *Dasein*. It is a “mystic” dimension or spiritual presence. For Lawrence, *Dasein* is not only the presence of body but also the presence of spirit.

In the Victorian Age, the Darwinian theory of evolution was considered as an unavoidable shock for old Christian orthodoxy. As already indicated, Bergson theorized the vital force as *élan vital* in his book *Creative Evolution* (1907). He merged Darwin’s theory of evolution, Plotinus, and traditional French vitalism (Bergson 19). In his poem “Manifesto”; Lawrence embodies this evolution from adhesion to separation. His starting point was his belief that understanding life requires indulging in all its aspects not just adopting surfcial attitude about it. Therefore, if anyone adopts a prior attitude towards a specific aspect of life, s/he may be from experimentation based on intuition.

In Lawrence’s poetry, life is an objective ontology, which is beyond the self-consciousness. He shows how human ontology can

evolve from human adhesion (Lawrence's Solar plexus) with the surrounding things to human realization of separation (Lawrence's Lumbar ganglion) from these things. The researcher depicts vitalistic ontology by elaborating the poetic lines of "Manifesto" reflecting human adhesion or human unison (Lawrence's Solar plexus) with the other. Then, the researcher depicts existentialistic ontology by elaborating the poetic lines of "Manifesto" reflecting human realization of separation (Lawrence's Lumbar ganglion) from these things. Furthermore, there will be an elaboration of Lawrence's thoracic ganglion related to the dominance of Man over Woman as reflected in his poem "Love on the farm" and technological dominance over both man and woman as reflected in his poem "The Triumph of Machine."

In this section, the researcher handles the second branch of Lawrence's ontological philosophy concerned with existentialistic ontology which can be explained throughout his voluntary centres, which are lumbar ganglion and the thoracic ganglion. These two ganglions show how the man can feel his/her existentialistic ontology throughout his/her separation from others (Lawrence's Lumbar ganglion) which is followed by either being dominated over the other or being under dominance of the other (Lawrence's thoracic ganglion). According to his existential philosophy, Heidegger thinks that the dilemma of Western philosophy is the separation between consciousness and existential ontology. So, he insists on using the abstract term of existence to refer to both of existentialistic ontology and consciousness.

Heidegger's sense of the unity of this abstract term may motivate him to form the above-mentioned term *Dasein*, a German word which means "the presence". This term refers to both of the consciousness of the existential presence in the world and the existential presence of the world in the consciousness at the same time (Øverenget 160-1). Heidegger tries to explain this term as either being-in-the-world or consciousness of being-in-the-world. Although the first part of the German word *Dasein* is (da) referring to the place or means the place itself, the explainers of Heidegger's philosophy claim that this first part implies the time to connect Internal existential ontology to External existential ontology (Dreyfus 362). The most important factor in this connection is not the

knowledge of the traditional image of the existential ontology but its capacity.

In the second part of his poem “Manifesto”, Lawrence knows it is impossible to achieve this existentialistic ontology without confronting the other’s difference. One should confess his/her own limitation as Lawrence says in the twelfth line “I know her now: or perhaps, I know my own limitation against her” (*CP* “Manifesto” 209). In other words, one should be courageous to build a relationship with the “terrible other” or “the fearful other flesh” (*CP* “Manifesto” 211). In the following lines, Lawrence explains the confrontation with the other in a sexual relationship between man and woman:

Then, we shall be two and distinct,
we shall have each our separate being.
And that will be pure existence, real liberty.
Till then, we are confused, a mixture, unresolved,
unextricated one from the other. It is in pure, unutterable
resolvedness,
distinction of being, that one is free,
not in mixing, merging, not in similarity
When she has put her hand on my secret,
darkest sources, the darkest outgoings,
when it has struck home to her, like a death,
"this is *him!*" she has no part in it,
no part whatever, it is the terrible *other*,
when she knows the fearful *other flesh*,
(*CP* “Manifesto” 210-1).

These lines represent the idea of being free separate existentialistic ontologies. For Lawrence, the old way of love is an untrue idea about love because it incorrectly considers “separate being” as a hygienic and absolute form of isolation, and not as the means to true “conjunction.” This relationship starts firstly as a personal adhesion “we are all of one piece” as indicated in the above stanza explained in the part of vitalistic ontology. Then, this relationship ends in “unutterable resolvedness, distinction of being, that one is free”. This type of “resolvedness” leads to

the clash with the “terrible other/ the fearful *other flesh*”. It is when the wife realizes that her husband is the “terrible other”.

This poem shows Lawrence’s aspiration to get some benefits from the existential philosophy to achieve his intellectual and psychological existence through transcending his physical existence, which can exist for a specific period of time. He can do so by being touched by his sweetheart:

I want her to touch me at last,
ah,
on the root and quick of my darkness and perish on me,
as I have perished on her.
Then, we shall be two and distinct,
we shall have each our separate being.
And that will be pure existence, real liberty.
Till then, we are confused, a mixture, unresolved,
unextricated one from the other.
It is in pure, unutterable resolvedness,
distinction of being, that one is free...
moving in freedom more than the angels,
conditioned only by our own pure single being,
having no laws but the laws of our own being. (*CP* “Manifesto” 210-1).

In these lines, the speaker sees himself as a separate existentialistic ontology that can prove his existence throughout being touched by his sweetheart’s separate existentialistic ontology. The result of this touching is being “free” and allowing his spirit to exceed the limits of universal “laws” and consider death as a journey into oblivion.

Lawrence’s existentialistic ontology drives him to self-fulfillment. In a stanza of his poem “Manifesto”, which he borrowed and revised from Shakespeare’s play Hamlet, Lawrence says:

Let them praise desire who will,
but only fulfilment will do, real fulfilment,
nothing short.
It is our ratification our heaven,
as a matter of fact. (*CP* “Manifesto” 209).

Here, Lawrence introduces his depiction of Hamlet's human existentialistic ontology by borrowing a famous Shakespearean quotation: "To be, or not to be, that is the question" (Shakespeare 220).

Lawrence adds "still" to Hamlet's quotation to assert the timelessness of this question. Then, he represents the human existentialistic ontology in terms of bodily needs:

To be, or not to be, is still the question.

This ache for being is the ultimate hunger.

And for myself, I can say 'almost, almost, oh, very nearly'

Yet something remains.

Something shall not always remain.

For the main already is fulfilment.

What remains in me, is to be known even as I know.

I know her now: or perhaps,

I know my own limitation against her.

(*CP* "Manifesto" 209).

In these lines, Hamlet's consciousness of his existentialistic ontology causes "This ache for being." It is the heartache, which reinforces the puzzlement that afflicts anyone who is preoccupied with the issue of existence. A Man who is conscious of his existence feels that he needs to be satisfied. In this context, satisfaction can be only achieved throughout self- self-fulfillment. The poet defines the human existential ontology as "the ultimate hunger" which can be satisfied by eating some food or having sex. Food and sex are essential requirements to keep the human existential ontology. "To be" is to achieve a unique existential ontology by satisfying your bodily desires.

Heidegger's concept of existence and time shows his belief that language "is the House of Being. In its home human beings dwell" (Heidegger 254). In other words, a man's life which makes him/her feel the cause of his existence can only be realized throughout the language. Lawrence points out that "we have no language for the feelings" (Bell 1). Michael Davitt Bell (1941 -1997) urges that this remark shows how Lawrence handles the struggle in his literary works to express his sophisticated understanding of the nature of being through the

intransigent medium of language (1). In other words, language is used as a means of realizing existentialistic ontology, which is reflected in Lawrence's poem "Love on the Farm."

Unlike *Psychoanalysis and the Unconscious*, the content in *Fantasia of the Unconsciousness* shifts towards the interpersonal relationship by adding contemplation upon sex and the male-female relationship. In his poem "Love on the farm," there is an evident male dominance (Lawrence's thoracic ganglion) in male relationship with all creatures including his wife. Initially, the predator attempts to dominate the swallow, then the rabbit, and finally his wife. Dominance is much like an aphrodisiac to the Predator. Therefore, he will never give up until this hunger pain of dominance is satisfied:

Into the yellow, evening glow
Saunters a man from the farm below;
Leans, and looks in at the low-built shed
Where the shallow has hung her marriage bed.
The bird lies warm against the wall.
She glances quick her startled eyes
Towards him, then she turns away
Her small head, melding warm display
Of red upon the throat.

...

Oh, water-hen, beside the rushes
Hide your quaintly scarlet blushes,
Still your quick tall, lie still as dead,
Till the distance folds over his ominous tread!

(CP 10).

In these lines, the Predator stalks an innocent "water-hen", which is a swallow. He is fascinated with the "startled eyes" of the swallow that reflect the danger he presents. The predator receives a form of sensual gratification by stalking this animal and his cruel treatment of his wife.

This sadistic husband commands his wife's attention while sauntering into their home with a guilty grin. He places a dead rabbit upon the table, a rabbit that he himself has just slaughtered. Much like an

animal, the wife appears anxious and wary as he approaches her. Lawrence depicts this scene and says:

The rabbit presses back her ears,
Turns back her liquid, anguished eyes
And crouches low; then with wild spring
Spurts from the terror of his oncoming;
To be choked back, the wire ring
Her frantic effort throttling:
Piteous brown ball of quivering fears!
Ah, soon in his large, hard hands she lies,
And swings all loose from the swing of his walk!

...

I hear his hand on the latch, and rise from my chair
Watching the door open; he flashes bare
His strong teeth in a smile, and flashes his eyes
In a smile like triumph upon me; then careless-wise
He flings the rabbit soft on the table board
And comes towards me; ah! The uplifted sword
Of his hand against my bosom! ...(*CP* 10).

The predator places his hand upon his wife's "bosom" in a patronizing manner, with an "uplifted sword." Still preparing herself, she is ready for whatever her fate may be. Though the rabbit's fate was death, hers is a vital sexuality. She perceives her lover as a predator and feels her lover's touch as like the "fine wire" that he has just like "the wire ring" he used to kill a rabbit, and yet she is seduced. Throughout the poem, she really exerts a "frantic effort" to control her "quivering fears" from her sadistic husband.

The last line, "so I drown / Against him, die, and find death good" definitely seem to be a part of an erotic poem. It is basically a restatement of the French idiom "*le petit mort*" or "the little death" (Lynch 33), meaning orgasm. The Concise Oxford Dictionary of Literary Terms notes that in the 16th and 17th centuries, "die" was a metaphor for reaching sexual climax (Baldick 71). Lawrence describes this sexual climax and says:

.....And oh, the broad
Blade of his glance that asks me to applaud
His coming! With his hand he turns my face to him
And caresses me with his fingers that still smell grim
Of the rabbit's fur! God, I am caught in a snare!
I know not what fine wire is round my throat;
I only know I let him finger there
My pulse of life, and let him nose like a stoat
Who sniffs with joy before he drinks the blood.
And down his mouth comes to my mouth! And down
His bright dark eyes come over me, like a hood
Upon my mind! His lips meet mine, and a flood
Of sweet fire sweeps across me, so I drown
Against him, die, and find death good. (CP 11).

All of these fantasies about what is happening out on the farm are totally erotic, but also that they are tinged with mortal fear! Although the figurative equation of orgasm and death (*le petit mort*) is traditional, the husband's "throttling" and catching a rabbit "in a snare" is metaphorically associated with a vampiristic image of sexuality. He kisses his wife's throat like "a stoat/Who sniffs with joy before he drinks the blood," then kisses her mouth, and "so I drown/Against him, die, and find death good" (CP 11).

In psychoanalysis, the primal scene is the initial observation by a child of the sexual intercourse of his/her parents. This primal scene will appear to be an act of violence (Dervin 97). In his book *The 'Wolfman'*, Freud explains this primal scene and points out:

When the patient submerged himself in the situation of the primal scene, he brought the following perceptions to light from his own experience: he had previously assumed that the process he had observed was an act of violence, but this did not accord with the expression of pleasure he saw on his mother's face; he had to acknowledge that what was at issue here was satisfaction. The essentially new fact that observation of his parents' intercourse brought him was the conviction

that castration was a reality, a possibility which had already preoccupied his thoughts before then (138).

This primal scene produces so many “deferred effects” (145), for instance, the child continued in his sadistic and masochistic activities. Lawrence's connotations of sex with cruelty represent that a suppressed element of the fantasy is the equation of the primal scene with violence. Lawrence uses the preconscious fantasy features to express his own "feminine" masochistic wishes (Cowan 45). In this poem "Love on the Farm", Lawrence reflects his thoracic ganglion throughout the male dominance over all creatures including his wife. In the next part, Lawrence reflects his thoracic ganglion throughout the technological dominance over both Man and Woman as in his poem “The Triumph of Machine.”

From his early poetic career and in all his poems, Lawrence seeks integration or unity. This is due to his belief in Heidegger's philosophy which considers existentialistic ontology as unity. referring to his above-mentioned philosophical term *Dasein* which means “the presence.” Michael Bell points out that Heidegger's reliance on the term *Dasein* or "presence" is similar to Lawrence's use of the same term. In addition, Heidegger's extensive discussion of Modern Technology, where coal mining is used as a prototype, is similar to what Lawrence's viewpoint about Modern Technology and coal mining. As previously mentioned in Introduction section, Arthur John Lawrence was “a barely literate miner” (Bell 8), Lawrence's father's job was a source of his inspiration. Lawrence explores the coalminer's lives to unveil the disturbing psyche of humanity in the Victorian Age.

Lawrence's poetry shows the deeply rooted existential concerns related to man's ontological standing in the self-imposing technological age. In this part of the paper, the researcher depicts Lawrence's criticism related to the devastating occurrence of modern technology in terms of Martin Heidegger's existential philosophy. In his book *Being and Time*, Heidegger wants to step away from ontology and consider a fundamental ontology (Fundamentalontologie). This fundamental ontology is conceived as a precursor to ontology and deals, not with essence and

existence, but with the meaning/significance (Sinn) of to be (Sein) which is fundamental to our understanding of terms like essence and existence. The investigation into human existence, *Dasein*, is in preparation for this question into being. His thought is: certain beings exist in different ways, e.g. the existence of a stone versus the existence of a human and should be described in different ways (key term: *Seinsweise*). His thesis is that the traditional concepts of essence and existence are primarily derived from our gaze upon present things and tools.

In his "Letter on Humanism," Heidegger defines existential ontology as an analysis of Being which necessarily leads to a change in the way we think the essence of being human. Heidegger reacts against Sartre's concept of humanism and emphasizes that "man must be understood as Humanitas, not animal rationale" (*Basic Writings* 208). One of the remarkable aspects of Lawrence's poetry stemming from Heidegger's philosophical approach is that technology and its existence in the modern age are ontological. It arises from our distinguishable "mode of being". In his poetry, Lawrence explores "modes and qualities of being and [the] consciousness of those modes and qualities" (Bell 3). In his introduction to *The Letters of D.H. Lawrence*, Aldous Huxley describes Lawrence's talent as follows:

Lawrence's special and characteristic gift was an extraordinary sensitiveness to what Wordsworth called "unknown modes of being". He was always intensely aware of the mystery of the world, and the mystery was always for him a numen, divine. Lawrence could never forget, as most of us almost continuously forget, the dark presence of the otherness that lies beyond the boundaries of man's conscious mind. This special sensibility was accompanied by a prodigious power of rendering the immediately experienced otherness in terms of literary art (xi).

For Lawrence, the relationship between modern man and technology is a deeply problematic "mode of being". It is this new perspective of existential ontology of modern man that fundamentally evokes Lawrence and his poetic personae, and most often finds its voice through their relations with growing technological innovations.

In his well-known poem "The Triumph of Machine," Lawrence shows modern man's interruptions by modern technology as a direct reason for the profound existential conflict in his personae. This specific characteristic fundamentally distinguishes between human existence and ontological depiction of technology on Lawrence's legacy:

.... for one sad century
machines have triumphed, rolled us hither and thither,
shaking the lark's nest till the eggs have broken.
Shaken the marshes, till the geese have gone
and the wild swans flown away singing the swan-song at us
(*CP* 517).

In these lines, the poet states that the world has been controlled by technology "for one sad century" referring to the technological threats against man's existence. Lawrence's thoracic ganglion is reflected in his statement "machines have triumphed". This statement is a declaration of the technological dominance over Man.

Lawrence then describes the brainwashing of humankind, symbolized by the man in the poem, who willingly rejects his inner, natural drives, which form his existentialistic ontology. This action is portrayed through the use of spontaneous imagery:

Hard, hard on the earth the machines are rolling,
but through some hearts they will never roll.
The lark nests in his heart
and the white swan swims in the marshes of his loins,
and through the wide prairies of his breast a young bull herds his cows,
lambs frisk among the daisies of his brain.
And at last
all these creatures that cannot die, driven back
into the uttermost corners of the soul,
will send up the wild cry of despair.
The thrilling lark in a wild despair will trill down arrows from the sky,
the swan will beat the waters in rage, white rage of an enraged swan,
even the lambs will stretch forth their necks like serpents,
like snakes of hate, against the man in the machine:

even the shaking white poplar will dazzle like splinters of glass against him

(CP 517)

In these lines, the poet first focuses on how the man's existential ontology requires a connection to nature through imagery such as "the lark nests in his heart", and through metaphor, "lambs frisk among the daisies of his brain". The man's existential ontology within him is depicted as alive and peaceful. This image then contrasted with a portrayal of ecological existence: "the sawn will beat the waters in rage". Man has ignored this ecological existence and is consequently described as "mechanical man" in the next stanza.

This negative transformation within Man represents the way in which Lawrence sees Modern Technology. Lawrence also challenges the attitude that machinery can replace natural objects:

And against this inward revolt of the native creatures of the soul
mechanical man, in triumph seated upon the seat of his machine
will be powerless, for no engine can reach into the marshes
and depths of a man.

So mechanical man in triumph seated upon the seat of his machine
will be driven mad from within himself, and sightless, and on that day
the machines will turn to run into one another
traffic will tangle up in a long-drawn-out crash of collision
and engines will rush at the solid houses, the edifice of our life
will rock in the shock of the mad machine, and the house will come
down.

(CP 517)

In these lines, the poet shows the changes within humankind that result from the detachment from nature and negative ramifications that result from focusing on Modern Technology at the expense of ecological safety and the existentialistic ontology of other natural objects.

Obviously, this poem shows Lawrence's impressions towards modern technology, which affects man's existentialistic ontology badly. It transforms the modern man into the "mechanical man" who "has not yet

absorbed... the growing-point of experience (Black 114). According to Heidegger, this is beyond what modern man wants and knows (114). This poem forms the foundation of Lawrence's philosophical existential approach, which he vigorously sought to "bring into presence"(114). In this anti-technological poem, "The Triumph of Machine," Lawrence shows his insistence on defending man's existentialistic ontology against "rolling machines".

Literary critics have strongly clarified intellectual ties that exist between Lawrence and Heidegger. Lawrence advocates "the authenticity and strength-in-aloneness characteristic of Heidegger's ontology" (Boon 50). In his introduction to the American edition of his *New Poems* ("Poetry of the Present"), Lawrence says:

Such is the rare new poetry. One realm we have never conquered: the pure present. One great mystery of time is terra incognita to us: the instant. The most superb mystery we have hardly recognized: the immediate, instant self. The quick of all time is the instant. The quick of all the universe, of all creation, is the incarnate, carnal self. Poetry gave us the clue: free verse (183).

Lawrence had his own evolving 'doctrine' of personal identity, forged in part by the exigencies of his culture but also, no doubt, by this progressively distinctive condition.

According to Heidegger, death is an essential element of the existentialistic ontology. His main terms are the term of "existence-towards-death" and other innovative terms such as the term of "presence - in - the world", the term of Detection (alethea) and the term of presence *Dasein*. Heidegger points out that remembering this inevitable fact of death alerts human to another opposing inevitable fact of the existentialistic ontology. He thinks that human's consciousness of death is an integrated part of a his/her own being. This type of consciousness motivates Man to feel all forms of his/her existentialistic ontology.

Lawrence's poem the "Ship of Death" depicts death as a part of existentialistic ontology. Vivian de Sola Pinto admires Lawrence's depiction of the Hereafter his last poem the "Ship of Death." In his

introduction to the 1986 Italian edition of *The Etruscans*, Massimo Pallottino includes an essay by Giovanni Kezich entitled "Lawrence in Etruria: Etruscan Places in Context". Kezich tells while Lawrence was visiting a tomb of a prince in Etruria, he saw "*some objects, including a little bronze ship with animal figurines*" (Pallottino 78). This little ship is thought as a means of transporting this prince to the other world. In his last poem the "Ship of Death", Lawrence refers to this "*little bronze ship*" as "*the small ship*" and says :

Oh, build your ship of death, your little ark
and furnish it with food, with little cakes, and wine
for the dark flight down oblivion. 40

...

We are dying, we are dying, so all we can do 50
is now to be willing to die, and to build the ship
of death to carry the soul on the longest journey.

...

Now launch the small ship, now as the body dies 56
and life departs, launch out, the fragile soul
in the fragile ship of courage, the ark of faith
(CP 603-5)

Like Heidegger, Lawrence depicts death but for different reasons. As a philosopher, Heidegger depicts death as a mortal fact which confirms the existentialistic vitalistic ontology. Whereas, as a poet, Lawrence depicts death as the beginning of a journey to the unknown.

Lawrence chooses the name of the ship of faith to describe the ship of death to mention the important above-mentioned spiritual/mystic dimension that shows Lawrence's poetic ideological attitude about death which is different from Heidegger's philosophical one:

The flood subsides, and the body, like a worn sea-shell
emerges strange and lovely.
And the little ship wings home, faltering and lapsing
on the pink flood,
and the frail soul steps out, into the house again
filling the heart with peace. (CP 605-7)

In these lines, faith was the main source of Lawrence's inspiration to describe the scene of the Hereafter. The above-mentioned poem the "Ship of Death" is Lawrence's longest and revised poem as he worked for months to revise it in the south of France, where he died in March 1930 (Harrison 397).

In brief, this paper depicts two ontological philosophies of Bergson and Heidegger. These two philosophies are interrelated on the idea of unconsciousness. These two philosophies form the basis of Lawrence's ontological philosophy which divides the human unconsciousness horizontally and vertically into subjective, objective, sympathetic and voluntary centres. The sympathetic and voluntary centres show how a human can feel his/her vitalistic ontology throughout his/her compassionate relationship with others. However, subjective, objective centres show how a human can feel his/her existentialistic ontology throughout his/her dominance over others.

In one of these poems, there is an evident male dominance in his relationship with all creatures including his wife. As already indicated, Freud explains how the child's primal scene of the sexual intercourse of his/her parents is misunderstood as a violence and creates sadistic tendency against all other creatures. Lawrence reflects this sadism in one of his poems depicting male dominance. Another poem is considered as one of his main criticisms reflecting Man's detachment from Nature, which leads to industrialization and technological dominance. This detachment is contradictive to Lawrence's Pantheistic attitude towards Nature. The poet analyzes the bad effects of industrialization which was instigated by Man. The poem states that the world has been under technological dominance "for one sad century", referring to the industrial revolution.

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