

“On Illusion and Timelessness:” flux and absolute immanence in D.H. Lawrence’s fiction

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ABSTRACT: D.H. Lawrence’s claim “without *something* absolute, we are nothing” refers to relative absolutes as necessary conditions for the manifestation of the ephemeral and divine absolute in a phenomenal moment of pure immanence and pure relation. His androgynous style demonstrates how male and female absolute polarities strive for balance, for a state of wholeness in which time temporarily stops. Drawing mostly from his assertions in “The Crown” and through selected readings of scenes from *Sons and Lovers*, *Women in Love*, and *Lady Chatterley’s Lover*, this article explores Lawrence’s conception of relative absolutes and his perception of light as the only absolute in a world where all absolutes are mere illusions. It demonstrates how coming into being is primarily a condition of man achieving “a sheer fusion in himself.” Together with the realization that Lawrence’s notion of timelessness corresponds to that of Einstein’s theory, this paper highlights the interrelation between Lawrence’s vision of the Holy Spirit and Deleuze’s philosophy of immanence. It also draws attention to their corresponding notions that an individual’s being-in-the-world is invariably induced by vertigo and climaxes at certain absolute moments within the existential flux.

KEYWORDS: *immanence, becoming, rhizome, assemblage, deterritorialization, ether.*

I. INTRODUCTION

Lawrence, Einstein and Deleuze

In as much as D.H. Lawrence’s novels and poetry aroused controversy, so did his ideas and beliefs in his two major philosophical works, “The Crown” and *Study of Thomas Hardy [Le Gai Savaire]*. While he embarked upon the former in 1915, it was eventually published in 1923. As for his ‘revolutionary utterance,’¹ *Study of Thomas Hardy*, it was begun a year earlier but published posthumously between 1932 and 1934. While in the process of revising and rewriting these works, Lawrence’s novels appear as practical reflections of his ideas. Accordingly, Desmond Hawkins confirms that “Lawrence’s major period as a novelist, from about 1913 to about 1921, produced two essays which propound a general argument on which the novels are based. One is *The Crown*, the other is this long study of Hardy.”² Such being the case, a sequential reading of *Sons and Lovers*, *Women in Love* and *Lady Chatterley’s Lover*, helps delineate Lawrence’s inner turmoil and his conceptions of the relative and the absolute.

In *Study of Thomas Hardy*, Lawrence affirms that “the final aim of every living thing, creature, or being is the full achievement of itself,”³ and claims in “The Crown” that “without something absolute, we are nothing.”⁴ Both statements insist upon a consummate fullness of being which, in Lawrence’s case, has stimulated the inspirational moments responsible for his diverse poetic and narrative ‘fruits.’ What he insists upon is the blending of dual polarities or relative absolutes into an absolute timeless celestial ambience: the aura of the Holy Ghost. Essentially, both concepts of the relative and the absolute are based upon his faith in the relative relationship of all creation where “every creature exists in time and space. And in time and space it exists relatively to all other existence, and can never be absolved.”⁵ His devotion to a philosophy of relative

¹ Lawrence, *The Letters of D.H. Lawrence*, Vol. II 15.

² qtd. in Steele xxxix.

³ Lawrence, *Study of Thomas Hardy* 12.

⁴ Lawrence, *Reflections on the Death of a Porcupine*, “The Crown” 89.

⁵ Lawrence, *Reflections on the Death of a Porcupine*, “The Crown” 210.

relations justifies his condemnation of the polarities of science, philosophy and religion as major foundations of imbalance and chaos⁶.

It is therefore credible to claim that Lawrence's scientific and philosophical disposition is not only concomitant and analogous to that of Einstein's, but also to that of his contemporary philosopher, Gilles Deleuze. While his 1920's letters provide concrete evidence of an identification with Einstein's relativity, when it comes to Deleuze, the interest is a reversed one. Abundant evidence of parallel ideas between Lawrence and Deleuze point to Lawrencian influence upon the latter's unfolding philosophical design. Apart from the fact that Deleuze's wife was the major translator of Lawrence in France he, together with his co-author Felix Guattari in *A Thousand Plateaus*, praises him as "another of the writers who leave us troubled and filled with admiration because they were able to tie their writing to real and unheard-of becomings."⁷ Moreover, Deleuze's assertion that philosophy, art, and science are "sorts of separate melodic lines in constant interplay with one another"⁸ coincides with Lawrence's rejection of the absolute state of the sciences in his lengthy essay, "The Crown."

Consequently, the basic essential facts of special relativity serve as an integral point of departure in this reading. The general and basic assumption is that "*space and time are in the eyes of the beholder*. Each of us carries our own clock, our own monitor of the passage of time...when we move relative to one another, these clocks do not agree."⁹ More importantly, scientifically speaking, light is the only constant and movement at light-speed through space results in reducing the period of time for the completion of a certain journey to the extent that "[t]ime stops when travelling at the speed of light through space. A watch worn by a particle of light would not tick at all. Light... doesn't age."¹⁰ Einstein's conception of "*absolute space-time*"¹¹ is explicitly described by Lawrence as the light which "is not temporal or eternal, but absolute."¹² It is in "the heaven of existence"¹³ in the "exquisite frail moment of pure conjunction which, in the fourth dimension, is timeless"¹⁴ that one can be in touch with the divine. Likewise, Deleuze's plane of consistency is the energy field upon which relative interactions are played out between different polarities; a space that "knows only relations of movement and rest, of speed and slowness, between unformed, or relatively unformed, elements, molecules or particles borne away by fluxes."¹⁵

Deleuze endorses Lawrence's vision of the eternal, ephemeral divine light, "the infinite oneness of the Light"¹⁶ and, according to Keith Ansell Pearson, recognizes in his work "an entire machine of literature demonstrating...life conceived not as naïve nature but as a variable plane of immanence."¹⁷ Hence, Lawrence's works prove helpful in understanding Deleuze and Guattari's concepts of absolute immanence, of becoming, of the rhizome, assemblage, and of absolute and relative de- and re-territorialization. Basically, immanence refers to what is inside or within, and stands relative to transcendence as the field or plane which is "always a product of immanence."¹⁸ As an ontological notion indicating the internal condition of reasoning, it sets the conditions for a becoming, which essentially, is a Bergsonian concept signifying "the operation of self-differentiation, the elaboration of a difference within a thing, a quality or a system that emerges or actualizes only in duration."¹⁹ Likewise, Lawrence's affirmation that there is "no plasmic finality... Life knows no finality, no finished crystallization"²⁰ refers to a perpetual state of becoming, a movement of thought, of placing oneself in a mindful relation to other creatures whereupon all dualities merge and diverge. This occurs on a transcendental field or a plane of immanence where, "a stone is not a solid object, but a mass that vibrates with molecular motion, absorbing or reflecting light, expanding with heat and contracting with cold. This is why Deleuze claims that the plane of immanence is made up entirely of light."²¹ Thus, in a moment of friction and balance, in an act of perfect union or "perfect relation," time stops as the image of the divine flashes briefly. According to Lawrence,

⁶ Lawrence, *Study of Thomas Hardy and other essays* 172.

⁷ Deleuze and Felix Guattari, *A Thousand Plateaus* 244.

⁸ qtd. in Daniela Angelucci, "Life" 365.

⁹ Greene 47.

¹⁰ Greene 47-49.

¹¹ *Ibid.*, 51.

¹² Lawrence, *Reflections on the Death of a Porcupine*, "The Crown" 20.

¹³ *Ibid.*, 210.

¹⁴ *Ibid.*, 316.

¹⁵ qtd. in Bignall 136.

¹⁶ Lawrence, *Reflections on the Death of a Porcupine*, "The Crown" 8.

¹⁷ Pearson, "Schizobiology and Literature" 9.

¹⁸ Deleuze et al., *A Thousand Plateaus*, 14-15.

¹⁹ Grosz 4.

²⁰ Herbert, Michael, *Selected Critical Writings* 76.

²¹ Rodowick 31.

in such a state, “we imagine we fill the whole cosmos, that we contain within ourselves the whole of time, which shall tick forth from us as from a clock, now everlastingly”²²; time is therefore relative—an illusion.

Deleuze and Guattari’s concepts of relative or absolute deterritorialization and reterritorialization complement Lawrence’s stipulation of relative absolutes for which “the territory functions as a transcendent reference. The same applies to reterritorializations, as leading to absolute deterritorializations that ‘produce’ immanence”²³ and result in a ‘becoming’ manifested through one’s blending with immediate conceptual territories. Deleuze recognizes in Lawrence’s works, or his transcendental plane, several becomings “such as becoming-woman, becoming-animal, becoming-intense, becoming imperceptible and nonhuman.”²⁴

It can therefore be established that timelessness and the absolute reside within this middle transitory realm of becoming through which the vision of the Pentecost is realized as the only reality in a world of illusions. More importantly, the path leading toward this vision is an existential territory of flux and chaos kindled by what both science and philosophy refer to as the luminous ether. Lawrence’s claim that “while we live, we change, and our flowering is a constant change”²⁵ refers to a becoming in which flowers are the luminous ether, the medium leading to the flame from which one can glimpse “the slow invasion ... by the invisible god that lives in the ether.”²⁶ Interestingly, Einstein’s relativity also locates the electromagnetic or luminiferous ether in space as the medium that inspires a spark:

According to the general theory of relativity space without ether is unthinkable; for in such space there not only would be no propagation of light, but also no possibility of existence for standards of space and time (measuring-rods and clocks), nor therefore any space-time intervals in the physical sense. But this ether may not be thought of as ... consisting of parts which may be tracked through time.²⁷

Accordingly, Lawrence’s statement “One’s got to put a new ripple in the ether”²⁸ further strengthens the role of the ether which, when enkindled by an etheric revival sparked by the friction of the flux (the crucial energetic life force along the linear progression of time), manifests the absolute.

In a letter to Edward Garnett, Lawrence describes *The Rainbow* as “a bit futuristic – quite unconsciously so.”²⁹ Interestingly, this not only holds true to that particular novel but also to subsequent novels whose bold philosophical contemplations have inspired a series of ‘developments’ or ‘becomings’ that finally culminate with *Lady Chatterley’s Lover*. Unsurpassed in its outspoken and profound understanding of woman, the androgynous style of Lawrence’s last novel embodies an ultimate state of becoming expressed in his vivid and bold portrayal of a woman’s most intimate emotional and physical experiences. He artistically endorses his belief that “Our universe is not much more than a mannerism with us now. If we break through, we shall find, that man is not man, as he seems to be, nor woman woman.”³⁰

Essentially, it is the life and experiences of Paul Morel in *Sons and Lovers* that set off Lawrence’s personal journey of development as an artist and as a ‘man-alive’. He had admitted that “it was a personal exercise – like ‘Hardy’ a ‘confessio fidei’ – and not for publication.”³¹ It is unquestionably a semi-autobiographical novel that purges him of his psychological and emotional disturbance following his mother’s death. In a sense, it is an emotional crisis that causes a rupture in Lawrence’s protective ‘umbrella’ inciting him to write, to produce the ‘fruits’ of his journey in the flux of life and of death. Deleuze explains such an artistic inclination in *What Is Philosophy?*, “But poets, artists, make a slit in the umbrella, they tear open the firmament itself, to let in a bit of free and windy chaos and to frame in a sudden light a vision that appears through the rent.”³²

II. RHIZOMATIC PAUL

Essentially, *Sons and Lovers* revolves around Paul Morel’s position at the center of three women’s attentions: his mother, Mrs. Morel, and his lovers, Clara and Miriam, each of whom symbolizes an absolute state of existence. The disparate polarities of his lovers leave Paul powerlessly suffering from inner turmoil and

²² Lawrence, *Reflections on the Death of a Porcupine*, “The Crown” 54.

²³ Günzel 3.3.

²⁴ Pearson, “Schizobiology and Literature” 18.

²⁵ Lawrence, “Reflections on the Death of a Porcupine,” “The Crown” 62.

²⁶ Lawrence et al., *Lorenzo in Taos* 119.

²⁷ Einstein: *Ether and Relativity*, 1920 address at the University of Leiden.

²⁸ Lawrence, *The Selected Letters of D.H. Lawrence* 266.

²⁹ Draper 86.

³⁰ Lawrence, *Reflections on the Death of a Porcupine*, “The Crown” 99.

³¹ Steele xxiv.

³² Deleuze and Guattari 203–204.

confusion further intensified by the overpowering presence of the original love in his life: his mother. Her devotion keeps him within an enclosed space; an abyss of non-becoming from which he cannot emerge independent and whole. Mrs. Morel's insightful awareness of Miriam's overpowering spirituality drives her to express contempt towards Miriam's threatening presence, being "one of those who will want to suck a man's soul out till he has none of his own left."³³ She therefore expresses a preference for Clara and paradoxically encourages her son to pursue a married woman. In fact, Mrs. Morel recognizes in Miriam a spirituality typical of a soul companion as such a connection resides on the same transcendental plane as maternal love. This would explain why both Mrs. Morel and Miriam's presence is highlighted against a background abundant with bright flowers: bearers of the luminous ether.

Paul's position among his female companions renders him susceptible to a becoming that coincides with Deleuze's notion of the Rhizome. With each physical consummation Paul is pulled into,

the eternal darkness, [where] the primal creative darkness reigns... to the immortal source... Till new created [he is] thrown forth again on the shore of creation, new born from the darkness out of which all time was issued... And then, new born from the womb of creation, [he] open[s his] eyes to the light... the light which stands over the end of the journey, the everlasting day, the oneness of the spirit.³⁴

Confused and frustrated, Paul is caught in unfruitful repetitive acts and gradually loses interest. Admitting that each consummation is a temporary "absolute relation,"³⁵ he ultimately decides to wander alone in a state of relative reterritorialization to seek fulfillment – his wholeness of being.

It is relevant to point out that the subsequent physical anticlimax between him and each of his lovers is mutual. Clara for instance, feels that "she could not keep the moment... she wanted something permanent... she had not gripped – the something – she knew not what – which she was mad to have."³⁶ Her arousal is primarily physical, and their union takes place on a transcendental field that pulls them inward toward a passionate physical experience rather than outward toward the sublime. Accordingly, the chapter entitled "Passion" presents the lovers on a field of "scarlet, brick-red carnation" with "the faintest haze" by a river that "slid by in a body, utterly silent and swift, intertwining among itself like some subtle, complex creature."³⁷ As for Paul, his "baptism of fire in passion"³⁸ in that earthy muddy environment, leaves him barren and in a state of inner destruction to the extent that "gradually... the little sensations, were lost, thought also went, everything borne along in one flood. He became... a great instinct."³⁹ Continuing thus in an unsatisfying and physically incompatible relationship would make them "immoral absolutes."⁴⁰ On the other hand, Miriam's juxtaposition to flowers, albeit to the divine, "the flame of the Holy Ghost: the actual presence of accomplished oneness, accomplished out of twoness"⁴¹ situates her on a transcendental field that is almost dream-like in its sense of absolution. So engrossed and confined in nature she is that, "When she bent and breathed a flower, it was as if she and the flower were loving each other."⁴² Consequently, she lacks the vitality to make the transition to the physical, is incapable of blending with people and becoming 'a woman-alive' with passion. It is only in an eccentric platonic relationship that she can find contentment and gratification – only when Paul shares her admiration for her object of desire, can she experience wholeness. The incident when she delays his departure to show him a wild rose-bush is a vivid demonstration of her ideal love: as they "stood close together, silent, and watched. Point after point the steady roses shone out to them, seeming to kindle something in their souls."⁴³ Later, on the day of their sexual consummation, Miriam's face "was overcast with a yellow shine"⁴⁴ reflecting a profound and complete spirituality that urged Paul to "wish he were sexless or dead."⁴⁵ She realizes her inability to meet his physical needs and he decides he "could not stay with her because she could not take the rest of him."⁴⁶ Unable to merge the spiritual and physical absolutes, Paul finally decides to move on – to reterritorialize

³³ Lawrence, *Sons and Lovers* 153.

³⁴ Lawrence, *Reflections on the Death of a Porcupine*, "The Crown" 26.

³⁵ Lawrence, *Sons and Lovers* 93.

³⁶ *Ibid.*, 355.

³⁷ *Ibid.*, 289-291

³⁸ *Ibid.*, 342.

³⁹ *Ibid.*, 344.

⁴⁰ Lawrence, *Study of Thomas Hardy* 115.

⁴¹ Lawrence, *Reflections on the Death of a Porcupine*, "The Crown" 94.

⁴² Lawrence, *Sons and Lovers* 165.

⁴³ *Ibid.*, 152.

⁴⁴ *Ibid.*, 274.

⁴⁵ *Ibid.*, 275.

⁴⁶ *Ibid.*, 238.

– like a rhizome, and reconnect in other territories. He has suffered disparate emotions, fold upon fold, and has finally reached a turning point in his life – the fold from which he chooses to move to another location.

Lawrence claims in “The Crown” that, when in a state of fulfillment relative absolutes are transported by a divine light that “carr[ies] the naked over the edge of time, into timelessness, into being.”⁴⁷ However, while attempting to relate to the absolutes in his life (the physical, non-physical and spiritual), Paul undergoes emotional and physical turbulence causing a disproportionate relationship between time and light. Scientifically speaking, “relativistic effects become apparent at speeds near that of light, even at low velocities relativistic effects can be greatly amplified when considered over large distances in space.”⁴⁸ It is possible to discern a similar relation between light, time and motion through Paul’s interaction with his three ‘Others’. With Miriam, his real or ‘now’ time is over too soon and it “grew rather late” without them noticing.⁴⁹ Interestingly, Mrs. Morel’s remark about Paul walking eight miles just to be with Miriam with no heed of time or distance indicates how his ‘now’ time is relatively different from hers. Later, when arguing with her upon this issue, he sensed “a tense silence. The clock ticked loudly”⁵⁰ indicating the tedious movement of real time when both are in a stable, motionless condition relative to each other. Later, Paul affirms that he is never late returning home after a night out with Clara,⁵¹ drawing attention to, and establishing Miriam’s close proximity to the divine light in a space where time moves slowly relative to that of the others. Furthermore, with Miriam, he realizes that her face becomes “‘like a transfiguration’ ... [and t]he world was all steeped in sunshine, and *quite still*, yet not asleep.”⁵² This points to the direct connection between light and eternal time. On the other hand, Clara’s image is one of desire and physical passion, represented by both the rosy glow of the fire “on one side, and a dark and warm shadow on the other.”⁵³ Upon first meeting her, Paul is overcome by such an intense force of physical desire that he reaches home “without even realizing he had moved out of her street.”⁵⁴ At this point, his physical desire rules over his senses but when their relationship develops, he realizes he has been deluded by her earthly light.

Together with his solid relation to his mother, these young women reveal Paul’s time-orientation with respect to the absolute. It is possible to measure such experiences of time by taking into consideration their absolute positions in relation to the divine light. It becomes apparent that time is illusory when two absolute polarities are in a state of disequilibrium, and timeless when they are consummate. With Miriam, who is closer to the luminous flux, Paul feels “still than [he] had ever been in his life” and “The world was all steeped in sunshine, and quite still, *yet not asleep*.”⁵⁵ On the other hand, with Clara, “everything was still, perfect in itself, along with him... while it was borne along in a very ecstasy of living, *seemed* the highest point of bliss.”⁵⁶ In both cases, the characters’ consciousness of time with respect to their positions from each other are far from whole. While Paul’s universe was “yet not asleep” when in Miriam’s company, he does not fare better with Clara with whom his union is a mere illusion. As a “desiring machine,” Paul’s unsynchronized frustrated satisfaction is terminated by the sense of loss caused by his mother’s death. Following such a traumatic experience, he comes to understand that he has not captured “the secret of the whole”⁵⁷ and to avoid falling into sensationalism and self-pity, he approaches his line of flight –the site of flux of separation – and “walked towards the city’s gold phosphorescence...the faintly humming, glowing town, quickly.”⁵⁸ He moves within a flux of separation to rupture his connection with the past, to move away from darkness and destruction, and seek the absolute light: the gleam of the Holy Ghost.

III. BIRKIN’S TRIPLE BIND

Published in the aftermath of the First World War, *Women in Love* reflects the progress Lawrence made toward developing a philosophy of being. Mark Kinkead-Weekes aptly notes that it “took a rewriting of his ‘philosophy’ into ‘The Crown’ and another year of struggle...to capture the very different sequel *Women in Love*”⁵⁹ However, in as much as it continues the story of Ursula in *The Rainbow*, *Women in Love* is effectively a

⁴⁷ Lawrence, *Reflections on the Death of a Porcupine*, “The Crown” 40.

⁴⁸ Greene 138.

⁴⁹ Lawrence, *Sons and Lovers* 153.

⁵⁰ *Ibid.*, 201.

⁵¹ *Ibid.*, 299.

⁵² *Ibid.*, 274 my italics.

⁵³ *Ibid.*, 320.

⁵⁴ *Ibid.*, 249.

⁵⁵ Lawrence, *Sons and Lovers* 272-274, my italics.

⁵⁶ *Ibid.*, 344.

⁵⁷ Lawrence, *Reflections on the Death of a Porcupine*, “The Crown” 27.

⁵⁸ Lawrence, *Sons and Lovers* 397.

⁵⁹ Kinkead-Weekes, “An Introduction to *Women in Love*” xiii.

linear progression of *Sons and Lovers*. This is discerned by the philosophical high note of the last line of *Sons and Lovers*, “There was not Time, only Space”⁶⁰ which directly connects it to *Women in Love*, a novel expressive of Lawrence’s wish for a world indifferent to time and space, a world where “time...remain[ed] unfixed, so that the bitterness of the war may be taken for granted in the characters.”⁶¹ Hence, where the notion of time reigned supreme in Paul Morel’s life, it is almost insignificant in the world of Ursula and Gudrun, Rupert Birkin, and Gerald Critch and their “*passionate struggle into conscious being*.”⁶² Lawrence’s “assemblage” of characters live in a society “apparently at peace and its date left deliberately vague.” Hence, the narrative functions as a “smooth space... a space of affects, more than one of properties,”⁶³ where the character is free to make the choice he pleases. With Birkin as Lawrence’s mouthpiece, it is neither the war nor basic societal issues that are the major focus, but the relationship between men and women and the means by which an individual can exist in harmony and experience wholeness through his interaction with others. Just as Lawrence admits in his 1914 letter to Gordon Campbell, “I have never come so near to hating mankind as I am now”⁶⁴ so does Birkin fall into the despairing grips of misanthropy only to be pulled out of that abyss by Ursula. Michael Squires, Lynn K. Talbot, Kate Millet, Anthony Burgess, and Sheila MacLeod are convinced of the parallelism between Birkin and Lawrence, and consider Birkin as “Lawrence not only elevated but also inspired.”⁶⁵

Deleuze and Guattari consider a book as an “assemblage” with,

... lines of flight, movements of deterritorialization and destratification. Comparative rates of flow on these lines produce phenomena of relative slowness and viscosity, or, on the contrary, of acceleration and rupture. All this, lines and measurable speeds constitutes an *assemblage*. A book is an assemblage of this kind ... It is a multiplicity.⁶⁶

It is such an “assemblage” of characters, their dialogues, relationships and experiences that move the plot – their search for ego-gratification – as they move along their individual folds, or life experiences, within time and space. In his 1914 letter to Edward Garnett, Lawrence explains,

You mustn’t look in my novel for the old stable ego – of the character. There is another ego, according to whose action the individual is unrecognisable, and passes through, as it were, allotropic states which it needs a deeper sense than any we’ve been used to exercise, to discover states of the same radically unchanged element.⁶⁷

These profound “allotropic” states accumulate fold upon fold on a character’s life plateau or transcendental field and bear strong affinity to what Deleuze maintains as a state of ‘becoming.’ Deleuze points out that in Lawrence there is always a double determination of characters through the sentiments of an organic person and more importantly, the traversing of the inorganic power of a vital body.⁶⁸ The characters’ reactions follow a similar pattern as that of rhizomes spreading, making new connections and creating “an assemblage” of rhizomes that further interlock and connect to other rhizomes in other territories. In a sense, “even when they have roots, there is always an outside where they form a rhizome with something else-with the wind, an animal, human beings (and there is also an aspect under which animals themselves form rhizomes, as do people, etc.).”⁶⁹

What is significant is the characters’ inner conflict in the midst of the chaos of a disillusioned society, or what he refers to as the “comparative chaos of our universe.”⁷⁰ Throughout *Women in Love’s* unspecified historical time, it is heated debates about dual polarities of love and hate, truth and lies, light and dark, violence and peace that serve to advance the plot. Interestingly, this working out of disparate ideas essentially occurs in nature which, in Deleuze’s term, is “the refrain ... a prism, a crystal of space-time”⁷¹ that guides the characters toward resolving their inner struggles. This “refrain is the a priori form of time, which in each case fabricates different times”⁷² and only when all dualities, or forms, are completely synchronized in time and space, will the manifestation of the wonder of creation become immanent.

⁶⁰ *Sons and Lovers* 397.

⁶¹ *Women in Love*, Foreword, 485.

⁶² *Ibid.*, 486.

⁶³ Deleuze et al., *A Thousand Plateaus* 479.

⁶⁴ Lawrence, *The selected letters of D.H. Lawrence* 79.

⁶⁵ Michael Squires et al., 160.

⁶⁶ Deleuze et al., *A Thousand Plateaus* 3-4.

⁶⁷ qtd. in Draper 87.

⁶⁸ qtd. in Pearson, “Schizobiology and Literature” 16.

⁶⁹ Deleuze et al., *A Thousand Plateaus* 11.

⁷⁰ Lawrence, *Reflections on the Death of a Porcupine* 213.

⁷¹ Deleuze et al, *A Thousand Plateaus* 348.

⁷² *Ibid.*, 349.

When dual polarities meet in perfect balance, they are pulled into a timeless dimension or “transcendental reality” in a fleeting unreal moment. In the “Excuse” chapter, Birkin’s reply to Ursula’s remark that “the world had become unreal” is, only “The best is true.”⁷³ His notion of truth as an absolute indicates his awareness of a timeless union capable of manifesting the flame of the Holy Ghost – the only truth in a world of illusions. Furthermore, the scene in Gudrun’s bedroom following the funeral of Gerald’s father highlights time’s relativity especially when the former falls into a state of “superconsciousness” and tediously awaits daybreak while listening as “the church clock struck the hours ... in quick succession.” On his part, Gerald falls into an unconscious sublime sleep “as if time were one moment, unchanging and unmoving.”⁷⁴ The clock dial’s insistent mechanical movement relative to Gudrun’s almost exaggerated sensitivity are definite signs of imbalanced polarities. Gudrun frantically awaits daybreak and compares her union with Gerald to a clock:

The terrible bondage of this tick-tack of time, this twitching of the hands of the clock” and as a monstrous personification of a cock, she refuses “his body, his motion, his life... [it] was the same ticking, the same twitching across the dial” from which she could hear the “tick-tack” of his kisses. With a life that is “more intricate than a chronometer watch” she rejects living with Gerald a life of a “repetition of repetition.”⁷⁵

Indeed, such is the extent to which they are incompatible. His sleep brings “the false I into being: the I which thinks itself supreme and infinite, and which is, in fact, a sick fetus shut up in the walls of an unrelaxed womb.”⁷⁶ As a highly egocentric symbol of materiality, a “piece of radium”⁷⁷ he cannot merge with Gudrun, the committed artist. Finally, it is Loerke who pulls Gudrun away from Gerald’s oppressive gaze and helps her become the artist she craves to be. Gerald’s hurt ego leads him into a labyrinth of darkness, of violence, and to a final consummation with death – an absolute deterritorialization. His reaction comes as no surprise for one whose family has always been plagued by a series of cruel deaths: the accidental shooting of his brother as a child, the drowning of his sister, and the death of his father, all rest heavy upon his unconscious pulling him into a similar abyss. Should there be a moral in this novel, it would be one which asserts Lawrence’s philosophy that “Knowing only one eternity, makes one “always relative, always partial, always, in the last issue, unconsummated.”⁷⁸ Though Gerald proudly describes his life as “artificially held together by the social mechanism”⁷⁹ it is owing to people like him, “limited to one form of existence, one knowledge, one activity, a sort of fatal halfness”⁸⁰ that the social mechanism has become thus cold and lifeless. Birkin was therefore insightful in his assertion that both Gerald and Gudrun are “born in the process of destructive creation.”⁸¹

In a sense, Gerald could have overcome his death drive had he allowed Gudrun’s spirituality, the “flame [that] flew over him”⁸² access to his impenetrable super-ego. In fact, Gudrun initially recognizes a desire for change in Gerald when she compares his “luminous” face to Hermes the Greek god of transitions and margins. Unfortunately, he does not live up to that image and repeats the dark fate attributed to his family by making the transition into death. Though the general atmosphere of their physical union is initially impregnated with images of life, rebirth, wholeness, God and timelessness, what results is an emotional and physical anti-climax; Gudrun, as a spiritual polarity, is unable to meet him on the intermediary space of the physical; feeling like a “vessel” subjected to “the frictional violence of death,” she lapses into “superconsciousness.”⁸³ Her absolute denial of Gerald finally reaches its peak when she seeks the company of Loerke and the egocentric emotionally defeated Gerald, unable to accept defeat, wanders toward his final destruction, caught in the harsh merciless grip of nature.

As for Ursula, she is the one most in harmony with her spiritual, physical, and mental sides. In Deleuzian terms, her life plateau contains many folds and is a “multiplicity [that] changes dimension ... changes in nature ... undergoes a metamorphoses”⁸⁴ and she ‘unfolds’ each time as a free spirit who occupies

⁷³ Lawrence, *Women in Love* 312.

⁷⁴ *Ibid.*, 346.

⁷⁵ *Ibid.*, 464-466.

⁷⁶ Lawrence, *Reflections on the Death of a Porcupine* “The Crown” 50.

⁷⁷ Lawrence, *Women in Love* 396.

⁷⁸ Lawrence, *Reflections on the Death of a Porcupine* “The Crown” 27.

⁷⁹ Lawrence, *Women in Love* 58.

⁸⁰ *Ibid.*, 207.

⁸¹ *Ibid.*, 172.

⁸² *Ibid.*, 171.

⁸³ *Ibid.*, 344.

⁸⁴ Deleuze et al., *A Thousand Plateaus* 21.

“the center of her own universe.”⁸⁵ As such, she resides on a plane of immanence, “in a strange element” reflecting “the luminous wonder,” and “a beautiful motion that was smiling and transcendent.”⁸⁶ Considering she is the grown-up girl from *The Rainbow*, she has developed to fittingly manifest the type of female who, according to Lawrence, has got “her sex right”:

I believe there is no getting of a vision... before we get our sex right: before we get our souls fertilized by the *female*. I don't mean the *feminine*: I mean the female. Because life tends to take two streams, male and female, and only some female influence (not necessarily woman, but most obviously woman) can fertilise the soul of man to vision or being.⁸⁷

Constantly in the company of flowers, the luminous flux, she retains the qualities of one who can lead Birkin to the vision he seeks. Lost in a labyrinth of multiple relations, Birkin is fascinated by Ursula's light and almost pleads for it: “I want you to give me – to give your spirit to me – that golden light which is you ... give it me.”⁸⁸ In spite of the relative differences between them and the fact that both have had previous relationships, their heated discussion serves to bridge the gap between them. Ursula's powerful tone challenges and thereby ignites Birkin's flux of existence urging him to be true to himself “Like a walking flower.”⁸⁹

In the “Mooney” chapter, reminiscent of Plato's allegory of the cave, the full moon creates a play of shadow and light on the water and evokes a flux played out by Birkin and Ursula in a heated dialogue that generates vibrations on “a battlefield of broken lights and shadows.”⁹⁰ The philosophically inclined Birkin acknowledges duality as relative, emerges from the shadows, and implores Ursula to give him her spirit “– that golden light which is you ... give it me.”⁹¹ The pebbles Birkin throws create ripples in the moonlight that further enhance the chaotic atmosphere of his confrontation with Ursula in whose eyes the light shone brightly. She overwhelms him with the “wonder of this transit,” and both are “overcome by the trajectory” as they face “the superficial unreal world of fact.”⁹² Following this, Birkin welcomes the “new day” with an awareness of his existence as a relative absolute, “where we are beings each of us, fulfilled in difference. The man is pure man, the woman is pure woman, they are perfectly polarized.”⁹³ Their physical and spiritual energies are empowered in the shadowy natural setting and they reach “perfection, [the] absolute, as time opens to disclose it for a moment.”⁹⁴

Initially, Birkin is caught in the middle of multiple relationships with Ursula, Hermione and Gerald; the last representing the experience that can be attained from a relationship that, according to Lawrence is “not necessarily woman.”⁹⁵ The fact that the novel does not end in closure but leaves readers in doubt as to the future of Ursula and Birkin's marriage following Gerald's death, is in line with the rhizomatic quality of Birkin. Uninhibited from expressing an emotional attachment to Gerald, what Ursula deems “a perversity,” he conforms to the nature of a rhizome that “is a liberation of sexuality not only from reproduction but also from genitality.”⁹⁶ His occasional quarrels with Gerald and their naked wrestling episode further attest to experiences or plateaus within a rhizome where “even quarrels among men, undergo this bizarre intensive stabilization, “Some sort of continuing plateau of intensity is substituted for [sexual] climax,” war, or a culmination point.”⁹⁷ He comes to realize that his marriage to Ursula envelops him in a state of stagnation. It is an absolute marriage that imprisons him “within walls of accomplished fact, experience, or knowledge”⁹⁸ and so becomes nostalgic for living, for change, for different life plateaus and their “continuous self-vibrating region of intensities.”⁹⁹ In the end, Gerald's death sparks uncertainty into Birkin's relationship with Ursula and sets his soul free in “an exploding of two heterogeneous series on the line of flight composed by a common rhizome that can no longer be attributed to or subjugated by anything signifying.”¹⁰⁰

⁸⁵ Lawrence, *Women in Love* 165.

⁸⁶ *Ibid.*, 311.

⁸⁷ Lawrence, *The selected letters* 80.

⁸⁸ Lawrence, *Women in Love* 249.

⁸⁹ *Ibid.*, 125.

⁹⁰ *Ibid.*, 47.

⁹¹ *Ibid.*, 249.

⁹² *Ibid.*, 388- 389.

⁹³ *Ibid.*, 201.

⁹⁴ Lawrence, *Reflections on the Death of a Porcupine* “The Crown” 20.

⁹⁵ Lawrence, *Selected Letters* 80.

⁹⁶ Deleuze et al., *A Thousand Plateaus* 18.

⁹⁷ *Ibid.*, 22.

⁹⁸ Lawrence, *Reflections on the Death of a Porcupine* “The Crown” 64.

⁹⁹ Deleuze et al., *A Thousand Plateaus* 22.

¹⁰⁰ *Ibid.*, 10.

IV. LAWRENCE'S BECOMING

As Lawrence's health deteriorates, his writing and philosophy evolves and reaches its peak in his last novel *Lady Chatterley's Lover*. Within this narrative space, he displays the strenuous effort involved in becoming an elevated being. Owing to his impotence and anticipation of death, he develops a freedom of the soul that empowers him to make the transition to an absolute deterritorialization; to resist both the life and death forces that crush him. He distances his physical and non-physical being unto a space above humanity, the fourth dimension, where he 'becomes' or experiences the timeless dimensions of man and woman in all their profundities. In-between the fluxes of life and death, he reveals the possibility of timelessness, the eternal and the transient combined – the beyond, the fourth dimension. Thus, as one who "feels the passion of the contact with death"¹⁰¹ and who considers "death as part of the story."¹⁰² Lawrence renders the lovers' consummation similar to a near death experience in its transient manifestation of the Holy Ghost.

The first few lines of *Lady Chatterley's Lover* call for the building of "new little habitats" from the ruins of a chaotic world in the aftermath of war, and insist on living "no matter how many skies have fallen."¹⁰³ This is not far removed from Deleuze's assertion that "A possibility of life is evaluated through itself in the movement it lays out and the intensities it creates on a plane of immanence."¹⁰⁴ Deleuze's "possibility of life" and Lawrence's creation of "new little habitats" are what Lady Chatterley ultimately perceives in an intense flux of experiences when she connects physically and spiritually with her lover and is ultimately with child. It is interesting that the opening lines of the novel foreshadow the impending birth at the end. Lady Chatterley tries to survive her physical depravity in the midst of a chaotic industrial world – a world almost coming to waste "in the void" and with a husband with whom she was only "intimate"¹⁰⁵ on the non-physical level. In this state of intense physical deprivation and emotional coldness she enters into an affair with Michaelis after which she decides to spend some time away from her husband. Her reterritorialization proves fruitless at this point since she has not yet arrived at the state of individual wholeness necessary for transcendence. Distanced from nature, she cannot enter "the flux of a new awakening"¹⁰⁶ or of immanence, and only begins to discover such early signs when she goes into the woods in complete disillusionment and is revived and captivated by the "inwardness of the remnant of forest"¹⁰⁷

When Connie starts her regular excursions into the forest, she "touche[s] the spirit of the wood"¹⁰⁸ and moves from a wasted life into a meaningful one. Entering the woods is therefore akin to entering another dimension, a primordial world with its intrinsic time and space engulfed by the "beautiful stillness"¹⁰⁹ of the luminous flux. Her transition into wholeness is therefore a physical and spiritual fulfillment brought about by a divine impact and vision. Her vehement declaration that "she hated words, always coming between her and life,"¹¹⁰ is an acknowledgement of the lifeless signs in a cold unreal world- a world of false ideals or absolutes and where language serves as a mere vehicle of illusions. She comes to experience life as 'a being alive,' one capable of experiencing the divine. This brings to mind the title of Deleuze's last essay: "Immanence: A life...." The ellipsis indicates an indefinite absolute and the missing words refer to a timeless and transcendent state of existence. In its turn, the colon functions to make a direct link between life and immanence with no form of language or word to connect the two major components of the divine. According to Deleuze, this comprises an absolute relation of pure harmony, of "complete power, complete bliss"¹¹¹ occurring in an ephemeral space with "two facets as Thought and as Nature, as Nous and as Phusis."¹¹² For Lawrence, 'thought and nature' are immanence and transcendence complimented by 'Nous and Phusis.' That is, 'we' become one with the 'spark' to ignite the flame/light/immanence. Connie instantly realizes the potential of nature in giving her the fulfillment

¹⁰¹ Ibid., 67.

¹⁰² Ibid., 21.

¹⁰³ Lawrence, *Lady Chatterley's Lover* 5.

¹⁰⁴ Deleuze et al., *What is Philosophy?* 74.

¹⁰⁵ Lawrence, *Lady Chatterley's Lover* 5.

¹⁰⁶ Ibid., 141.

¹⁰⁷ Ibid., 68.

¹⁰⁸ Ibid., 22.

¹⁰⁹ Ibid., 173.

¹¹⁰ Ibid., 96.

¹¹¹ Deleuze, *Pure Immanence* 27.

¹¹² Deleuze et al., *What Is Philosophy?* 38.

she lacks, and with “only one desire now, to go to the clearing in the wood”¹¹³ she becomes almost desperate for the “beautiful stillness, everything alive and still.”¹¹⁴ Following this, “she was born: a woman.”¹¹⁵

Moreover, in the virtuosity of the woods, time is experienced with relative difference to that of the barren gloomy environment of Wragby Hall; as Clifford waits for Connie’s return, time moves tediously compared to the “dream-like slowness”¹¹⁶ of Connie’s time as she waits for Mellors. When with Connie, Mellors declares: “Time, my Lady, time! What’s that as flies without wings, your Ladyship? Time! Time!”¹¹⁷ Thereupon, both Mellors and Connie are engulfed in the ephemeral timeless fold. They represent what Deleuze and Guattari have termed ‘haecceities’ that hold “a set of speeds and slownesses between unformed particles, a set of nonsubjectified affects ... the individuality of a day, a season, a year, *a life* (regardless of its duration)—a climate, a wind, a fog, a swarm, a pack (regardless of its regularity).”¹¹⁸ Connie proudly describes that moment as “when you feel you live, and are in the very middle of creation.”¹¹⁹ This is the immanence Deleuze has summed up as “A life” and the “spark of oneness” to which Lawrence attributes the sensation of immortality “that which is not swept away down either direction of time.”¹²⁰ In a sense, Connie’s ethereal hold on Mellors as she “became a flower to him”¹²¹ is not as different from Ursulla’s and Miriam’s. However, in the end, it is the physically and spiritually balanced woman who is presented as the carrier of the torch, the luminous flux, capable of initiating the spark. Likewise, Deleuze and Guattari stress the necessity of the female in the flux and its ensuing immanence stating that “all becomings begin with and pass through becoming-woman. It is the key to all other becomings.”¹²²

In her physical and spiritual transformation, Connie starts to conceive the illusory nature of an existence in which all humans are mere functions of an environment that is gradually and consistently losing touch with nature and its spiritually and physically fulfilling wonder. She comes to accept nature’s role as mediator and in a sense, becomes nature herself - the rhizome connected to earth and the heavens. Consequently, in a “little habitat” of beauty and pro-creation and in a “flushed and semi-conscious” state, Connie finally absorbs nature’s spirituality and experiences a “resurrection of the body”¹²³ through a physical union that results in fertility, in pro-creation. The “new little hopes” at the beginning of the novel materialize at the end as the “little glow”¹²⁴ - Connie’s expected child. Being thus alive involves transcending materiality in a “... a pure relationship, which includes the *being* on each side, and which allows the transfer to take place in a living flow, enhancing the life in both beings.”¹²⁵ One cannot contest the parallelism here with Nietzsche and Deleuze’s visions of life where the former states it “means for us to transform constantly into light and flame all that we are”¹²⁶ and the latter affirms that absolute immanence, “is A LIFE and nothing else.”¹²⁷

V. REALITY AND THE FOURTH DIMENSION

As relative absolutes, or relative rhizomes, “scramble[ing] over the obstacles”¹²⁸ and brimming with the energy stimulated by nature’s luminous flux, each of Mellors and Connie moves from the chaos of his/her insecure past to an absolute present. They move towards a deterritorialization, a becoming-nature in the “the fourth dimension of *being*”¹²⁹ where they are in “perfect relation with the cosmos.”¹³⁰ This is the “a higher mystery”¹³¹ Mellors refers to, the dimension in which man’s energy meets in perfect consummation with the flux of light and dark, of life and death. Timelessness is thus a result of this pure, perfect state of unity between time and light.

¹¹³ Lawrence, *Lady Chatterley’s Lover* 119.

¹¹⁴ *Ibid.*, 173

¹¹⁵ *Ibid.*, 181.

¹¹⁶ *Ibid.*, 127.

¹¹⁷ *Ibid.*, 238.

¹¹⁸ Gilles et al., *A Thousand Plateaus* 262.

¹¹⁹ Lawrence, *Lady Chatterley’s Lover* 251.

¹²⁰ Lawrence, *Reflections on the Death of a Porcupine*, “The Crown” 90.

¹²¹ Lawrence, *Lady Chatterley’s Lover* 182.

¹²² Deleuze et al., *A Thousand Plateaus* 306.

¹²³ Lawrence, *Lady Chatterley’s Lover* 190.

¹²⁴ *Ibid.*, 5- 313

¹²⁵ Lawrence, *Reflections on the Death of a Porcupine*, “The Death of a Porcupine” 211.

¹²⁶ Nietzsche 6.

¹²⁷ Deleuze, *Pure Immanence: essays on A Life* 224.

¹²⁸ Lawrence, *Lady Chatterley’s Lover* 5.

¹²⁹ Lawrence, *Reflections on the Death of a Porcupine*, “The Death of a Porcupine” 209.

¹³⁰ *Ibid.*, 218.

¹³¹ Lawrence, *Lady Chatterley’s Lover* 313.

Interestingly, such experiences of timelessness can be recognized in some individuals as late physical signs of aging, or as a radiant, glowing, and youthful countenance, and can prove to be more effective in reducing signs of aging than the products of cosmetic shops. Lawrence unreservedly asserts, “It only needs the fire of sex to rise delicately, to change an ugly face to a lovely one”¹³² while Deleuze states “knowing how to age does not mean remaining young: it means extracting from one’s age the particles, the speeds and the slownesses, the flows that constitute the youth of *that* age”¹³³ and both add up to the same thing: the ephemeral timeless moments of living experienced during heightened emotions or love.

In his final lengthy, contemplative and philosophical letter, Mellors uncharacteristically sounds like an enlightened philosopher. In effect, Lawrence’s authorial shadow lurks behind his lines especially when he asserts that a state of immanence is concomitant with an absolute realization of the fourth dimension –a condition that reverses spirituality over physical intimacy. As Lawrence’s mouthpiece, Mellors insists upon the power of the flame of the Holy Ghost to sustain his desire and confirms that he has come to “love chastity.” “you can’t insure against the future, except by really believing in the best bit of you, and in the power beyond it. So I believe in the flame between us. For me now, it’s the only thing in the world.”¹³⁴

This novel is therefore a mourning of Lawrence’s failed relationship with Frieda and his impending death, both of which lead him into an absolute deterritorialization. He is typical of one who “emit[s] particles that enter the proximity or zone of indiscernibility of women. In writing, they become-women.”¹³⁵ This explains how his later writings portray a becoming-woman, a becoming-lover, and a becoming-potent. Consequently, with the flame as the most significant element for Lawrence/Mellors then what would later develop is a reincarnation of the flame into the child of love: their unborn child.

Interestingly, Mellors’s letter also highlights Deleuze’s explanation of the flux of separation and rupture.¹³⁶

In rupture, not only has the matter of the past volatilized; the form of what happened...no longer even exists. One has become imperceptible and clandestine in motionless voyage... I have become capable of loving, not with an abstract, universal love, but a love I shall choose, and that shall choose me, blindly, my double, just as selfless as I. One has been saved by and for love, by abandoning love and self.

Strictly speaking, Lawrence refutes the presence of an absolute in whatever form it takes. As he puts it, “Being is not ideal... not spiritual. It is a transcendent form of existence, and as much material as existence is. Only the matter suddenly enters the fourth dimension.”¹³⁷ The matter he refers to is the sum of the contrary and complimentary parts that make up man; the trinity of mind, body and soul in perpetual movement within the fluxes of life and death. Basically, the flux and vitality of dualities culminates in transcendence and a fleeting fullness of being.

It is evident therefore that Lawrence’s characters are constantly in a state of becoming and “do nothing but *live*” in a “particular time, place and circumstance.”¹³⁸ Deleuze conscientiously expresses this function of writing as a “question of becoming, always incomplete, always in the midst of being formed, and goes beyond the matter of any livable or lived experience. It is a process, that is, a passage of Life that traverses both the livable and the lived.”¹³⁹ With each successive novel, Lawrence’s thoughts develop and “time opens to disclose [the absolute] for a moment”¹⁴⁰ until he finally grasps its significance stating, “Only this shimmeriness is the real living.”¹⁴¹ *Lady Chatterley’s Lover* is therefore the climax of his self-discovery clearly expressed in his declaration that “every creature exists in time and space. And in time and space it exists relatively to all other existence, and can never be absolved.”¹⁴² Paul Morel’s grievance is finally resolved in Mellors’s ultimate realization of the fourth dimension as “the flame of the Holy Ghost: the actual presence of accomplished oneness, accomplished out of twoness.”¹⁴³

¹³² Lawrence, *Late Essays* 146.

¹³³ Deleuze et al., *A Thousand Plateaus* 306.

¹³⁴ Lawrence, *Lady Chatterley’s Lover* 313.

¹³⁵ Deleuze et al., *A Thousand Plateaus* 304.

¹³⁶ *Ibid.*, 199.

¹³⁷ Lawrence, *Reflections on the Death of a Porcupine* 211.

¹³⁸ Lawrence, *Study of Thomas Hardy* 114-197.

¹³⁹ Deleuze, *Essays Critical and Clinical* 1.

¹⁴⁰ Lawrence, *Reflections on the Death of a Porcupine* 20

¹⁴¹ Lawrence, *Sons and Lovers* 145

¹⁴² Lawrence, *Reflections on the Death of a Porcupine* 210.

¹⁴³ *Ibid.*, 94.

It is possible to surmise that both Morel and Mellors are Lawrence's alter egos. While the former turns his back on his past, or de-territorializes, the latter re-emerges or re-territorializes in the figure of Mellors. As heterogeneous protagonists, both represent a rhizome constantly in flux and continuously evolving within the turbulence of life. It is thus a conceivable possibility that Mellors is "the *effectual*" being of the spiritually lost Morel, albeit Lawrence, who had wandered aimlessly into the night. In the end, one cannot help but wonder whether the protagonists' names, 'Morel' and 'Mellors,' harbor the inherent implication of his entire philosophy. Together with the fact that the letters in both names are identical, is the apparent addition of two letters to the name of Mellors: the 'L' and 'S'. As a creative genius who excels in revealing ideas through images and symbols¹⁴⁴, these extra letters are most probably a deliberate and ingenious encoding of what he deems the essence of "effectual human beings"¹⁴⁵ – the union of the polarities of 'love and 'sex'. This is precisely what he elaborates upon in *A Propos of Lady Chatterley's Lover*¹⁴⁶:

Sex is the balance of male and female in the universe... Sex goes through the rhythm of the year, in man and woman, ceaselessly changing: the rhythm of the sun in his relation to the earth. Oh what a catastrophe for man when he cut himself off from the rhythm of the year ... what a maiming of love when it was made a personal, merely personal feeling, taken away from the rising and the setting of the sun, and cut off from the magic connection of the solstice and the equinox!

Thus, what ensues from a world of pure absolutes is a cataclysm; a world devoid of the fluxes of life and death and bound for "a collapse, a sudden crumbling into universal nothingness."¹⁴⁷ Only through the incessant strive to reconcile binary oppositions within the vertigo of existence, to be "man-alive," and to experience the ephemeral absolute, can a cataclysm be avoided. Future research on the relation of man's existence to time can further develop such philosophical insights and help improve the quality of existence. Finally, while this study has treated the selected texts as experimental fields for scientific and philosophical concerns, it has also served to highlight Lawrence's reverence of the novel as "the highest form of human expression" in its assemblage' of "characters [who] can do nothing but live."¹⁴⁸

¹⁴⁴ Divya Saksena 126-127.

¹⁴⁵ Lawrence, *Fantasia of the Unconscious* 79.

¹⁴⁶ Lawrence, *A Propos of "lady Chatterley's Lover"* 323.

¹⁴⁷ Lawrence, *Reflections on the Death of a Porcupine*, "The Crown" 6.

¹⁴⁸ Lawrence *Study of Thomas Hardy* 103.

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