

The Novelist as a Poet: D.H Lawrence and the Use of Symbols in Selected Poems of "*Birds, Beasts, and Flowers*"

الروائي كشاعر: د. هـ. لورنس وتوظيف الرموز في قصائد منتخبة من "الطيور والوحوش والزهور"

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Abstract

While D.H. Lawrence is better known for his novels than his poetry, the present paper examines his symbolic language. It explains why symbolism became a significant literary movement in the 20th century. The three selected poems originate from a solitary anthology entitled "*Birds, Beasts, and Flowers*" (1923), which additionally encompasses the poetry "Figs" (1923), "Snake" (1923), and "Almond Blossom" (1923). Lawrence's use of biblical and other universal symbols in these poems allows for a complete understanding of his message. The present research analyses, uncovers and evaluates the poetic methods of these three poems using symbols and images. This paper aims to illuminate D.H. Lawrence's use of symbols in specific poems from "*Birds, Beasts, and Flowers*." The paper focuses on analyzing Lawrence's unique approach to symbolism within the context of this poetry collection since symbols are powerful tools that allow Lawrence to convey his complex ideas, emotions, and themes in these three poems. Examining

symbolism in D.H. Lawrence's poetry enables readers to uncover profound meanings, investigate the intricacies of human existence, interact with many interpretations, establish a connection with nature, and explore the psychological aspects of his writing. It enhances the reading experience and provides a more detailed comprehension of Lawrence's poetic perspective.

Keywords: "Almond Blossom," "Figs," D.H. Lawrence, symbolism, poetry, "Snake," symbol.

الخلاصة

في حين أن د. ه. لورانس معروف برواياته أكثر من شعره، إلا أن هذه الورقة البحثية تدرس لغته الرمزية. ويوضح لماذا أصبحت الرمزية حركة أدبية مهمة في القرن العشرين. تتبع القصائد الثلاث المختارة من مختارات شعرية منفردة بعنوان "الطيور والوحوش والأزهار" (1923)، والتي تضم بالإضافة إلى ذلك شعر "التين" (1923) و"الأفعى" (1923) و"زهر اللوز" (1923). ويسمح استخدام لورنس للرموز التوراتية وغيرها من الرموز العالمية في هذه القصائد بفهم رسالته فهماً كاملاً. يقوم البحث الحالي بتحليل وكشف وتقييم الأساليب الشعرية في هذه القصائد الثلاث باستخدام الرموز والصور. تهدف هذه الورقة البحثية إلى إلقاء الضوء على استخدام د. ه. لورانس للرموز في قصائد محددة من قصيدة "الطيور والوحوش والأزهار". وتركز الورقة على تحليل نهج لورنس الفريد في استخدام الرمز في سياق هذه المجموعة الشعرية لأن الرموز هي أدوات قوية تسمح للورنس بنقل أفكاره المعقدة وعواطفه ومواضيعه في هذه القصائد الثلاث. تتيح دراسة الرمزية في شعر د. ج. لورانس للقراء الكشف عن المعاني العميقة، واستكشاف تعقيدات الوجود الإنساني، والتفاعل مع العديد من التفسيرات، وإنشاء صلة مع الطبيعة، واستكشاف الجوانب النفسية في كتاباته. يعزز خبرة القراءة ويتيح استيعاباً أكثر عمقاً لمنظور لورانس الشعري.

1. D.H. Lawrence as a Poet

In his book *D.H. Lawrence: The Life of an Outsider*, Worthen (2005) points out that in the early 20th century, Lawrence was most known for his controversial novel, *Lady Chatterley's Lover* (1982). As a poet, he had much skill. He was born in Eastwood, Nottinghamshire, England, on 11 Sept 1885,. Lydia Lawrence, his

mother, worked in the lace-making profession to augment the family income, and he acquired his love of books from his well-educated mother. Despite his humble beginnings, he had no intention of following in his father's footsteps as a miner. For his academic prowess in high school, he received a scholarship and became an English teacher (Worthen132).

Since Lawrence's first published works in 1909, his poetry has tremendously impacted numerous poets on both sides of the Atlantic. As a young poet, his earliest works show the influence of the Imagists and Ezra Pound, both of whom were at their height in the early decades of the twentieth century. When writing poetry, he advocated for it to be as raw, immediate, and honest as possible to the unknown spirit that inspired it. His best-known poems deal with plants and animals' physical and interior life. In contrast, others are scathingly satirical about the puritanism and hypocrisy of the traditional Anglo-Saxon society in which he lived. Author Lawrence was an outspoken critic of modern civilization who viewed sex, nature, and the primeval subconscious as solutions for what he deemed modern society's ills (135)

Therefore, its publication in 1913, *Sons and Lovers* has been listed ninth on the Modern Library's list of the century's 100 greatest novels, and it has been hailed as one of D. H. Lawrence's most extraordinary works by literary experts. He also wrote about 800 poems during his lifetime (Eagleton- 258-260). According to Eagleton Terry (258-260), Lawrence's works contemplate the dehumanizing impacts of modernity and industry, among other things. Sex, mental stability, vitality, creativity, and instinct are some of Lawrence's concerns (Eagleton 258-260).

Lawrence's views won him many enemies, and he was subjected to state persecution, censorship, and falsification of his creative output throughout the latter half of his life, which he dubbed his savage pilgrimage. (Carswell, ix) At his death, his public image was that of a squandered pornographer. Much of Lawrence's work is later included in the canonical "great tradition" of English novels by Cambridge critic F. R. Leavis. Lawrence dies at the Villa Roberson in Vence, France, on 2 Mar 1930. Frieda Weekly commissioned a phoenix-themed headstone for his final resting place (Eagleton, 1996, pp- 263-266).

2. Symbolism

One of English's most commonly used words is the noun "symbolon," meaning "token or sign," bringing two pairs together (Edgar 380). It describes a particular representation in literature in which the subject matter is abstracted from the physical world by connecting seemingly unrelated elements. Thus, It can transmit the concept of "pure sensation" by Collingwood (1923) through symbols.

Wilson (cited by Adams 1948) describes symbolism as using metaphors and image words to convey personal feelings. Symbology gives 'bodies' to the 'stupid, voiceless, and bodiless (Edgar 380). The symbol refers to an object, person, place, or activity that has significance in and of itself and a broader meaning that it symbolizes. (Hugh 495). A symbol is a living, organic unit of consciousness that cannot be defined since its value is dynamic, emotive, and rooted in the Sense-consciousness of the body and soul rather than simply mentalities (Hugh 495).

However, the literary movement known as symbolism,' which included Rimbaud, Mallarme, and others, began in France in the second part of the nineteenth century. Symbols communicated a higher, non-physical reality distinct from the physical world. An ever-expanding forest of symbols surrounds humans

because our physical environment and individuality have faded into a dark and confused unity in our minds." Baudelaire was one of the movement's primary forerunners (cited in Sylvan. 45). It was an anti-realist and anti-naturalist uprising. Influenced by the movement afterward, British writers helped to shape twentieth-century literature (Sylvan 45).

Early in the 20th century, France was home to a literary movement known as symbolism, which had its roots in mid-nineteenth-century French literature. The bridge between romanticism and Modernism is primarily accepted. Regarding "the work of late nineteenth century French writers who reacted against the descriptive precision of Realism and science-driven naturalism," this word has been utilized. Arthur Symonds, W.B. Yeats, T.S. Eliot, A.C. Swinburne, and Oscar Wilde are some of the most well-known English symbolists (Sylvan 45- 47).

Most notably, in fiction, symbols, and images are liberally sprinkled throughout the canon of written works. It uses words, things, or events to symbolize something else in a sentence or a conversation. Symbolism, which can be found in virtually all works of literature, represents other concepts through the symbolic use of objects, words, people, or situations. That presumption applies to all forms of written literature, including but not limited to poetry, drama, short stories, and novels (Tindal 167).

The literary movement known as symbolism can be traced back to the 1880s in France. In 1886, books like Manifesto for Jean Moreas helped give symbolism respectability and a wider audience. Symbolism's original goal was to differentiate itself from rationalism and materialism, the two literary trends that came before it. Morears, its progenitor, opposed the dominant materialism,

naturalistic descriptions, and Rationality of the Western literary scene in favor of a more personal, subjective expression of ideas (Britannica pra 4).

At the same time, the end of the 19th century saw a similar disintegration of European society as the ideas and beliefs of science and culture came into conflict. The previous rationalist trend resulted in the sense of deterministic materialism, which caused skepticism and a decline in religious belief. Therefore, symbolism is predisposed to criticize the materialistic view of society by preferring the symbolic expression of dreams, visions, poetry, and even reality to an outright confrontation with the material world. The pioneering symbolists sought variety and multiplicity as they sought to express their inner worlds through works that explored physicality, psychology, and philosophy (Smith 45-50)

Anthony (2009) states that symbolism and imagery are the practice and theory of representing concepts and their meanings through symbols and images. It is through the use of symbols, images, and linguistic correlations that symbolism proclaims the existence of an expressively interior world that is vastly superior to the exterior physical world (40).

Symbolism is thus defined as the symbolic use of objects, things, situations, and people. The literary symbol, then, is meant to stand for something more than just its literal significance. A literary symbol could be any of these things, and it would have two meanings: one literal, evident to the story, and the other symbolic, indicating something else. Symbolism also denotes concepts and other abstract qualities by imbuing them with a referential meaning distinct from the literal one. Literature is complete with symbols, and D. H. Lawrence was no exception. His symbols intertwined, taking on a life of their own and forming a symbiotic

relationship. Lawrentian definitions and units of human experience are called symbols in this context (Sylvan 47).

3. Symbolism in Lawrence's "Snake ","Figs" and "Almond Blossom"

The three selected poems belong to the early twentieth century, characterized by social changes and cultural shifts. This era witnessed the consequences of World War I, the rise of new technology, and the evolving perspectives on conventional values and gender roles. These shifts affect Lawrence's poetry, resulting in his investigations of subjects related to love, the natural world, and religion. Several cultural movements influenced Lawrence's poems, like Modernism, a literary era that began in the early 1900s and lasted until the early 1940s. Modernist poets typically rejected the conventional storytelling and formulaic poetry of the 19th century. Instead, many of them recounted fragmentary narratives that mirrored the disintegrated condition of society during and after World War I. The poems were composed during or after World War I (1914-1918), a time of significant social and cultural turmoil. The war significantly influenced Lawrence's writing, shaping his examination of love, sexuality, and the human condition.

Lawrence's poems shifted from realism to a form of aesthetic individualism. J. C. Oates states in his brief book on Lawrence's poetry that Lawrence's ability to depict the distinctive beauty of fleeting moments, including psychological ones, is most evident in his poetry, which is often overlooked compared to his prose. Lawrence's little poems are most notable in the collections *Birds, Beasts and Flowers* (1923), *Pansies* (1929), and *Last Poems and More Pansies* (1932), serving as the primary sources for the analysis in this study. Williams outlines five stages in the evolution of Lawrence's poetry, beginning with his early work in the

1890s, followed by a phase of "rugged Georgianism," then transitioning to Imagism and intense autobiographical poems until around 1920, which includes the famous collection "*Look, We Have Come Through!*" published in 1917. Williams characterizes the final and most extended phase as "a decade of highly poetic content conveyed in a relaxed Whitmanesque style that combines the ease and naturalness of engaging conversation with the sharp brilliance of genius" (Williams, 76).

Lawrence finds it inconceivable that men would stop being dominant individualists, as stated by Millet (244). However, Lawrence reveres women as a sacred manifestation of nature that brings life into the world. Lawrence exhibited feminine characteristics and lacked physical strength due to his poor health, which may have influenced his tendency to admire masculinity as the prevailing force in society (Millet 244). The primary importance of a man and a woman lies in their shared aspiration to connect with the Life Force through their transcendent love. It involves breaking free from the entrenched barriers of tradition, egoism, falsity, and misunderstanding that obscure modern love and sex to engage with the Life Force naturally and harmoniously, akin to an animal or a flower. (Williams, 89)

Lawrence employs free verse in the anthology *Birds, Beasts and Flowers*, and this poetic license persists until the final lines of Last Poems. Lawrence's poetic style exhibits an apparent influence and inspiration from Whitman. Despite free verse, the poems are composed repetitively, emphasizing the significance of certain utterances and the events depicted in the poem. This is often achieved through the transition from brief, abrupt verses to lengthy, rich descriptions.

3.1 "Snake "

"Snake" by D. H. Lawrence is a renowned poem in his collection of poems titled "Birds Beasts and Flowers." His literary works are considered classics, while

his poetry delves into themes like religion, sex, industrial culture, and nature. Hence, examining the ecological ethical beliefs expressed in his poems is essential. Snake has become a highly regarded poetry among scholars in recent years. Their primary focus is on the image of the snake and its representation, ecological awareness, ethical arguments, tensions between sexual and religious consciousness, and its intrinsic value (Lei & Xu2 181)

D. H. Lawrence penned the poem "Snake" in the early 1920s. In this narrative poetry, Lawrence expresses his historical perspectives on civilization through imagery and symbolism. Socioeconomic class and the poem "Snake" have numerous similarities. This poem is religious, and Lawrence subtly suggests in his poetry that his symbols can be categorized as religious symbols, though not directly declaring so. (Hoffman, 134)

This poetry delves into the conflict between emotional and disciplined behavior—the setting and symbolism help depict this anxiety. The poem's initial use of a narrative voice renders it highly enjoyable to read. The initial three stanzas of the poem provide descriptions of the snake's surroundings and motion. Due to the boy's proximity, the poem was composed beneath the canopy of a massive dark carob tree in a garden. Words starting with the letter s with alliteration with the s sound describe the snake's motion. Numerous allusions to symbolism abound in the poem. The poem is set in a garden. The poem "The Snake" can be seen as portraying the serpent as a symbol of evil or death, reminiscent of the snake in Genesis from the Bible, which is described as both beautiful and "deadly" (Helen101).

Many legendary emblems exist, but snakes are among the oldest and most well-known. Serpents, a crawling animal or snake, are the word's origin. Snakes

have long been used in ancient rituals to symbolize the duality of good and evil, and they continue to be so today. Furthermore, snakes were considered fertility symbols in several societies. For example, a snake dance was done by the Hopi people of North America to revive nature's fertility by honoring the union of Snake Youth (a Sky Spirit) and Snake Girl (an Underworld Spirit). At the end of the dance, live snakes were tossed into the fields to ensure a bountiful harvest. 'The snake dance is a supplication to the gods of rain and lightning to provide rain to the fields,' says the narrator. To people in other cultures, snakes represent the umbilical cord that connects us all to Mother Earth. Snails, revered as protectors of the secrets of birth and rebirth in ancient Crete, were frequently a part of the Great Goddess's entourage (Michael105). Snakes are symbols of life energy that is both fertile and creative. Sloughing off one's skin symbolizes rebirth, metamorphosis, immortality, and healing in snakes (Michael105).

According to the poem "Snake" by D.H. Lawrence, the snake has a powerful symbolism that has nothing to do with its physical characteristics. Like many of Lawrence's, this poem by Barbara Hardy (1989) is considered "anthropomorphic," portraying the snake not only as an independent creature but also through the lens of human experience (Hardy, 1989). A human narrator's eyes and experiences let the reader understand Lawrence's snake, which is tied to the narrator with a sense of immediacy and terrible reality. Furthermore, the reader sees the absolute necessity and immorality of relying on unconscious symbols and judgment to guide their behavior. The snake evokes both fear and admiration.

And looked around like a god, unseeing, into the air,

And slowly turned his head,

And slowly, very slowly, as if thrice dream,

Proceeded to draw his slow length curving round

And climb again the broken bank of my wall-face.

And as he put his head into that dreadful hole (Lawrence lines 17-22)

Lawrence's depiction of the snake in the Garden of Eden as a "god" or a "king in exile" could serve as a way to address concerns about the snake causing death in the biblical story, reminding listeners of its deadly character. The snake symbolizes evil and death, typically used metaphorically to signify human wrongdoing and inherent evil (Farber, 1999). The speaker's admiration for the snake is overshadowed by an instinctual impulse to destroy it. Faber's Dictionary of Symbols states that the snake symbolizes human wrongdoing and reflects inherent evil in all things. The Snake of Midgard, a prominent figure in Nordic mythology, conveys a similar concept. An allegory involving Lilith, considered Eve's adversary, and the concept of temptation have been suggested to clarify this connection. Eve is seen as an ancient Phoenician goddess of the underworld who is symbolized by the snake (Herbert 640). Eva may symbolize ladies or Satan, who tempts Eva and Adam in the form of a snake.

Conversely, some critics contend that the snake symbolizes the upper class, while D.H. Lawrence embodies the middle class. The serpent reached the trough before Lawrence, who had to wait for his turn, as described in Stanza 1 and 2. The man does not fear the snake but reveres the reptile, allowing it to wait calmly. Lawrence reveals the snake in the latter part of the poem. The serpent originated in the fiery depths of the earth, as stated in stanza 5. This could be seen as an allusion to damnation or the man's acknowledgment that he merely conforms to cultural norms out of need, not respect. In stanzas 6 and 7, he contemplates whether to kill the snake, experiencing inner conflict. The lower classes' constant desire to

"overthrow" the higher classes may symbolize societal inequity. By choosing not to harm the snake, it is evident that he has succumbed to societal expectations and will now patiently wait his turn, just like any other commoner.

In "Was its cowardice, that I dared not kill him? /Was it perversity, which I longed to talk to him? /Was it humility, to feel so honored? /I felt so honored" (Snake lines 24-30), Lawrence is comparing himself to society. As the snake, the wealthy would drink first from the water source, showing no pity for the working-class guy who waited patiently beside them. Rather than feeling unjust, the middle-class person feels privileged to be around such dignity.

Lawrence portrays the serpent in the poem as earth-brown and earth-golden, emerging from the ground depths. "His tongue resembles a split night in the air, so dark." "He inserted his head into the terrible opening, writhed quickly, and disappeared into the crevice in the wall" (complete poems p, 306). Based on his descriptions, it is evident that this snake is highly terrifying and intimidating. The creature possesses a golden, supple form reminiscent of the fiery depths of the earth. The serpent also evokes in Lawrence the image of Mount Etna, an ominous natural tragedy. Educational sources state that the golden snakes in Sicily are venomous. The voice of education represents conventional reasoning concepts regarding snakes. The serpent's bifurcated tongue poses threats to humans. Snakes reside in a concealed and dim burrow. This cavity evokes enigmatic and dreadful sensations due to the human inability to regulate this unfamiliar domain ((Lei & Xu 183).

D.H. Lawrence employs a snake as a symbol to question societal norms in his writing. Further, along his journey, he realizes that his hesitation is not due to respect but rather fear of the snake. He strikes the snake with a wooden plank. The Snake escapes from the trough despite its anger. The snake may seem benevolent

due to its lack of transgressions, yet it is universally aware that this perception is illusory. People believed that the upper classes' cunning nature, akin to snakes, led to fear rather than admiration, maybe reflecting contemporary society. Throwing the log caused him to regret missing a chance to share a close moment with one of nature's most magnificent creatures.

2.3 Figs

This poem by DH Lawrence, published in 1923 as part of his book *Birds, Beasts, and Flowers*, contains a couplet about the fig tree's peculiar botany: "There was a flower that flowered inward, womb-ward/Now there is a fruit like a mature womb." Figs by D.H. Lawrence.

Based on Brodie (1993), the fig tree represents Israel itself. It was commonly used to denote the spiritual and physical well-being of the nation. It is also possible to observe Yeshua utilizing the symbol of a fig tree in the New Testament, such as when he referred to Nathanael as a "true Israelite" who was "sitting under a fig tree." Fig trees appear in the Bible numerous times as a symbol of the crucifixion of Jesus Christ, which is why they are frequently mentioned. Later, he uses the unproductive fig tree as a metaphor for identifying signs of the times, cursing it as a symbol of futility. After the fig analogy reappeared in Revelation, it served as an end-times warning system(Bauckham, 2015, n.p/). As a result, the fig frequently appears in biblical symbolism, from the book of Genesis to the book of Revelation.

On the other hand, the figs can be seen in the Garden of Eden to hide Adam and Eve's guilt. It is, in fact, the only tree that has been confirmed to have been in the garden. The plant is a metaphor for wealth, health, and safety for much of the Old Testament. Many biblical scriptures depict sitting under a fig tree's abundant

shade as a symbol of protection, tranquility, and well-being. A mature plant shows that the gardener has been vigilantly monitoring its development for an extended time. These plants do not appear to grow overnight. For the Israelites, exile and wandering have been synonymous with punishment. Therefore, sitting under one's fig tree signifies blessing and safety. The fig tree is the Hebrew Bible's third-named tree. They are the Tree of Life, a life-giving tree, and Good and Evil, a knowledge-giving tree. Adam and Eve used the fig tree's leaves to make clothes for themselves when they realized they were naked when the tree fell on top of them (Michael 304-305).

Lawrence's poem "Figs" focuses less on eating habits or figs than on women's sexuality, or rather the symbolism of figs that discloses the poet's attitude toward female sexuality with the fruit. Feminine symbolism is also reflected in figs, with the male leaf pointing to the male fruit. In addition, it is the fruit of the Tree of Life, which is why it is called such. According to Draper (1970), the fig symbolizes peace and abundance in Hebrew folklore. As a result, Lawrence's description of the fig alludes to the softness of a woman (15).

He now symbolizes the fig as a guardian of the enchantment and mystique of women. As women express their independence and take control of their lives, the appeal of women seems to be diminishing. His poetry and prose chronicled a fervent opposition to pornography and censorship while he fervently explored the complexities of human experience and nature. One of the most famous lines from W. H. Auden's poem on Lawrence's poetry states that when Lawrence describes the anonymous lives of stones, rivers, forests, animals, and flowers, together with chance companions or passersby, his ill temper and dogmatism disappear abruptly. (Sagar. 20)

This poem is undoubtedly focused on the symbolic representation of figs as a female figure. In order to maintain the enigma around women, Lawrence's character's female counterpart should always desire to stay concealed; she should flourish within, delighting in her secretive vulnerability. Lawrence views the veil as a way to protect one's identity and cultural heritage rather than an obstacle to understanding reality. Lawrence referred to the exposed female secret as 'The flux of death,' which he described as a state of degeneration and dissolution, a deliberate return to the death power of the marshes. It prompts inquiries into Lawrence's misogyny, rooted in the concept of female willfulness. He seemed to have overlooked the beauty of decay, the potential for joy in decay, and the idea that corruption can contain the seeds of the future.

Medieval culture integrated classical and biblical traditions, similar to other fields. The biblical story of the autumn does not explicitly refer to the Tree of Knowledge, but other plants, including the fig tree, have been associated with the cursed fruit. Ancient Greeks and Romans considered the fig a sign of fertility and the female reproductive system. D. H. Lawrence's "Figs" delves into the interconnected network of cultural implications. The Virgin Mary, known as the New Eve, was linked to the fig tree, just like the Old Eve. The artwork by Giuliani di Piero di Simone Bugiardini shows the Tree of Knowledge of Good and Evil as a fig tree, with a serpent inviting Eve to eat from it. Pliny, an ancient Roman biologist, stated that 29% of known fig kinds are named for the deity Rumina, who was associated with nursing animals and the care of children and to whom milk offerings were made (metmuseum pra 4).

The figures represent the female part, which is always a mystery due to her nature and ability to influence men. On the other hand, Lawrence is not talking about what women should do in the workplace or look like, but rather the symbolic meaning of the female urges in nature. He does not want to relegate women to a

passive societal position but to appreciate their female receptivity and sensitivity because today's women are figs: 'that fell over-traps, their secrets exposed. "Rationality occurs when the act of sexual encounters is separated from the subject's conscious awareness so that the issue is no longer aware of their sexuality. "bursten figs will not keep" is a strange acceptance of the secret that signals a woman's spiritual death. The growth cycle must be repeated when figs burst (Becket432). After breaking her vow of silence, the woman must die and be relegated to the realm of being forgotten. Feminism makes sense in light of the poem's theme of female empowerment. This assurance is accepted by Lawrence even though he may mock it.

3.3 "Almond Blossom"

The poem "Almond Blossom," which commences in the Flowers section, portrays a miraculous occurrence involving a basic flower and its life force. Lawrence created a hymn celebrating reborn life by blending the "ecstasy of praise and adoration" with "rational imagination" (complete poem 305). Lawrence admires the almond tree for its bravery and persistence in regenerating every year, even in the face of harsh winter conditions that could be deadly. Lawrence compares trees to the human race, stating that both endure suffering over time but emerge with a powerful presence and beauty. Lawrence praises the annual revival of life by emphasizing the grandeur of the almond blossom's rebirth, referring to it as "pride," "honey-triumph," and "most exquisite splendor" (Complete Poems,305). The concept of regeneration, symbolized by the resurrection of the plant after a period of suffering, is emphasized by the presence of the cross in the poem. Lawrence desires the tree of life to bloom and the cross to produce its magnificent and courageous blooms.

Almond Blossom recounts a miracle of life in a small flower begins the section, Flowers. Lawrence used his "ecstasy of praise and adoration" and his artistic talent to bring new life to this song. Lawrence praises the almond tree for its tenacity and fortitude in putting forth its life year after year despite the arrival of December's "deadliest poison" on the Almond tree that "knows the deadliest poison." Humankind is like a tree in that it "suffers like races down the long ages," yet it always manages to "storm up from the frozen earth" with an "unquenchable heart of blossom!" Almond blossoms are the "pride," "honey-triumph," and the "most exquisite splendor" with which the almond is resurrected in Lawrence's celebration of the yearly resurrection of life (Holderness, 1982).

Lawrence often mentions the "tree of life in blossom" and the cross with flowers in his poem, highlighting the concept of resurrection or rebirth for the plant as if it had already experienced crucifixion. Keith Sagar (2007), in his book *D. H. Lawrence: Poet*, describes the "annual miracle" of the "sprouting of the tree of life" as "supreme" and "the true resurrection that does not degrade or destroy the body to free an immortal soul." No specific limits are being established to ensure the early growth of the almond tree, relying solely on confidence and instinct for life. This reassures the almond tree, strengthening faith in the new sprouting (Sagar 10).

The almond's naive persistence to push its existence through is symbolized by the emphasis on "iron" as though it were the unbreakable life fluid that can "break and bud." "rusty" and "iron-breaking" are two words that Lawrence uses to convey the negative connotations that accompany industrialization. "Even iron can put forth, even iron," the opening lyrics read, suggesting that even iron, which refers to the "iron age," the age of machines and which is the wrong direction for humanity to travel, still has a future.

It shows that human progress can return to the actual search, following nature and the flow of the cosmos, regardless of whether it is going in the wrong direction. Lawrence's main point is to focus on the magnificence of a single blooming marvel (Williams 73). No human soul or identity is invoked to illustrate life's constant swarming—however, a simple flower attempts to contrast nature's perfection with human imperfection.

4. Conclusion

The conclusion emphasizes Lawrence's poet skill and novelistic ability, showcasing the mastery of symbolism in creating vivid images, as shown in the paper's title. "Snake" and "Figs" from the extensive collection of poems in "Birds, Beasts, and Flowers" are most relevant to the topic of this paper since they consider a living organism within a context of events and continually expand the notion that the author wishes to communicate. "Almond Flowers" either glorify the natural world's elemental beauty or portray humanity and animal life as opposites.

The snake's symbolism has multiple diverse functions in the poem. Several iconic symbols exist, with snakes being one of the oldest and most famous. The name "serpents" originates from a crawling animal or snake. Throughout history, snakes have symbolized the concept of duality, representing both good and evil in ancient ceremonies, a symbolism that persists today. Moreover, snakes were regarded as fertility emblems in other cultures. As the Bible outlines, this sign represents the conflict between spiritual and worldly desires. Satan persuades Adam and Eve to eat from the forbidden tree with the assistance of the serpent's sheep (Hall, 2014, 65). Lawrence depicts snakes as beautiful and noble, contrary to their portrayal in the Bible and the Garden of Eden as symbols of sin and evil. This poem contains religious undertones through the symbolism of the snake,

representing the conflict between good and evil and the comparison between society's nobility and the deceptive beauty of the serpent. The symbolism of snakes represents an ongoing conflict between good and evil, highlighting their interconnectedness. The man considers himself virtuous compared to snakes, illustrating the Bible's perpetual conflict between good and evil. Lawrence employs "figs" to convey his perspectives on women and sexuality. The fruit's description serves as a metaphor for its solid feminine connotation.

The researcher's final discussion is on the poem "Almond Flowers" from the part of the flower. Lawrence portrays the miracle of life in a tiny blossom. The event commemorates fresh starts. Iron represents the almond's determination and unwavering strength to push over obstacles, akin to the life force in this poetry. Furthermore, it symbolizes the beginning of the industrial era. The researcher should highlight the collection's lasting significance to emphasize the importance of symbolism in D.H. Lawrence's "Birds, Beasts, and Flowers" as a literary classic. Symbolism is a crucial element of Lawrence's poetic vision, enhancing the reader's experience and prompting an exploration of the deeper mysteries of human existence through its profound themes, psychological insight, social criticism, aesthetic appeal, and complex interpretations.

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