

WHISTLING OF BIRDS

D.H. Lawrence

The frost held for many weeks, until the birds were dying rapidly. Everywhere in the fields and under the hedges lay the ragged remains of lapwings, starlings, thrushes, redwings, innumerable ragged bloody cloaks of birds, when the flesh was eaten by invisible beasts of prey.

Then, quite suddenly, one morning, the change came. The wind went to the south, came off the sea warm and soothing. In the afternoon there were little gleams of sunshine, and the doves began, without interval, slowly and awkwardly to coo. The doves were cooing, though with a laboured sound, as if they were still winter-stunned. Nevertheless, all the afternoon they continued their noise, in the mild air, before the frost had thawed off the road. At evening the wind blew gently, still gathering a bruising quality of frost from the hard earth. Then, in the yellow-gleamy sunset, wild birds began to whistle faintly in the blackthorn thickets of the streambottom.

It was startling and almost frightening after the heavy silence of frost. How could they sing at once, when the ground was thickly strewn with the torn carcasses of birds? Yet out of the evening came the uncertain, silvery sounds that made one's soul start alert, almost with fear. How could the little silver bugles sound the rally so swiftly, in the soft air, when

the earth was yet bound? Yet the birds continued their whistling, rather dimly and brokenly, but throwing the threads of silver, germinating noise into the air.

It was almost a pain to realize, so swiftly, the new world. *Le monde est mort. Vive le monde!* But the birds omitted even first part of the announcement, their cry was only a faint, blind fecund *vive!*

There is another world. The winter is gone. There is a new world of spring. The voice of the turtle is heard in the land, but the flesh shrinks from so sudden a transition. Surely the call is premature while the clods are still frozen, and the ground is littered with the remains of wings! Yet we have no choice. In the bottoms of impenetrable blackthorn, each evening and morning now, out flickers a whistling of birds.

Where does it come from, the song? After so long a cruelty, how can they make it up so quickly? but it bubbles through them, they are like little well-heads, little fountain heads whence the spring trickles and bubbles forth. It is not of their own doing. In their throats the new life distils itself into sound. It is the rising of silvery sap of a new summer, gurgling itself forth.

All the time, whilst the earth lay choked and killed and winter-mortified, the deep undersprings were quiet. They only wait for the ponderous encumbrance of the old order to give way, yield in the thaw, and there they are, a silver realm at once. Under the surge of ruin, unmitigated winter, lies the silver potentiality of all blossom. One day the black tide must spend itself and fade back. Then all-suddenly appears the crocus, hovering triumphant in the rear, and we know the order has changed, there is a new regime, sound of a new *vive! vive!*

It is no use any more to look at the torn remnants of birds that lie exposed. It is no longer any use remembering the sullen thunder of frost and the intolerable pressure of cold upon us. For whether we will or not, they are gone. The choice is not ours. We may remain wintry and destructive for a little longer, if we wish it, but the winter is gone out of us, and willy-nilly our hearts sing a little at sunset.

Even whilst we stare at the ragged horror of the birds scattered broadcast, part-eaten, the soft, uneven cooing of the pigeon ripples from the outhouses, and there is a faint silver whistling in the bushes come twilight. No matter, we stand and stare at the torn and unsightly ruins of life, we watch the weary, mutilated columns of winter retreating under our eyes. Yet in our ears are the silver bugles of a new creation advancing on us from behind, we hear the rolling of the soft and happy drums of the doves.

We may not choose the world. We have hardly any choice for ourselves. We follow with our eyes the bloody and horrid line of march of extreme winter, as it passes away. But we cannot hold back the spring. We cannot make the birds silent, prevent the bubbling of the wood-pigeons. We cannot stay the fine world of silver-fecund creation from gathering itself and taking place upon us. Whether we will or no, the daphne tree will soon be giving off perfume, the lambs dancing on two feet, the celandines will twinkle all over the ground, there will be a new heaven and new earth.

For it is in us, as well as without us. Those who can may follow the columns of winter in their retreat from the earth. Some of us, we have no choice, the spring is within us, the silver fountain begins to bubble under our breast, there is gladness in spite of ourselves. And on the instant we accept

the gladness! The first day of change, out whistles an unusual interrupted paean, a fragment that will augment itself imperceptibly. And this in spite of the extreme bitterness of the suffering, in spite of the myriads of torn dead.

Such a long, long winter, and the frost only broke yesterday. Yet it seems, already, we cannot remember it. It is strangely remote, like a far-off darkness. It is as unreal as a dream in the night. This is the morning of reality, when we are ourselves. This is natural and real, the glimmering of a new creation that stirs in us and about us. We know there was winter, long, fearful. We know the earth was strangled and mortified, we know the body of life was torn and scattered broadcast. But what is this retrospective knowledge? It is something extraneous to us, extraneous to this that we are now. And what we are, and what, it seems, we always have been, is this quickening lovely silver plasm of pure creativity. All the mortification and tearing, ah yes, it was upon us, encompassing us. It was like a storm or a mist or a falling from a height. It was entangled with us, like bats in our hair driving us mad. But it was never really our innermost self. Within, we were always apart, we were this, this limpid fountain of silver, then quiescent, rising and breaking now into the flowering.

It is strange, the utter incompatibility of death with life. Whilst there is death, life is not to be found. It is all death, one overwhelming flood. And then a new tide rises, and it is all life, a fountain of silvery blissfulness. It is one or the other. We are for life, or we are for death, one or the other but never in our essence both at once.

Death takes us, and all is torn redness, passing into darkness. Life rises, and we are faint fine jets of silver running out to blossom. All is incompatible with all. There is the silver-

speckled, incandescent-lovely thrush, whistling pipingly his first song in the blackthorn thicket. How is he to be connected with the bloody, feathered unsightliness of the thrushremnants just outside the bushes? There is no connexion. They are not to be referred the one to the other. Where one is, the other is not. In the kingdom of death the silvery song is not. But where there is life, there is no death. No death whatever, only silver gladness, perfect, the other world.

The blackbird cannot stop his song, neither can the pigeon. It takes place in him, even though all his race was yesterday destroyed. He cannot mourn, or be silent, or adhere to the dead. Of the dead he is not, since life has kept him. The dead must bury their dead. Life has now taken hold on him and tossed him into the new ether of a new firmament, where he bursts into song as if he were combustible. What is the past, those others, now he is tossed clean into the new, across the untranslatable difference?

In his song is heard the fist brokenness and uncertainty of the transition. The transit from the grip of death into new being is a death from death, in its sheer metempsychosis, a dizzy agony. But only for a second, the moment of trajectory, the passage from one state to the other, from the grip of death to the liberty of newness. In a moment he is a kingdom of wonder, singing at the centre of a new creation.

The bird did not hang back. He did not cling to his death and his dead. There is no death, and the dead have buried their dead. Tossed into the chasm between two worlds, he lifted his wings in dread; and found himself carried on the impulse.

We are lifted to be cast away into the new beginning. Under our hearts the fountain surges, to toss us forth. Who can thwart the impulse that comes upon us? It comes from the unknown upon us, and it behoves us to pass delicately and exquisitely upon the subtle new wind from heaven, conveyed like birds in unreasoning migrations from death to life.

Explanatory Notes:

Le monde est Vive le monde	The world is dead! Long Live the world!
Ragged	noisy, disorderly scene
Thaw	melting of ice, snow or frost
Thickets	tangle of shrubs or trees
Strewn	scattered or spread
Carcasses	dead bodies
Fecund	prolific, fertile.
Clods	lumps of earth
Flickers	shines unsteadily
Mortified	wounded; humiliated.
Ponderous	heavy, laborious, dull, tedious
Crocus	dwarf plant of the genus crocus
Willy-nilly	Whether one likes it or not
Mutilate	destroy a limb
Daphne	any flowering shrub

Celandines	yellow flowered plants
Extraneous	separate, external
Quiescent	motionless
Incandescent	glowing with heat, shining brightly.
Exquisitely	extremely beautiful, acutely felt.

Questions:

1. Discuss some images employed by Lawrence to suggest a contrast between spring and winter.
 2. Write an essay on "Winter in Pakistan".
 3. "Whistling of Birds" shows its writer's love for nature. Elaborate.
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