

UNIVERSIDADE FEDERAL DE SANTA CATARINA  
PÓS-GRADUAÇÃO EM LETRAS/INGLÊS E LITERATURA CORRESPONDENTE

D.H.LAWRENCE : DRAMA  
AND THE CRAFT OF FICTION

por

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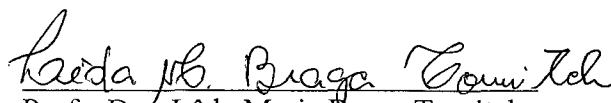
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For Pete, my dear husband, for sharing with me the interest in  
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## ABSTRACT

D.H.LAWRENCE : DRAMA AND THE CRAFT OF FICTION

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UNIVERSIDADE FEDERAL DE SANTA CATARINA

2001

Supervising Professor: Sérgio Luiz Prado Bellei

Along with James Joyce and Virginia Woolf, D.H.Lawrence is a central figure of modern English fiction. His rise to critical preeminence did not take place until long after his death, though. Always controversial throughout his career, with his linguistic innovations, his affront to Christian orthodoxy, and his exploration of the significance of physical passion, Lawrence gained a lot of animosity from publishers and critics, who went into a great deal of effort to denigrate him. One of the consistently pointed out “flaws” with Lawrence’s fiction was that it lacked “technical competence”. The object of this study is to show that what was labeled “technical ineptitude” is precisely an alternative technique. This work argues that Lawrence’s alternative handling of point of view, his use of conflicting voices, and his complex handling of rhetorical figures are the elements that construct Lawrence’s unique and personal technique in the production of the dramatic.

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## RESUMO

D.H.LAWRENCE : DRAMA E A TÉCNICA DA FICÇÃO

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2001

Orientador: Sérgio Luiz Prado Bellei

D.H.Lawrence é uma figura central na ficção moderna inglesa, juntamente com James Joyce e Virginia Woolf. Sua ascensão à eminência crítica não ocorreu, porém, até muito após sua morte. Sempre polêmico durante toda a sua carreira, com suas inovações lingüísticas, sua afronta à ortodoxia cristã e sua exploração do sentido da paixão física, Lawrence angariou grande animosidade de editores e críticos, os quais não pouparam esforços em denegri-lo. Uma das “falhas” freqüentemente apontadas em seu trabalho era a falta de “competência técnica”. É objeto deste estudo mostrar que o que foi outrora rotulado como “incompetência técnica” é precisamente uma técnica alternativa. Este trabalho pretende mostrar que o tratamento alternativo de ponto de vista de Lawrence, seu uso de vozes conflitantes e seu complexo tratamento de figuras de linguagem são os elementos que constroem sua técnica única e peculiar na produção do dramático.

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## I. INTRODUCTION

In *The Rhetoric of Fiction* (1961), Wayne C. Booth points to the “embarrassing inadequacy of our traditional classification of ‘point of view’ into three or four kinds, variables only of the ‘person’ and the degree of omniscience” (149). In order to illustrate that statement, he then proceeds to compare four of the great narrators — Cervantes’ Cid Hamete Benengeli, Tristram Shandy, the “I” of *Middlemarch*, and Strether, in *The Ambassadors*. He argues that to describe any of them with terms like “first-person” and “omniscient” would tell us little about how they differ from each other. Booth then proceeds to propose his own views on the subject.

Point of view, of course, was a problem for writers and critics long before Booth’s important book was published. Henry James was the first to call attention to the vital importance of point of view in *The Art of Fiction* (1884) and in the prefaces he wrote to The New York Edition of his works (1906 – 1909). These two critical works were made relevant largely as a result of the work of Percy Lubbock in *The Craft of Fiction* (1921). Later, in 1943, the publication of *Understanding Fiction* by Brooks and Warren brings a more systematic theory of point of view, followed by Norman Friedman’s classification (1955).

In the first section of the present work I will unfold the theories of point of view in fiction mentioned above including, at the end, Bakhtin’s concepts of “polyphony” and “heteroglossia”.



The second part of the study aims at investigating the handling of point of view in D.H.Lawrence's fiction, as a means for the production of the 'dramatic'. Many critics misunderstood or underrated Lawrence's technique, due to the fact that it conforms poorly or not at all to the twentieth-century's post-Flaubertian, post-Jamesian idea of art, form, and style. Mark Schorer, in "Technique as Discovery" (1948), condemns *Sons & Lovers* as a "modern example of technical ineptitude". He argues that Lawrence does not remain "objective" in his presentation, and that, on the contrary, in *Sons & Lovers* "Morel and Lawrence are never separated". Certainly, if one looks at Lawrence's fiction, as Schorer does, from the perspective of the formalists, especially the theories of the novel derived from James's practice of the art, like Lubbock's, Lawrence's narrators will often prove to be responsible for "intrusions" in the narrative. My point, though, is that Lawrence's technique is not a flawed version of the Jamesian method, but, instead, an alternative method. My thesis is that the high density of information as well as the effect of intensity accomplished by Lawrence depend precisely on his alternative handling of point of view. Lawrence did not intend to withdraw from his characters (as prescribed by the literary establishment of the time, and followed by many of his contemporaries), but, precisely, to dwell in each of them as fully as possible. In the short stories I will subsequently analyze, it is quite evident that Lawrence struggles to put himself fully in the situation of the character. As a result, many times the narrative voice, belonging to an omniscient narrator, ends up absorbing the character's discourse. Character's and author's voices mingle and that is the reason why emotions, feelings, and thoughts are presented so vividly. That does not mean to say, though, that this is an example of an authoritative discourse from the implied author, because what can be observed, more often than not, in his fiction, is that he shifts to the perspective of different characters, thus producing conflicting views and

dramatic effects<sup>1</sup>. To put it through a Bakhtinian approach, this is our pretentious author “orchestrating a multitude of voices”. If we accept that his ‘intrusive’ narrative voice is the means by which he accomplishes the effect of intensity and high density of information, then it follows that the formalist tradition (James, Lubbock) in point of view might well be a source of limitation for the production of dramatic effects, as E.M.Forster, for one, argues in *Aspects of the Novel*. Forster felt that the price to be paid for the formal beauty achieved in *The Ambassadors* is the loss of human life. Ironically, the problem that Forster sees in James is analogous to the problem James sees in Flaubert. For James, Flaubert’s concern for art, form, and style has a high cost: the variety and richness of life. Paradoxically, though, as readers of James know, point of view is an essential element in his theory of the novel. And, in the later James, the question becomes something of an obsession, as will be seen ahead.

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<sup>1</sup> In the present study, the term ‘drama’ is not used in the sense of ‘live performance’, but, rather, in that of dramatic impact. Also associated with this idea is the use of the terms ‘dramatic effects’. The terms ‘dramatic mode’ or ‘dramatic mode of narration’, on the other hand, are used in the sense Friedman defines them (in chapter II.4).

## II. THEORIES OF POINT OF VIEW IN FICTION

### II. 1. HENRY JAMES'S and LUBBOCK'S METHOD AND TERMINOLOGY

The study of point of view gained emphasis with the publication of Percy Lubbock's famous book *The Craft of Fiction*, in 1921. The importance of this book can be attested by the several decades in which it remained influential as a method of teaching literature. For Lubbock, the craft of fiction itself is defined in terms of the handling of point of view: "The whole intricate question of method, in the craft of fiction, I take to be governed by the question of the point of view — the question of the relation in which the narrator stands to the story" (52). He calls point of view "the fundamental device of novel-writing", and develops concepts such as 'picture', 'scene', 'center of consciousness', 'dramatic narration', and what became known as 'telling versus showing'. Applying these principles at first used by Henry James, whom he follows, Lubbock analyzes novels such as *Madame Bovary*, by Flaubert, *War and Peace*, by Tolstoy, and Henry James's *The Ambassadors*, among others.

According to Lubbock, the distinction between 'telling' and 'showing' is directly related to the problem of the author's intrusion or refraction. As Wayne Booth will say later, "Since Flaubert, many authors and critics have been convinced that 'objective' or 'impersonal' or 'dramatic' modes of narration are naturally superior to any mode that allows for direct appearances by the author" (08). Lubbock cites, as an example of an author who intrudes, Thackeray; and, on the other hand, an example of an author who simply presents the facts, Flaubert —although not without acknowledging the fact that there is a certain exaggeration in the general allusion to Flaubert's

'impersonality' and 'impartiality' (48/49). It is obvious that the presence of the author can be determined, if one so wishes, in *Madame Bovary*, where it is infinitely more discreet than in *Vanity Fair*, by Thackeray.

If we try to situate Lawrence's fiction in this spectrum (absolute neutrality versus explicit judgments by the author), it is easy to note that his attitude toward the narrative voice raises problems that go far deeper than this simplified version of point of view would suggest. He dwells intensely in his characters, which puts him away from prescribed 'impersonality' or 'impartiality'; however, why is it that whereas some authorial commentaries can ruin the work in which they occur, in Lawrence's fiction it can enthrall us? His fictional technique necessarily goes far beyond the reductions that have many times been accepted under the concept of 'point of view'.

Of essential importance for Lubbock, as a disciple of Henry James, is the concept of "center of consciousness", or "center of vision" (also called by James "register", "reflector", "sentient subject", "perceiver", "vessel of consciousness", "mirror", and "central light"), i.e., the character with whom the author will identify him/herself, and through whose eyes things will be seen: "... the most obvious point of method is no doubt the difficult question of the centre of vision. With which of the characters, if with any of them, is the writer to identify himself, which is he to 'go behind'?" (73). In the case of *Madame Bovary*, Lubbock considers that this takes place with the character of Emma, although a change in vision is sometimes necessary to explain what cannot be observed, due to the lack of subtlety of her mind (75). A whole chapter in *The Craft of Fiction* (Chapter XI), is dedicated by Lubbock to *The Ambassadors*, in which he praises the method used by Henry James. With Strether as a center of consciousness, he explains, the book is entirely pictorial and there is nobody

transmitting his impression to the reader. Strether seems to be communicating with himself rather than with the reader, the latter actually living the situations with him and not listening to anybody. The description of his mind becomes an acted play, even when his story, during several chapters, presents no actual action. Throughout the book, James followed one single method from beginning to end, denying himself the aid of any other method, which, for Lubbock, is the only law that binds the novelist: "... the need to be consistent on some plan, to follow the principle he has adopted".

Here again is a limitation not followed by Lawrence. In his masterpiece, *Women in Love*, he dwells equally energetically in the four main characters, Ursula, Gudrun, Birkin, and Gerald. So vivid is the presentation that the reader frequently catches him/herself facing the same questionings as the characters. I firmly believe that Lawrence is also 'discovering' as he writes. He is also learning with his characters. He is not at all trying to preach his beliefs, in an authoritative discourse. He is opening more questions than he actually answers. He is empathizing thoroughly with his characters and their situations in an attempt to learn something from the experience of writing. In a letter to Arthur McCleod (23 April 1913), he says of *The Sisters* (later *Women in Love*): "I am doing a novel which I have never grasped. Damn its eyes, there I am at page 145, and I've no notion what it's about. I hate it. F[rieda] says it is good. But it's like a novel in a foreign language I don't know very well—I can only just make out what it is about".

For Lubbock, though, there is no reason for the author to shift viewpoints more frequently than the necessary. He defends the construction of a central observational and psychic perspective within which one may for a time remain, as is the case of Strether, in *The Ambassadors*. This limitation is questioned later by critics like

E.M.Forster (as will be seen in the next topic), who states: "A novelist can shift his view-point if it comes off, and it came off with Dickens and Tolstoy"(81). As is the case in *Women in Love*, and short-stories I will analyze subsequently, like "The Horse-Dealer's Daughter", this power to expand and contract perceptions, at just the right moment, is surely present in D.H.Lawrence and it is done so smoothly that it does not even remotely seem objectionable. On the contrary, it is the means by which dramatic effects are produced.

## II. 2. FORSTER'S REACTION TO LUBBOCK'S VIEW

In *Aspects of the Novel* (1927), E.M. Forster objects to Lubbock's and James's obsession with point of view. For Forster, the important thing in a novel is "the power of the writer to bounce the reader into accepting what he says" (78), and not obedience to certain formulae, to which only critics are sensitive, and not the readers. He then proceeds to give examples of shifting viewpoints such as in *Bleak House*, and adds that Dickens "bounces us, so that we do not mind the shiftings of the view-point" (79). The second example he uses to counterattack James and Lubbock is *War and Peace*. James found in Tolstoy's novels an overabundance of material treated without enough artistic control and called them "large loose baggy monsters" in the preface to *The Tragic Muse*. As his disciple, Lubbock spends pages and pages in *The Craft of Fiction* (Chapters III and IV) explaining where Tolstoy fails. Unlike the formalists, Forster sees in *War and Peace* the great book it is and explains: "we are bounced up and down Russia — omniscient, semi-omniscient, dramatized here or there as the moment dictates — and at the end we have accepted it all" (81).

Being not only a critic, but also a novelist, Forster makes use, in his main novels, *Howards End* and *A Passage to India*, of varied and multiple points of view. He uses the aesthetics/ethics of the marginal that is promoted to the central. In a comparison Fredric Jameson (1981) makes between Joseph Conrad and the Bloomsbury group (in which Forster is included), he says: "[in *Lord Jim*] the members of the village family whose trial precedes Jim's own hearing have nothing whatsoever to do with his plight, yet their dog serves as the narrative bridge to the meeting with Marlow (Jim imagines that the remark 'Look at that wretched cur' refers to him: p.43)". Jameson goes on to compare that device with the ones used by writers like Forster, saying:

in such structural readjustment what was secondary and inessential in one moment becomes the center and the dominant, the figure against the ground, in the next. It is well known how the Bloomsbury writers, especially Forster and Woolf, made of this difficult aesthetic principle — difficult because it is the planned opposite of the throw-away; the detail must at first not only seem but actually be utterly insignificant — a whole effect of pathos and even, perhaps, an ethic: secondary characters who are really the heroes of the narrative, apparent main characters who suddenly die, and so forth. (223)

In short, for Forster, the variety and richness of life are lost when the novelist's only concern is aesthetics. Forster felt that the price to be paid for the formal beauty achieved in *The Ambassadors* is the loss of human life. As seen above, he praises the dramatic effects accomplished by the use of multiple and varied points of view. If we agree with Forster in this, then it follows that the formalist tradition (James, Lubbock) in point of view might well be a source of limitation for the production of dramatic effects.



### II. 3. BROOKS & WARREN'S CLASSIFICATION

Cleanth Brooks and Robert P. Warren, in *Understanding Fiction*, first published in 1943, say of point of view that it “is loosely used to refer to the author’s basic attitudes and ideas; for example, one may speak of a detached point of view, a sympathetic point of view, a Christian point of view. More strictly, the term is used to refer to the teller of the story — to the mind through which the material of the story is presented” (687). Their classification establishes only four kinds of possible points of view in fiction, grouped as two types of first-person and two of third-person narration.

The first is that of the main character who tells his own story. That is, naturally, the case of the protagonist-narrator, and, therefore, a first-person type of narrative. They mention, as an example, the “I” of “Araby”, by James Joyce. The second type of point of view in Brooks & Warren’s classification is also a character of the story, but, in this case, a minor character who is a mere observer or listener. He/she has seen or heard about the action, but has taken no significant part in it. This will also be a first-person type of narrative and will be called, in Friedman’s theory, as we will see in the next classification, “I as witness”. In order to illustrate this type of point of view, Brooks & Warren mention the newspaperman in “The Man Who Would Be King”, by Rudyard Kipling.

It is fair to say that Brooks & Warren are not unaware of the fact that there is a considerable range of variables between those two types. Almost in their defense, since Booth might well be referring to them when he mentions the “embarrassing inadequacy” of a classification into three or four kinds, it is fair to mention that they do cite cases “in between the two extremes”:

In between these extremes may be all sorts of shadings and relationships, from the narrator who is not central but is deeply involved, like Peachey, through the narrator like the barber, who is not involved in any direct sense but who has a moral connection with the action, to the narrator of “The District Doctor”, who, though he does show a minimal human reaction to the story, is little more than a conduit, a listener and repeater. (173, 3<sup>rd</sup> ed.)

Although only mentioned in passing, and not investigated thoroughly, as Booth does in *The Rhetoric of Fiction*, the reference and acknowledgement are there.

The other general point of view, as opposed to the first two, from which a story may be told, according to Brooks & Warren, is the third person. That group is subdivided into two types called by them the ‘observer-author’ and the ‘omniscient author’.

The observer-author merely presents external facts and dialogues. He/she does not penetrate the characters’ minds. The authors state that John Collier’s “De Mortuis” is a good example of this ‘dramatic’ method, and define that as “the immediate reportorial method, without summary or psychological interpretation or any entering into the thoughts or feelings of characters” (173, 3<sup>rd</sup> ed.). Another example, not mentioned by Brooks & Warren, but that could illustrate this definition very well is Henry James’s *The Awkward Age*. As Percy Lubbock explains, “James followed in this novel one single method from beginning to end, denying himself the aid of any other method. He treated the story as sheer drama . . . it might as well be printed as a play script” (189-90).

The omniscient author, on the other hand, “knows everything about everybody in a story”(173). Brooks & Warren go as far as to acknowledge that the omniscient narrator may have his/her omniscience limited to the mind of one character. Naturally,

the classic example which could have been cited by them is *The Ambassadors*; they prefer, instead, (since they have the short stories in their book) to illustrate the case with “The Secret Life of Walter Mitty”. What they do not do is to point out the two crucial opposing attitudes that an omniscient narrator may have: the objective and neutral omniscience on the one hand, and the intrusive one, on the other, which Friedman does not fail to do, as we will see next, defining them as ‘editorial omniscience’ and ‘neutral omniscience’.

For Brooks and Warren, point of view could be defined according to the following chart:

	<i>Internal analysis of events</i>	<i>External analysis of events</i>
<i>First person (narrator as a character in story)</i>	1. Main character tells own story.	2. Minor character tells main character’s story.
<i>Third person (narrator not a character in story — mere observer, but identified)</i>	4. Analytic or omniscient narrator tells story, entering thoughts and feelings.	3. Narrator (unidentified, i.e., author) tells story as observer, with or without personal judgement and interpretation.

(174, 3<sup>rd</sup> ed.)

Brooks and Warren were, of course, trying to make the question of point of view easier for students. In doing so, they ended up oversimplifying it. The chart above, even if it still has a four-type division, already shows an attempt to improve a gross oversimplification which had been present in the first and second editions of *Understanding Fiction*, where number three only said: “Author tells story as external observer” (148).

#### II. 4. NORMAN FRIEDMAN'S CLASSIFICATION

Norman Friedman, in an article called "Point of view in fiction: the development of a critical concept" (1955), presented a detailed classification of possible modes of point of view. Twice as extensive as Brooks & Warren's classification, it is divided into: a) editorial omniscience, b) neutral omniscience, c) 'I' as witness, d) 'I' as protagonist, e) multiple selective omniscience, f) selective omniscience, g) the dramatic mode, and h) the camera.

Following the author's order, and starting by 'editorial omniscience', this is the point of view in which the narrator, besides knowing everything, interferes all the time in the narrative, presenting his/her personal judgement. As will be seen later, this is called by Booth "authoritative telling", and not very appreciated in the twentieth century.

The second mode is what he calls 'neutral omniscience': there is no intrusion by the narrator, who tells the story in an impersonal way. The most famous example of neutral omniscience is *Madame Bovary*, by Flaubert. Friedman observes that the author may make the characters his/her spokesmen, as is the case of Philip Quarles and Mark Rampion<sup>2</sup>, in *Point Counter Point*, by Aldous Huxley, without allowing that to interfere with the neutrality. There is some similarity between this mode and what Brooks & Warren call 'observer-author', the difference being that, in the latter, the presentation is restricted to that of external action, whereas in Friedman's 'neutral omniscience', the author, in spite of not showing his/her opinion, penetrates the characters' minds.

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<sup>2</sup> Curiously enough, the character of Mark Rampion is reported to have been created by A.Huxley after his friend D.H.Lawrence (as explained in the preface of *Point Counter Point*).

The following two modes in Friedman's list, 'I' as witness and 'I' as protagonist, are of course the first-person types of narrative, and correspond to what Brooks & Warren describe, respectively, as 'minor character who tells main character's story' and 'main character who tells his own story'.

Friedman depicts the next mode, 'multiple selective omniscience', as the disappearance of the author as well as any kind of narration. He says: "Here the reader ostensibly listens to no one; the story comes directly through the minds of the characters as it leaves its mark there" (127). He cites Virginia Woolf's *To the Lighthouse* to illustrate the category.

According to Friedman's terminology, the 'multiple selective omniscience' differs from the 'selective omniscience' in that the former presents the thoughts of several characters, whereas the latter restricts itself to the mind of one character. In order to illustrate the 'selective omniscience,' he uses James Joyce's *A Portrait of the Artist as a Young Man*, where Stephen Dedalus's is the only mind presented in the book.

In Friedman's 'dramatic mode', the story is fundamentally presented through dialogues and the interference of the author is reduced to a minimum equivalent to 'stage directions', which he illustrates with *Hills like White Elephants*, by Hemingway. Once again the best example to be cited is James's *The Awkward Age*. I mentioned it before to illustrate Brooks & Warren's 'observer-author', which shows the points in common between the two definitions.

Last in Friedman's classification of possible modes of point of view is 'the camera'. This is an extreme case, characterized by the purpose of capturing a slice of

life, regardless of any concern with artistic control. He mentions a paragraph which appears in the beginning of *Goodbye to Berlin*, by Christopher Isherwood, published in 1939:

I am a camera with its shutter open, quite passive, recording, not thinking. Recording the man shaving at the window opposite and the woman in the kimono washing her hair. Some day, all this will have to be developed, carefully printed, fixed. (130)

Friedman explains that he makes reference to this kind of point of view more for the sake of symmetry, in order to show what seems to him the utmost degree of exclusion of the author. He acknowledges the fact that the paragraph quoted above represents a minute part of the point of view used by Isherwood in *Goodbye to Berlin*, and makes severe restrictions to the method. In his view, along with the extinction of the author, there would be the extinction of fiction as art. While more will be said about this later, suffice it to say for now that Bakhtin will insist on the issue of 'artistic control'. He says "every novel, taken as the totality of all the languages ... embodied in it, is a hybrid", and emphasizes, "an *intentional and conscious artistically organized hybrid*" (366). Along the same line, Booth also reminds us that "though the author can to some extent choose his disguises, he can *never choose to disappear*"(20) (*emphasis added*).

## II. 5. BOOTH'S THEORY

In 1961, the American critic Wayne C. Booth published a book which had a great impact on settled ideas about narrative technique. In the first chapter of *The Rhetoric of Fiction*, "Telling and Showing", Booth starts by describing the "authoritative telling" in early narration (as in Homer), and compares it to Lardner's "Haircut", where the author effaces himself, and leaves the reader without the guidance of explicit evaluation. There is, to this point, no disagreement with the belief of the formalists that 'objective' or 'impersonal' or 'dramatic' modes of narration are naturally superior to any mode that allows for direct appearance by the author. The point of innovation made by Booth is that he believes that complex issues are disregarded when the whole question of narrative is "reduced to a convenient distinction between 'showing', which is artistic, and 'telling', which is inartistic" (8). In order to show what he considers a 'reduction', Booth presents the case of an episode "told" by Fielding and says it "can strike us as more fully realized than many of the scenes scrupulously "shown" by imitators of James or Hemingway" (8).

In a section of chapter two, entitled "From Justified Revolt to Crippling Dogma", Booth gives continuity to the presentation of his thesis that though the first writers who spoke against the old style of authoritative discourse had a legitimate issue in hand, this "legitimate defense of the new soon froze into dogma" (25). In order to illustrate the case of the utmost degree of dogmatic rule-making, he cites a passage from *A Guide to Fiction Writing*, by Kobold Knight, whom he calls an "unabashed commercial critic" and defines the passage as simplification "to the point of caricature" (26). If the reduction were present only in commercial handbooks, probably it would

not have even received Booth's attention. However, that was not the case. As Booth explains, at that time, serious college textbooks and scholarly and critical work employed the dialectical opposition between 'artful showing' and 'inartistic telling'. Along the same line, later on, in the chapter "Types of Narration", Booth questions the intrinsic superiority of the 'scene' over the 'summary'. Again he uses Fielding for this purpose, citing what he calls the "delightful summary of twelve years given in two pages of Tom Jones (book III, chp. i)" and suggests the comparison of it to the "tedious showing of even ten minutes of uncurtailed conversation in the hands of a Sartre when he allows his passion for 'durational realism' to dictate a scene when summary is called for" (154).

Another type of general criterion common to many of the founders of modern fiction, which Booth challenges, is the demand for "objectivity". Objectivity in an author can mean an attitude of neutrality toward all values, and that kind of objectivity, according to Booth, no author can ever attain. How neutral is it humanly possible for an author to be? Booth jokingly mentions that "Chekhov, for example, begins bravely enough in defense of neutrality, but he cannot write three sentences without committing himself"(68). In a detailed investigation of neutrality toward some values and neutrality toward all, Booth goes from the complete neutrality recommended by Flaubert (in the comparison of the novelist's attitude with that of the scientist), through the neutrality towards intellectual or political causes, to the fact that any defense of the artist's neutrality will, intrinsically, reveal commitment. Thus, the question Booth attempts to answer is to what extent the argument in favor of neutrality and impartiality is useful. He says it is useful "in so far as it warns the novelist that he can seldom afford to pour his untransformed biases into his work". (70)



Those considerations work as a perfect groundwork for Booth to develop a concept that gained a lot of recognition: the 'implied author'. His point is that even when the author tries to be impersonal and is not present to give judgments, at least in the sense that Homer is present in his epics, even when the author 'effaces himself', to use Booth's own terms, as he writes, the author necessarily creates an implied version of himself. However impersonal he may try to be, his reader will inevitably construct a picture of this "official scribe", who is the author's "second self", the implied image of the artist. The message he is trying to convey, through his work, is final proof of his commitment.

As important as the notion of "implied author" is that of the "unreliable narrator", also coined by Booth. Having started by saying that "the contrast between scene and summary, between showing and telling, is likely to be of little use until we specify the kind of narrator who is providing the scene or the summary" (155), he then proceeds to describe variations of narrators and variations of 'distance'. In the first item, "commentary", Booth explains that the amount and kind of commentary can vary so much that to treat it as a single device would be to ignore important differences between commentary that is merely ornamental, commentary that serves a rhetorical purpose, but it is not part of the dramatic structure, and that which is integral to the dramatic structure (155). So complex is the issue that Booth uses two more chapters (chaps. vii and viii) weaving considerations about the variations of commentary. In the second item, "variations of distance", he points to the existence of an "implied dialogue among author, narrator, the other characters, and the reader" (155) which he breaks down into five kinds: the possible distance between the narrator and the implied author, between the narrator and the characters, between the narrator and the reader's own norms, between the implied author and the reader, and, finally, between the

implied author (carrying the reader with him) and other characters (155-158). Even though each category is explained and illustrated with several examples, Booth says that on each of those scales his examples do not begin to cover the possibilities. The most important of these kinds of distance is, according to Booth, that between the fallible narrator and the implied author who carries the reader with him in judging the narrator, defining thus the term that would become known as “unreliable narrator”. Crowning his thesis about the complexities inherent in the study of point of view, Booth says:

If the reason for discussing point of view is to find how it relates to literary effects, then surely the moral and intellectual qualities of the narrator are more important to our judgment than whether he is referred to as “I” or “he”, or whether he is privileged or limited. If he is discovered to be untrustworthy, then the total effect of the work he relays to us is transformed. (158)

As Booth explains, unreliability is not ordinarily a matter of lying; instead, the narrator is mistaken, or he believes himself to have qualities which the author denies him. The narrator is unable to see clearly, either for moral or intellectual inaptitude.

After a whole chapter about the uses of “commentary” (chapter vii), we can find in chapter viii, “Telling As Showing” (notice the significant replacement of the word ‘versus’ by the word ‘as’), Booth’s defense of some ‘intrusions by the author’. He illustrates with Fielding and says “An author who intrudes must somehow be interesting; he must live as a character” (219). He warns, though, that among hundreds of attempts to imitate such straightforward effects, there are far more failures than successes.

The last point about Booth’s theory I would like to mention is that in the afterword to the second edition (1983), written some twenty years after the first, Booth,

in self-criticism, admits that perhaps “language” and “style” are a bit underplayed in the book. He acknowledges the fact that reading Bakhtin’s *Problems of Dostoevsky’s Poetics* taught him just how many types and shadings of double-voicings the western discussions had concealed under various highly general terms. Bakhtin and his circle had reached a level of sophistication in talk about objectivity and fictional technique far beyond what most Western discussions had reached by the time of Booth’s first publication of *The Rhetoric of Fiction* (1961) long before that, but not many people knew about their work. Booth believes, however, that critical terms are not fixed concepts and that a great deal of what he discusses under “irony” and “unreliable narrator” is the equivalent of what others discuss under terms like “erlebte Rede” or under Bakhtin’s terms “polyphony” and “heteroglossia”, which will be covered in the next chapter.

## II. 6. THE REDISCOVERY OF M.M.BAKHTIN'S WORK

The works of Mikhail Mikhailovich Bakhtin were written during the darkest years of recent Russian history: the decade following 1917 and the following decade, the thirties, when Bakhtin was in exile in Kazakhstan. The very important essay "Discourse in the Novel" was written in 1934-5, and the long essay on the chronotope, in 1937-8. Only in the early 1960s, though, a group of young scholars at the Gorky Institute, who admired Bakhtin's writings (they knew the Dostoevsky book and had read the Rabelais dissertation) discovered that he had not perished with most of his generation of literary intellectuals, and dedicated themselves to rescuing Bakhtin from the obscurity into which he had fallen. Bakhtin died on March 7, 1975, and only then were his works translated into several languages. The famous book *The Dialogic Imagination*, containing four of his essays (1. Epic and Novel, 2. From the Prehistory of Novelistic Discourse, 3. Forms of Time and of the Chronotope in the Novel, and 4. Discourse in the Novel), was translated into English by Michael Holquist in 1981.

Bakhtin treats the novel as a blending of discourses, a diversity of social speech types (sometimes even diversity of languages), and a diversity of individual voices, artistically organized. According to him,

the internal stratification of any single national language into social dialects, characteristic group behavior, professional jargons, generic languages, languages of generations and age groups, tendentious languages, languages of the authorities, of various circles and of passing fashions, languages that serve the specific sociopolitical purposes of the day, even of the hour . . . this internal stratification present in every language at any given moment of its historical existence is the indispensable prerequisite for the novel as a genre. (263)

This interaction is called *heteroglossia*, as Bakhtin explains:

The novel orchestrates all its themes, the totality of the world of objects and ideas depicted and expressed in it, by means of the social diversity of speech types [*raznorecie*] and by the differing individual voices that flourish under such conditions. Authorial speech, the speeches of narrators, inserted genres, the speech of characters are merely those fundamental compositional unities with whose help heteroglossia [*raznorecie*] can enter the novel; each of them permits a multiplicity of social voices and a wide variety of their links and interrelationships (always more or less dialogized). (263)

Of particular interest for our study of Lawrence's typical narrative voice is the fact that all languages of heteroglossia, whatever the principle underlying them and making each unique, are specific points of view on the world, forms for conceptualizing the world in words, specific world views, each characterized by its own objects, meanings and values. As such they all may be juxtaposed to one another, mutually supplement one another, contradict one another, and be interrelated dialogically. (291-92)

In his demonstrations of how heteroglossia is incorporated and organized in the novel, Bakhtin pauses for analysis on several examples from Dickens, where the speech of another (in this case, the language of ceremonial speeches in parliaments and at banquets) is introduced into the author's discourse in concealed form, i.e., without any of the formal markers usually accompanying such speech, whether direct or indirect (303).

As important as the notion of "heteroglossia" is that of the "hybrid construction". The hybrid construction is an utterance that belongs, by its grammatical (syntactic) and compositional markers, to a single speaker, but that actually contains

mixed within it two utterances, two speech manners, two styles, two “languages”, two semantic and axiological belief systems (304).

One point made by Bakhtin that may have a correspondence with what Booth calls “implied author” is the notion of the “posited author”. Bakhtin points to the distancing of the posited author, as a carrier of a particular verbal-ideological linguistic belief system, with a particular point of view on the world and its events, from the real author. He adds that this distancing may occur in differing degrees and may vary in its nature (312). The following passage is worth quoting *verbatim*:

. . . a prose writer can distance himself from the language of his own work, while at the same time distancing himself, in varying degrees, from the different layers and aspects of the work. He can make use of language without wholly giving himself up to it, he may treat it as semi-alien or completely alien to himself, while compelling language ultimately to serve all his own intentions. The author does not speak in a given language (from which he distances himself to a greater or lesser degree), but he speaks, as it were, *through* language, a language that has somehow more or less materialized, become objectivized, that he merely ventriloquates. (299)

Another point which bears resemblance with Booth’s observations is the discussion of narrators such as those of “Nose” and “Overcoat”, by Nikolai Gogol. Bakhtin argues that those, as well as Dostoevsky’s chroniclers, among others he cites, “recommend themselves as specific and limited verbal ideological points of view, belief systems, opposed to the literary expectations and points of view that constitute the background needed to perceive them; but these narrators are productive precisely *because* of this very limitedness and specificity” (313). Bakhtin is, without a doubt, describing the same profile of narrator Booth calls the “unreliable narrator”. “The

speech of such narrators”, he proceeds to add, “is always *another’s speech* (as regards the real or potential direct discourse of the author) and in *another’s language* (i.e., insofar as it is a particular variant of the literary language that clashes with the language of the narrator)” (313). The difference between Booth’s and Bakhtin’s assessments in this matter, one might say, is that whereas Booth treats this kind of “speech of another” as “unreliable narrator”, which, by definition, implies a judgment (one can not trust that kind of narrator; he is not, therefore, with the truth); Bakhtin accepts the plurality and multiplicity of voices and sees them in unresolved collision and contradiction. Bakhtin’s insistence on the autonomy of the individual languages in the novel can be read as an insistence on the openness of novelistic discourse which refuses a dominant language of truth, i.e., the authoritative discourse. He proclaims the true novel a “Galilean language consciousness” which denies the absolutism (and centralization of the Middle Ages) of a single and unitary language. In that line, the novel is defined as a system of images of languages, organized by the principle of the dialogic imagination. The novel is thus an artistic hybrid, composed of the totality of all the languages and consciousnesses of language embodied in it (313, 366). What characterizes, hence, the dialogic form of the novel is the presence of autonomous images of voices, related by tension rather than by domination. This tension between points of view will be present, as will be seen ahead, all over Lawrence’s fiction.

### III. PRODUCTION OF THE “DRAMATIC” IN LAWRENCE’S FICTION

#### III. 1. ALTERNATIVE HANDLING OF POINT OF VIEW

Lawrence’s fiction differs from the fiction of writers such as James or Flaubert in that it is remarkably energetic and intense, rather than formal and controlled. The question I will try to answer is how Lawrence accomplishes this desired effect and his production of the “dramatic”. As already mentioned before, many critics misunderstood or underrated Lawrence’s technique (or what they called lack of it) due to the fact that it conforms poorly to the twentieth-century’s post-Flaubertian, post-Jamesian idea of art, form, and style. Mark Schorer, in “Technique as Discovery” (1948), condemns *Sons & Lovers* as a “modern example of technical ineptitude”. He argues that Lawrence does not remain “objective” in his presentation, and that, on the contrary, in *Sons & Lovers* “Morel and Lawrence are never separated”. Certainly, if one looks at Lawrence’s fiction, as Schorer does, from the perspective of the formalists, especially the theories of the novel derived from James’s practice of the art, like Lubbock’s, Lawrence’s narrators will often prove to be responsible for “intrusions” in the narrative. My point, though, is that Lawrence’s technique is not a flawed version of the Jamesian method, but, instead, an alternative method. When Schorer wrote his influential essay, in 1948, the literary establishment of the time was still very much dependent on the Jamesian notions of one ‘center of consciousness’, which was good, against ‘multiple and varied viewpoints’, which was bad; ‘showing’, which was artistic, against ‘telling’, which meant flawed art. As seen in II.5, above, Booth (1961) reacts to the manner these concepts were transformed into ‘reductive rules’, calling them ‘crippling dogma’.



As we will see in some of Lawrence's short stories, his technique is quite the opposite of the prescribed 'objectivity' and 'impersonality'. Lawrence intended not to withdraw from his characters (as prescribed by the literary establishment of the time, and followed by many of his contemporaries), but, precisely, to dwell in each of them as fully as possible. It is my belief that his struggle to put himself fully in the situation of the characters indicates not "technical ineptitude", but, rather, his means to achieve energy, intensity, and dramatic effects. As Weldon Thornton (1985) puts it, in his criticism of Schorer's essay,

ironically, in illustrating his contention that Lawrence's point of view is muddled, Schorer suggests (only to denigrate) the subtlety Lawrence achieves. "At the same time that *Sons and Lovers* condemns the mother," Schorer writes, "it justifies her". Surely that is no fault; surely Mrs. Morel is so complex a character that she should evoke both condemnation and justification. But since Lawrence does not achieve his complexity of tone through recognizable techniques sanctioned by other writers, Schorer presumes there is no technique involved. Instead of concluding that the point of view is subtle and complex, he concludes that it "is never adequately objectified and sustained." (46)

Knowing, from the outset, that Lawrence was never one to follow rules or formulae, it comes as no surprise that we will find, in the short stories I will subsequently analyze, different kinds of narration, omniscient, semi-omniscient, dramatized here or there as the moment dictates, but always with one trait in common, which might be called Lawrence's hallmark: intensity, energy, complexity and subtlety in the handling of point of view. If we conclude, as I expect, that his sometimes 'intrusive' narrative voice, his subtle handling of point of view, and his intense dwelling

in his characters (and their situations) are the means by which he accomplishes the effect of intensity, then it follows that the formalist tradition (James, Lubbock) in point of view might well be a source of limitation for the production of dramatic effects. Especially pronounced in short stories as “Two Blue Birds”, “Sun”, and “Tickets, Please”, the qualities mentioned above surface as well in “The Woman Who Rode Away”, “The Horse-Dealer’s Daughter”, and “Samson & Delilah”, just to mention some of them.

I start with “Two Blue Birds”. The story itself can be easily summarized. The handsome, perfectly groomed author of ‘forty’, Cameron Gee, whose charm serves him so well, lives in what might have been a family house, assisted initially by his ‘adoring secretary’, Miss Wrexall, and, later in the story, by her whole family. Mrs. Gee does not like the winter in England, and they usually keep “a thousand miles apart, geographically” (513). The word “geographically” is significant because, though Mrs. Gee is having her “gallant affairs” in the south, a careful reading of the story can show that those do not really mean anything to her and she is using them in hopes of stinging her husband into some response. The narrator’s initial attitude is technically omniscient and impersonal (at least as impersonal as any “telling” can be), as the two first lines show: “There was a woman who loved her husband, but she could not live with him. The husband, on his side, was sincerely attached to his wife, yet he could not live with her.” (513). The presentation of the situation goes on, in this mode, for only three paragraphs and then Lawrence’s handling of point of view begins to present curious tricks. The fourth paragraph starts with a question: “When a man has an adoring secretary, and you are the man’s wife, what are you to do?”(513). The first thing to be noticed is that there is a predisposition from the implied author to empathize with the wife, as clearly stated in: “and you are the man’s wife”. Gradually the omniscient

narrator's voice gets contaminated with the wife's way of perceiving that reality, as in: "She meant this dictating business, this ten hours a day intercourse, *à deux*, with nothing but a pencil between them, and a flow of words"(515). The specific meaning attributed by the wife to the 'dictating business' of the husband and secretary is shown through the mouth of the omniscient narrator; to use Booth's term, an 'unreliable narrator'. Another example of this 'contamination' is present in the following sentence: "He was shockingly well-dressed and valeted" (517) . That line belongs, technically, to the omniscient narrator, but it is comically loaded with the wife's point of view. The fact that the husband is well-dressed and valeted is certainly not shocking to the 'secretarial family' who can only be proud of how efficiently they take care of their master. Obviously, the word "shockingly" only acquires meaning from Mrs. Gee's point of view. Most of the story goes on in that line, the omniscient narrator seeing reality through the wife's eyes, interpreting things through her belief system. The implied author puts himself in her place, coherently doing, so far, what was suggested in the fourth paragraph of the story: "and you are the man's wife" (513). Even when the situation is somewhat 'dramatized', the story is still given to us through her point of view, as in the passage that includes first, the direct speech of the wife, "Won't they be glad to be rid of me again!", marked as such only by the use of the pronoun 'me', but cast in the middle of what seemed to be the discourse of the omniscient narrator, without any formal markers; second, the free indirect speech of the servants, "No! No! They had been waiting and hoping and praying she would come", marked as such by the pronoun and tense changes from the original "No! No! We have been waiting and hoping and praying you would come" which would make sense only if in relation to her, as if reported by her; and, finally, the formal direct speech of the conversation between the 'secretarial family' and Mrs. Gee, asking her what she would like to have for lunch

and dinner the following day (516), with all grammatical (syntactic) and compositional markers of direct speech. Done by other writers, this passage could create a somewhat confuse situation. Here, instead of meaning a lack of authorial control, it seems to be the effect that Lawrence must have intended. So at ease is the author in his artistic control, that he allows himself to play even more with the mixed reported speech, as seen in the following:

Whether his never kissing her — the secretary, that is — made it worse or better, the wife did not decide. He never kissed anybody. Whether she herself — the wife, that is — wanted to be kissed by him, even that she was not clear about. She rather thought she didn't. (518)

The reader can sense here a chuckle from the implied author, playing with words, but the use of the reflexive “she herself”, meaning the wife, confirms whose point of view we are, most of the time, receiving.

The element of surprise comes when, after having seen the whole story through the wife's belief system, having empathized with her, having felt intensely all her feelings, the reader is suddenly presented with the secretary's point of view. And in one sentence that point of view becomes more powerful than the whole sophistication of thought and assertiveness magnificently presented by Mrs. Gee throughout the story. That shift becomes even more effective if we consider the fact that Miss Wrexall is a largely inarticulate character, who is unable even to say how she would like her tea. She, who had been portrayed, through the wife's eyes, as a stupid subservient servant, has in her last line (“And *really*, need any woman be jealous of *me*?”) the power to question the whole text. She has more insight into human nature than the assertive wife. What moves her to work under those unfavorable conditions goes beyond Mrs. Gee's comprehension, but Mrs. Gee's reason to be there trying to destroy that state of affairs

does not go beyond Miss Wrexall's comprehension. As plausible as all her assertive arguments are, the wife is concerned neither with the quality of her husband's literary production nor with the unfairness of the professional arrangement towards the secretary and her family. What moves her, as seen by Miss Wrexall, is pure jealousy. One might say that Lawrence, in 1926, when this story was written, was already playing with what others would call later "the interrogative text". According to Catherine Belsey (1980), "the interrogative text refuses a single point of view, however complex and comprehensive, but brings points of view into unresolved collision or contradiction" (92). As seen in II.6, above, this is also covered by Bakhtin's heteroglossia and multiplicity of voices, and I will go back to it in the chapter on "Conflicting Voices". The "unresolved collision" is clearly expressed in the final passage, when the wife, reacting to the secretary's comment that they saw things differently, answers: "I should say we do! — thank God!", only to hear her husband sarcastically ask: "On whose behalf are you thanking God?" (527). This is definitely an invitation for the reader to reflect on the other point of view which had been secluded while Mrs. Gee's was the prevailing one. One of the means for the production of dramatic effects in this story is certainly the presentation of this opposite point of view only at the story's ending, in a short but powerfully condensed way. Another one is the use of symbolism, but that will be discussed in another chapter.

The kind of energy generated by the subtleties of Lawrence's handling of point of view in "Two Blue Birds" also marks the short story "Sun". The presentation of Juliet's psychology in "Sun" illustrates some of the complexities of Lawrence's handling of point of view. Technically, "Sun" has an omniscient narrator and, as a center of consciousness, Juliet. The story opens in a dramatic mode with one line of direct speech which sets the scene and the theme: " 'Take her away, into the sun,' the

doctors said.” (528). Right afterwards, she is described as being “herself ... sceptical of the sun” (528). Whereas this could be taken as an authorial line, what it actually reflects is the character’s limited perspective. At this point in the story, Juliet is not aware of how important this contact with nature will be for her. Therefore, her perspective, through the mouth of the omniscient narrator, is just the perspective of ‘civilized’ modern society’s speech or belief. In the following paragraph the reader faces a description of this woman as neurotic, frustrated, and angry:

She saw it all, and in a measure it was soothing. But it was all external. She didn’t really care about it. She was herself, just the same, with all her anger and frustration inside her, and her incapacity to feel anything real. The child irritated her, and preyed on her peace of mind. She felt so horribly, ghastly responsible for him: as if she must be responsible for every breath he drew. And that was torture to her, to the child and to everybody else concerned. (529)

A little conversation, presented in direct speech right after this paragraph, confirms the same mood. She is rude towards her mother who gets extremely hurt and disappears. The more isolated Juliet becomes — her husband remained across the ocean, and now her mother is gone— the more intimate the omniscient narrator becomes, and the closer into her mind the narrative voice penetrates. This is one of Lawrence’s frequent strategies, as seen in the previous story — the intense dwelling inside the character’s mind. Up until this moment the reader had been presented a character, to whom there was no sympathy whatsoever, maybe even some disapproval of her rough ways towards her son and her mother. As the narrative voice penetrates her mind, there is an instant change in the reader’s perception of the character. This effect is accomplished because Lawrence strives to put himself fully into the situation of the character, to empathize with the character sufficiently so as to present vividly and convincingly her feelings. It

is interesting to note that, from this moment on, the narrator's voice and character's voice frequently mingle. This is what Wayne Booth calls "double-voicing". The first obvious evidence is the personification of the sun in the omniscient narrator's voice, dwelling intensely inside the character's mind: "Again a morning when the sun *lifted himself* naked and molten, sparkling over the sea's rim" (*emphasis added*), and "So the desire sprang secretly in her to go naked in the sun" (529). From the moment she goes to lie under the sun for the first time to the last line in Part I, the reader can follow a complete cycle of her adjusting mind, through the omniscient narrator, which encompasses a drastic change: she starts feeling uncomfortable, "She sat and offered her bosom to the sun, sighing, even now, with a certain hard pain, against the cruelty of having to give herself." (530); she, then, gradually changes, "And she lay half stunned with wonder at the thing that was happening to her. Her weary, chilled heart was melting, and, in melting, evaporating." (531); and she ends up in perfect communion with the sun and wishing her child to be the same, " 'He shall not grow up like his father,' she said to herself. 'Like a worm that the sun has never seen.' " (531). What is shown above is that the implied author manages to move (carrying the reader with him) from the position of a mere spectator and passive observer of events to that of really experiencing, with the character, her feelings and changes, creating, thus, the effect of intensity desired.

Moving on now to a somewhat different method to produce dramatic effects, let us pause to look at "Tickets, Please". John Thomas, a Midlands tramway system inspector, begins to go out with Annie, a ticket collector, and drops her when he realizes she is taking his attentions too seriously. Annie plans to revenge. Since it is wartime, the drivers are men unfit for active service: cripples and hunchbacks and the ticket collectors are all girls. In this short story we do not find the prolonged "dwelling in

the characters' minds", at least to the degree found in the two previously investigated stories. Unlike the gradual witnessing of the change in Juliet's mind, in "Sun", here we have a more immediate action, yet, there is an exciting psychological development. "Tickets, Please" can be divided into two sections. The first several pages bring us the narrative, until the moment John Thomas drops Annie. The second section is the absolutely dramatized get-even scene. In the first section, although we have the presentation of facts through an omniscient narrative voice, it differs from that of the typical Lawrencian omniscient narrator in that the tone remains detached for quite a few pages. The narrative voice is 'intrusive' in that it is constantly telling us what the characters think and what certain of their actions mean, however, it does not take sides. The only passage where the reader can sense the typical "indwelling", and therefore, perhaps a "siding with" Annie is the following:

After all, he had a wonderfully warm, cosy way of holding a girl with his arm, he seemed to make such a nice fit. And, after all, it was pleasant to be so held: so very comforting and cosy and nice. He leaned over her and she felt his breath on her hair; she knew he wanted to kiss her on the lips. And, after all, he was so warm and she fitted in to him so softly. After all, she wanted him to touch her lips. (338)

This is clearly the representation of Anne's perspective. The repetition of the expression "after all" four times helps to express the process of her mind giving in to something she would not admit before, at least consciously.

As to the second section, the get-even scene, all the vividness of its presentation derives from the fact that the girls, attacking John in their frenzy, actually lose control of what they are doing. The choice to present this in the dramatic mode, with the exchange of their direct speeches, gives the perfect representation of all the



powerful feelings of revenge, hate, and cruelty growing insanely in the physical attack. They may have planned to humiliate him, but what actually happens was not premeditated and the girls themselves act like they do not know exactly how to react, and what to do, or what to expect from their prank. Whereas one might argue that it works so brilliantly, because their emotional and compulsive actions are “shown” rather than “told”, the fact remains that, even in the development of this scene, we will find ‘intrusions’ by the author (besides those which could be described as mere ‘stage directions’), such as: “But as a matter of fact, Nora was much more vindictive than Annie” (340); “He seemed to be sunning himself in the presence of so many damsels” (341), though here the author uses the word of estrangement “seemed”, which, in a way, exempts him from the judgment; “He was uneasy, mistrusting them. Yet he had not the courage to break away”(342); “slapping him, pinching him, pulling his hair, *though more in fun than in spite or anger*” (*emphasis added*) (342); “At that moment they were rather horrifying to him”(342); and “They felt themselves filled with supernatural strength” (344). Although these could be qualified as undesired “intrusions by the author”, by the formalist tradition, in Lawrence’s case it is done so smoothly that it does not even remotely seem objectionable. On the contrary, they are essential to the production of intensity and dramatic effects. This piece is a definitive example in support of Booth’s defense of some ‘intrusions by the author’. And if he is right when he says “An author who intrudes must somehow be interesting, he must live as a character” (219), he could not find anywhere else a more appropriate example to illustrate his point.

From the usage of narrator’s voice inflection to express the perspective of a character, as in “Two Blue Birds”, and “Sun”; and from the usage of “intrusive narrative voice” even in a dramatized scene, as seen in “Tickets, Please”; I now move

on to the usage of stylistic resources and “telling” to express the perspective of “inarticulate characters”. The next two short stories, “The Woman Who Rode Away” and “The Horse-Dealer’s Daughter”, bear in common the presence of inarticulate characters as centers of consciousness. As Michael Squires (1983) says, Lawrence differentiates characters “by their capacity to verbalize”, and he excels at giving these “alive, strong” but inarticulate souls a voice. Scholes and Kellogg (1966) argue, in *The Nature of Narrative*, that Lawrence’s “turn to symbolism in much of his better fiction is designed mainly to provide a vehicle for communication to the reader of the essence of characters who are themselves more or less inarticulate” (199). While that is a valid point (and I will go back to it in the chapter on Lawrence’s use of symbolism), it is far from being the only device used by the author in handling the inarticulate characters’ points of view. One of his resources is the abandonment of conscious thought altogether, the return to the primitive. I start with “The Woman Who Rode Away”. There we have a woman who says very little, who feels dead even before she begins her journey towards the Chilchui Indians, whose first name we are never told, only that she is an American married to a silver-mine owner, in the wilds of the Sierra Madre, Mexico; and that she is choked in her marriage, and leaves on her adventure under the influence of a “foolish romanticism” (549). By stripping away details of her personality, Lawrence draws us into her deep consciousness; a consciousness that is altered by a number of facts. First, by fatigue: “The woman was conscious only of her fatigue, her unspeakable fatigue, and the cold wind from the heights. She was not aware how moonlight replaced daylight. It happened while she travelled unconscious with weariness” (556). Second, by the altitude: “She must have been near nine thousand feet above sea-level, and her head was light with the altitude and weariness” (553). And, finally, by the drugs she started being given by the Indians: “She sipped the liquor

curiously. It was made with herbs and sweetened with honey, and had a strange, lingering flavour” (565). These facts are instrumental in replacing conscious thought by what can just be ‘sensed’. The reader is dragged into the woman’s non-rational experiences by means of concentration on sounds, sights, and scents:

Afterwards she felt a great soothing languor steal over her, her limbs felt strong and loose and full of languor, and she lay on her couch listening to the sounds of the village, watching the yellowing sky, smelling the scent of burning cedar wood, or pine wood. So distinctly she heard the yapping of tiny dogs, the shuffle of far-off feet, the murmur of voices, so keenly she detected the smell of smoke, and flowers, and evening falling, so vividly she saw the one bright star infinitely remote, stirring above the sunset, that she felt as if all her senses were diffused on the air, that she could distinguish the sound of evening flowers unfolding, and the actual crystal sound of the heavens, as the vast belts of the world-atmosphere slid past one another, and as if the moisture ascending and the moisture descending in the air resounded like some harp in the cosmos.

(565-66)

Clearly, more than sensing things, she is also hallucinating, for the drugs enable her to hear “the little dog conceive, in her tiny womb, and begin to be complex with young” (568); to “hear the vast sound of the earth going round, like some immense arrow-string booming” (568); and “to hear the snow on a cold, cloudy day twittering and faintly whistling in the sky, like birds that flock and fly away in autumn, suddenly calling farewell to the invisible moon” (572). The device of vividly presenting all the woman’s sensations (in such poetic language) can be seen as the resource Lawrence finds to dwell intensely in her mind (carrying the reader with him), emphasizing her non-rationality. The success of the story depends on the skill with which we are drawn into this muted

mind. The use of third person indirect narration enables Lawrence to represent a state which the character would not be able to articulate. Needless to say, throughout the story, the two voices are melted, the narrator's and the woman's. Lawrence's typical energy and vividness in presenting all such feelings and sensations "bounce the reader into accepting what he says", to use Forster's words.

The second short story with an absolutely inarticulate character is "The Horse-Dealer's Daughter". Again, the plot itself can be easily summarized. Joseph Pervin, the father of the family, had been a fairly successful horse-dealer. There had been a time when business was prosperous. Later, things declined, the old man died, and now there is nothing but debt and threatening. The three sons, Joe, Fred, and Malcolm, and the daughter, Mabel, are getting ready to give up the homestead. The problem with Mabel is the insensitivity of her three self-centered brothers. The story opens with the direct speech from one of the brothers, "Well, Mabel, and what are you going to do with yourself?" (441), revealing a situation that demands decision making, and is followed by a largely descriptive passage, which works as a summary for providing the reason why they all have to go. Once that is done, the dramatic mode is reestablished, and what is shown is the several questions the brothers ask her, without getting an answer. In the long dialogue, Lawrence succeeds in showing that if Mabel does not answer, it is because she can sense that her brothers are really less concerned about her, and what would please or fulfill her, and more concerned about having a problem solved, or not having to worry about her. Having her was convenient for them while she kept the house for ten years. Now she is a burden. All that is shown to us, through the dialogues; we are not yet, therefore, dwelling in her mind with the omniscient narrator. The only evidence of an inclination towards sympathizing with her plight occurs when the doctor arrives and takes part in the conversation with the men, ignoring Mabel:

At this point Mabel rose from the table, and they all seemed to become aware of her existence. She began putting the dishes together. The young doctor looked at her, but did not address her. He had not greeted her. She went out of the room with the tray, her face impassive and unchanged. (445)

She leaves the room, and the conversation goes on, in the dramatic mode. After the end of that dialogue the omniscient narrator takes over and, in the typical Lawrencian way, gradually moves from a position of narrating facts (notice the intrusive telling in the first clause) to that of “dwelling in the character’s mind”, giving us Mabel’s stream of thought in free indirect speech:

... Mindless and persistent, she endured from day to day. Why should she think? Why should she answer anybody? It was enough that this was the end, and there was no way out. She need not pass any more darkly along the main street of the small town, avoiding every eye. She need not demean herself any more, going into the shops and buying the cheapest food. This was at an end. (447)

In her inadequacy to articulate thought, this is the extent, so far, of her hint at heading for an ending. When she goes to the churchyard to care for her mother’s grave, which she used to do frequently, we learn that, this time, it has acquired special significance: “she seemed in a sort of ecstasy to be coming nearer to her fulfilment . . . approaching her dead mother” (447). At this point Lawrence sees fit to shift viewpoints, and nobody has better control than him in this power to expand and contract perceptions at just the right moment. This is another of his means to produce dramatic effects. As Mabel concentrates in her task at the grave, the doctor walks by, lifts his cap to her, and passes on down the road, and exactly from that moment on — the moment of the greeting — the reader is transported from Mabel’s mind to the doctor’s mind, without even noticing it. He becomes the center of consciousness who will, a few paragraphs later, witness

her walk into the lake and drown. As in "Two Blue Birds", the presentation of another's perspective is essential for the production of intensity, energy, and drama.

The last short story I shall discuss in this chapter is "Samson and Delilah". The peculiarity in the handling of point of view in "Samson and Delilah" is already visible when the story opens. The omniscient narrator describes the arrival of a 'stranger' in town, and this character remains a 'stranger', being referred as such by the omniscient narrator in several occasions: "The stranger", we are told, "went to the counter, averting his face. His cap was pulled down over his brow" (412), and later, "the stranger sat at the end of the table, and ate with the tired, quiet soldiers" (414), and again, "the stranger talked a little to the sergeant about the war, which was in its first year" (415). The reader's curiosity is progressively provoked by what could possibly be special about this 'stranger'. Certainly what nobody could ever expect is what comes next. When the middle-aged landlady informs the pub customers that it is closing time, and she invites everybody out, the "stranger" says he is staying the night, for he is nobody but the owner of all that, since he is her husband. She and her daughter, who is now fifteen, had been abandoned by him when the baby was born. The landlady, naturally, gets infuriated and does not succumb to his absurd demand: "I can't say I know you. You're a *perfect* stranger to me, and I don't believe I've ever set eyes on you before tonight" (417). That is not the only surprise in the story, but it is certainly the one produced by point of view. From whose perspective is Willie Nankervis a stranger? Because of the treatment given to him by the omniscient narrator, the reader is led to believe he is a stranger to everybody. The punch of the story, though, is to find out that not only is he not a stranger to everybody, but also he is one of a certain importance, since he is Maryann's father. The other surprise will be treated in the chapter on Lawrence's use of symbolism.

To sum up, then, Lawrence's intense "dwelling in his characters' minds and situations", as seen in "Two Blue Birds", "Sun", and "The Woman Who Rode Away"; his strategic shifts of viewpoints, as in, "Two Blue Birds", and "The Horse-Dealer's Daughter"; his sometimes 'intrusive narrative voice', as in "Tickets, Please"; his lack of objectivity, as in "Samson & Delilah"; all these traits put together, instead of meaning "technical ineptitude", are precisely the means by which dramatic effects are produced. As a result of these dramatic effects, the reader is forced to dive in his fiction with the same intensity he dwells in his characters.

### III. 2. USE OF CONFLICTING VOICES

My previous discussion suggested that Lawrence uses different points of view in unresolved collision or contradiction. It would be unlikely to admit that Lawrence could have consistently produced that effect in story after story by accident. He carefully and intentionally crafts multiple truths within his stories. His characters expose convictions that are subjected to controversy in the story or novel. Thus, his novels and short stories become the contending field where battles between points of view are fought. In stories such as "Two Blue Birds", although we can sense the presence of authorial intentions at every point in the work, the autonomous images of voices are independently struggling and the author remains, in Bakhtin's theory of dialogism, "a third party in a quarrel between two people, though he might be a biased third party" (314).

In "Two Blue Birds", as I suggested before, the tension created at the story's ending with the presentation of an alternative point of view (that of Miss Wrexall) to Mrs. Gee's prevailing one is a powerful means for the production of dramatic effects. Those are not, however, the only two voices portrayed in the story. A more careful reading of the very first page will show multiple kinds of discourse interacting while the author distances himself from the language of his own work. What follows from that initial question, discussed before in a different context ("when a man has an adoring secretary, and you are the man's wife, what are you to do?"), does not have the marks of direct speech, but the tone is unquestionably that of a conversation: "not that there was anything 'wrong' — if you know what I mean! — between them. Nothing you could call adultery, to come down to brass tacks. No, no! They were just the young master and his secretary" (513). Who is talking here? It certainly sounds just like two old



ladies' gossiping. All the ingredients for that are present: the expression "if you know what I mean", which gives it the colloquial tone; the use of the cliché expression "to come down to brass tacks"; and the negative "nothing you could call adultery", meaning exactly the opposite, as a popular rhetoric device to emphasize what one really means. The author is making use of the speech of "another". The voice speaking here is the voice of society watching and evaluating that situation, from its viewpoint. Lawrence is using what Bakhtin calls "dialogized heteroglossia", the interchange and opposition of competing languages or linguistic registers.

Another interesting feature is the appearance, on the fourth page, of the word "he" between quotation marks, starting a paragraph, and then, "she", also between quotation marks, starting the following paragraph:

'He', of course, had debts, and he was working to pay them off. And if he had been a fairy prince who could call the ants to help him, he would not have been more wonderful than in securing this secretary and her family. They took hardly any wages. And they seemed to perform the miracle of loaves and fishes daily.

'She', of course, was the wife who loved her husband, but helped him into debt, and she still was an expensive item. Yet when she appeared at her 'home', the secretarial family received her with most elaborate attentions and deference. The knight returning from the Crusades didn't create a greater stir.

(516)

Besides the quotation marks on the pronouns, both initial sentences in both paragraphs present another similarity: they show the prototype of that kind of husband and that kind of wife, in the servants' belief system, marked by the use of the adverb "of course" following both "he" and "she". The author seems to be playing with the boundaries of speech types, in an ironic and comic way. The use of quotation marks is

especially puzzling because, from this moment on, every time Mr. Gee is referred to, the words “he” and “his” come between quotation marks. The implication seems to be the reverence from the servants towards the master, portraying the speech of the lower social strata: “They had been pining for her to be there, in charge: the mistress, ‘his’ wife. Ah, ‘his’ wife!” (516). Although that line belongs technically to the omniscient narrator, the speech of the lower social strata is represented there. It looks like we have a hybrid construction here. The speech of another (servants’) is incorporated into the omniscient narrator’s speech. As Bakhtin defines it, “a hybrid construction is an utterance that belongs, by its grammatical (syntactic) and compositional markers, to a single speaker, but that actually contains mixed within it two utterances, two speech manners, two styles, two “languages”, two semantic and axiological belief systems” (304).

The last point that should be made about the diversity of voices and blending of discourses in this short story is the introduction of one more voice, interacting with the others, a voice that becomes gradually sensed against the background of the other voices coexisting in dialogue; a voice that, in spite of being neither dominant nor spoken, is there, present in the tale. Cameron Gee is the image of the writer Lawrence despises. He pretends to be an artist, but has no creativity. He is also an egotist. Interestingly enough, he is writing an article on “The Future of the Novel”. When his wife overhears him beyond the hedge, in the garden, dictating this article to his secretary, the line is: “what the modern novel lacks is architecture”, and her thought to that is: “Good God! Architecture! He might just as well say: What the modern novel lacks is whalebone, or a teaspoon, or a tooth stopped” (521). It should not go unnoticed that James wrote an essay with that title and Lawrence himself has an essay with that title in *Study of Thomas Hardy and Other Essays*. The portrait of that character in such a way is a

testimony of the author's belief system, without any words being explicitly said about it; one more voice in that contending field.

To conclude the issue of "conflicting voices" in "Two Blue Birds", what might be emphasized is Lawrence's ability to achieve a many-voiced narrative tone. He describes personal problems and situations of persons within the widest range of social environments or social contexts. He knows exactly how the secretary and her whole family feel and act, he knows exactly what goes on in the husband's self-centered mind and professional predicaments, and he has the precise understanding of the feelings of the wife, being left out of any activity in that household. This ability to achieve the many-voiced narrative tone can be attributed not only to the usual Lawrencian deep insight into the complexity of human nature, but also to his unique and personal technique in the production of the dramatic.

The presence of multiple truths also appears in the short story "Sun". Though the omniscient narrator dwells most of the time in Juliet's consciousness, as seen in the previous chapter, vigorously describing her feelings and her reasons to start looking at her husband with different eyes (carrying the reader with him in a feeling that sympathizes with Juliet against her 'grey' husband), the author does not deny the opposite side the chance of having his point of view expressed. The omniscient narrator also dwells in Maurice's mind, even if shortly (one paragraph), but with energy and intensity enough to suggest a hint of sympathy towards at least one aspect of his life:

He was thinking of her in the New York flat, pale, silent, oppressing him terribly. He was the soul of gentle timidity, in his human relations, and her silent, awful hostility after the baby was born, had frightened him deeply. Because he had realised she couldn't help it. Women were like that. Their feelings took a reverse direction, even against their own selves, and it was awful

— awful! Awful, awful to live in the house with a woman like that, whose feelings were reversed even against herself! He had felt himself ground down under the millstone of her helpless enmity. She had ground even herself down to the quick, and the child as well. No, anything rather than that. (541)

It seems almost preposterous that the same mind who described so vividly the process through which Juliet started discovering herself and her inner being, together with her child growing into health and life under the Sicilian sun (all of which meaning the absolute opposite of everything her husband ever represented) is now able to dwell so thoroughly in the husband's mind to the extent of suggesting some sympathy towards his plight.

There is one more item in "Sun" that deserves to be mentioned. The plurality of truths is also accompanied here by the multiplicity of speech registers, and, in this case, even different languages. The story starts in New York and Juliet crosses the Atlantic Ocean towards their house in Sicily, Italy. The caretaker of the house is a lady from Greek descent who, living in Italy, speaks Italian. Her speech register is shown in "Signora! Signora Giuletta!" (538) portraying her respect for the master in Italian, and even adapting Juliet's first name to her reality. The weight of her lineage appears in an interesting piece of information about what Greeks believed: "So she remembered that the Greeks had said, a white, unsunned body was fishy and unhealthy" (533). Still in the speech register of the Italian servants we have the peasant saying: "My padrone would wish you to walk wherever you like on his land"(543). Back to the first page, Juliet herself, in spite of speaking English all the time, throws a French expression at the end of a thought, while saying farewell to her husband at the harbor: "Well, he waved his hanky on the midnight dreariness of the pier as the boat inched away; one among a

crowd. One among a crowd! *C'est ça!*" (528). The use of the foreign expression here could work as a characterization of Juliet as a citizen of the world.

Perhaps because Lawrence himself was an Englishman who, in 1912, eloped to Germany with Frieda Weekley, the German wife of his former modern languages tutor, and then, after the war, began his "pilgrimage" in search of a more fulfilling mode of life than industrial Western civilization could offer, spending long periods of time in Sicily, Sri Lanka, Australia (where he wrote *Kangaroo*), New Mexico (where he wrote *St. Mawr*), and even Mexico (where *The Plumed Serpent* was written), it is so easy for him to write a story like "Sun", which has in its contending field the representation of the metropolitan civilization of the New York city businessworld in collision with a natural and bucolic life on an isolated beach in the Mediterranean.

Another short story which shares the feature of bringing two thoroughly opposed worlds and belief systems into tense interaction is "The Princess". The princess in the story is Dollie Urquhart, the daughter of a lunatic man (Colin Urquhart), who believes that he is the last of a royal Scottish family, and that his daughter, therefore, also has royal blood. His American relatives think he is just a bit mad. Having lived in this surreal world of her father's imagination all her life (isolated from other contacts), the 'Princess', as she is called, is completely lost when the father dies. Her plight now is presented with irony: for the first time in her life she will have to *do* something. "Something", of course, means *marriage*. She travels to America. Running across Romero in New Mexico, who was the last of the Spanish family that had owned miles of land around the Indian pueblo of San Cristobal ("the coming of the white man and the failure of the vast flocks of sheep, and the fatal inertia that overcomes all men, at last, on the desert near the mountains, had finished the Romero family. The last descendants were just Mexican peasants") (482), the Princess feels a "peculiar subtle

intimacy of inter-recognition” with this man. But the alleged kinship is just her mental justification to herself. What is really taking place is the primacy of instinct, which she had never had the chance to experience, as she had lived in isolation of the world and had been brainwashed to believe that she and her father were superior to the rest of humanity and that people did not matter. What happens with Romero in the hut is willed by her against her will. Her normal state of ‘not knowing what she feels’ is heightened by the conditions and circumstances of the mountain excursion and brought to a crisis.

As it might be expected, the tension created between an alleged “Scottish princess” and a member of the Indian Pueblo of San Cristobal, New Mexico, is overwhelming. On the other hand, they are just man and woman, feeling attracted by each other. That incongruity/attraction is clearly expressed in the observation that: “it was as if their two ‘demons’ could marry, were perhaps married. Only their two *selves*, Miss Urquhart and Señor Domingo Romero, were for some reason incompatible” (486).

The language used to construct Colin Urquhart’s ‘royalty’ and ‘superiority’ can be detected in “he said, in his throaty, singing Celtic voice, like a glad chant, swaying absorbed” (474). The following paragraph is instrumental in giving two contradictory points of view — his American in-laws’ view of him and his view of them:

The Prescotts felt a deep but unadmitted resentment against Colin Urquhart. They said he was selfish. Therefore they discontinued Hannah’s income, a month after her burial in Florence, after they had urged the father to give the child over to them, and he had courteously, musically, but quite finally refused. He treated the Prescotts as if they were not of his world, not realities to him: just

casual phenomena, or gramophones, talking-machines that had to be answered.

He answered them. But of their actual existence he was never once aware.

(474)

The princess, brainwashed by her father, shares his point of view: “To the princess her Boston relatives were for many years just a nominal reality” (474).

Father and daughter used to travel continuously (never going to America), and here again we see the presence of varying linguistic registers and languages: “The child changed nurses all the time. In Italy it was a *contadina*; in India she had an *ayah*; in Germany she had a yellow-haired peasant girl” (475). The images of voices coexisting in this novelistic discourse get alive in the reader’s mind through the use of several devices. Besides the different nurses, in the different countries, involving all their different cultures, the use of foreign words and expressions abound along the story: “*noblesse oblige*” (476), “*beauté male*” (477), “*quoi faire?*” (480), “*raison d’être*” (482), “an inlay of white *suède*”(485), “*idée fixe*” (485), “*museau*” (501), “*adios!*” (495), and “*muy bien*” (510). Another device for the construction of images of voices is the description of what the princess read in her teens: Zola, Maupassant—“and with the eyes of Zola and Maupassant she looked on Paris” (477), Tolstoy, Dostoevsky, and the *Decameron* stories.

Finally, the last voice the princess will hear is the most conflicting one. The one which will definitely drive her from a hardly sane self-sufficiency into actual madness. More than just the shock of the contrasting English of Romero’s linguistic register — such as the non-existence of past tense in his verbs of action: “Last time when I was there I see three deer come down to drink” (487), or “You don’t like last night?” (506) — is the shock of her discovering her womanhood and the fact that she belongs to humankind, just like everybody else, invalidating a lifetime belief her father had

inculcated in her, that people did not matter and they were above them all, they were 'not quite human'.

To sum up, then, Lawrence's ability to achieve a many-voiced narrative tone, his unparalleled capacity to dwell in characters within the widest range of social environments, social contexts, and different cultures all over the planet, and construct them in a relation of tension, collision, and contradiction, rather than domination, all that constitutes the images of language embodied in his artistic hybrid. This ability to achieve the many-voiced narrative tone, I emphasize once again, can be attributed not only to the usual Lawrencian deep insight into human nature, but also to his unique and personal technique in the production of the dramatic.



### III. 3. USE OF SYMBOLISM AND ALLEGORY

My previous discussion of inarticulate characters (chapter III.1.) touched the issue of the use of symbolism. In *The Nature of Narrative* (1966), Scholes and Kellogg argue that Lawrence's "turn to symbolism in much of his better fiction is designed mainly to provide a vehicle for communication to the reader of the essence of characters who are themselves more or less inarticulate" (199). As is well known, the use of symbolic language and allegories is common practice among romance writers. The classic distinction between a symbol and an allegory could be put in the following terms: an allegory presents a pair of subjects (an image and a concept) which work in a one to one straightforward correspondence, whereas a symbol involves a multiplicity of levels of meanings. On the nature of the literary symbol, Coleridge's influential definition deserves to be quoted in full:

Now an allegory is but a translation of abstract notions into a picture-language, which is itself nothing but an abstraction from objects of the senses . . . . On the other hand a symbol . . . is characterized by a translucence of the special (i.e., of the species) in the individual, or of the general (i.e., of the genus) in the special, or of the universal in the general; above all by the translucence of the eternal through and in the temporal. It always partakes of the reality which it renders intelligible; and while it enunciates the whole, abides itself as a living part in that unity of which it is the representative. [Allegories] are but empty echoes which the fancy arbitrarily associates with apparitions of matter . . .

James, judging Hawthorne, deplores the excess of symbolism and allegory in his tales and describes allegory as "quite one of the lighter exercises of imagination". Richard

Chase, in *The American Novel and Its Tradition* (1957), coining the term 'romance-novel', points to the fact that there is no clear-cut distinction between novel and romance, but rather overlappings. He then proceeds to give examples of writings that begin as novels, then "veer off into the province of romance" (14). Romance might be more visible in Cooper's *The Pioneers* than in James's *The American*, but is nonetheless present in both. According to Chase, "there is good reason for supposing that *The Wings of the Dove*, *The Golden Bowl*, and perhaps other late works by James himself have fugitive allegorical elements, and there is the example of Kafka to show that allegory in the novel is not necessarily so light an exercise as James thought in 1879" (67). If we accept Chase's argument, then it follows that more often than not allegories and symbols are overlapping categories. "Pure allegory" can hardly ever be isolated as such.

In D.H. Lawrence, the veering off into "the province of romance" is sometimes evinced in his use of allegory and straightforward symbols. This is the case, for example, in four of his short stories, namely "The Rocking-Horse Winner", "Two Blue Birds", "Samson & Delilah", and "The Horse-Dealer's Daughter". In this final chapter I will be arguing that this particular mode of romance in Lawrence, rather than producing the flattening effect typical of the genre, is indeed crucial for the achievement of a powerful dramatic conflict in his narrative. Lawrence starts with what, at first glance, seems to be straightforward symbols and pure allegorical elements, and then, increases the level of complexity, sometimes even reversing roles, and multiplying meanings in his analogies.

The first allegory to be treated is "The Rocking-Horse Winner". This is the story of a boy (master Paul) who lives in a house where there is no love. His mother married for love, but "the love turned to dust". Moreover, she can not love her children.

They live in style, above their means. The mother is buried in debt: "And so the house came to be haunted by the unspoken phrase: *There must be more money! There must be more money!* The children could hear it all the time, though nobody ever said it aloud" (230). At the boy's inquiries about why they do not keep a car of their own, "why they always use uncle's", his mother explains that they are the poor members of the family, and when asked again "why?", she answers that she supposes it is because his father has no luck. In an astonishing effort to gain his mother's love, Paul decides "he is a lucky person". Unlike his father, he will make a fortune to bring his mother happiness. He has a rocking-horse, and, in his imaginary world, he truly believes that by riding it with all the intensity and energy of his desire (though he has outgrown the age of doing it), he can force the horse to take him to "where there is luck". The gardener of the house talks to him about racing events. Perhaps coincidentally (the text is silent on this matter), the boy does sense the winners of the Derby in advance. But he only knows the name after mounting his rocking-horse in a furious ride. The frenzy of the wild riding on his rocking-horse, at the symbolic level, could be taken as the desperate movement most people do in order to get money. Many people will fall into that "mechanical gallop" even when they do not really need any more money, even when they already have all the necessary things to have a good living. It is an effort that leads nowhere, unlike riding a real horse. The activity has no purpose except itself, which could be compared to the activity western world falls into all the time: making money for the sake of making money. In Paul's case, of course, his drive is for money but not in itself. What drives him is the need to get his mother's love and attention. The "mechanical gallop" will drive most people to their grave, without getting anywhere, as is typical of a rocking-horse. No matter how furiously you ride, it will not move an inch from the original spot. And it is not different with 'master Paul'. In his desperate ride at the end

of the story, in order to sense the name of the winner of the next Derby, which is not coming to him, the boy comes down with a fever that initially knocks him unconscious, and finally kills him. Another level of meaning present in this symbolism is that we have a child's toy perverted as a money-making activity!

Though somewhat different from "pure allegory", which can hardly ever be isolated as such, the allegorical elements present in "The Rocking-Horse Winner" are crucial in Lawrence's production of dramatic effects in at least two ways: there is, on the one hand, the agony of the boy in his effort to make his toy unnaturally productive; and there is, on the other hand, the agony of the reader in his/her unsuccessful search for a simple allegorical meaning that turns out to become increasingly complex.

Another story presenting allegorical elements is "Two Blue Birds", discussed in my previous chapters. What has yet to be said about this extraordinary story refers to the dramatic symbolism in operation in the setting of some scenes, as well as the allegory present in the title and reiterated in the last line of the story. When the wife hears the husband's voice dictating to his secretary in the garden, she approaches quietly along the hedge, "somewhat wolf-like in her prow". He was reclining in a

coloured hammock under the pink-flowering horse-chestnut tree, dressed in white serge with a fine yellow-coloured linen shirt. His elegant hand dropped over the side of the hammock and beat a sort of vague rhythm to his words. At a little wicker table the little secretary, in a green knitted frock, bent her dark head over her note-book, and diligently made those awful shorthand marks. (521)

The setting, the positions of every person and object in the scene, their attitude, and moreover, the color-scheme play their part in the total effect. Especially significant is the fact that while Cameron dictates his article, the wife notices a "blue bird dashing about near the feet of the absorbed, shorthand-scribbling little secretary" (521). That is

known as the blue bird of happiness. Instants later, another blue bird shows up and begins to wrestle with the first blue-tit. Cameron is disturbed by the fighting blue birds, whose little feathers begin to float loose: “ ‘Get out!’ he said to them mildly, waving a dark-yellow handkerchief at them. ‘Fight your little fight, and settle your private affairs elsewhere, my dear little gentlemen’ ” (522). The dispute between the two blue-tits will repeat itself at the symbolic level later, at tea-time, but now involving the two women, both conveniently dressed in chicory-blue silk dresses, so that the reader does not miss the point. The striking effect comes when, after an outburst of resentments from all sides, the wife thanks God for “being well out of it all”, to which the secretary says that she “needn’t be out of it all”, if she didn’t “*put* herself out of it all”. Mrs. Gee’s final answer closes the circle going back to the title of the story: “ ‘Thank you, my dear, for your offer’, said the wife, rising, ‘but I’m afraid no man can expect *two* blue birds of happiness to flutter round his feet, tearing out their little feathers!’ ” (527). In a pure allegory, needless to say, the two women would correspond to the two blue birds. It should not go without noticing, though, that the wife, while approaching the hedge, was described “somewhat wolf-like in her prowl”. This tendency to increase the level of complexity, after starting from pure allegorical elements, is Lawrence’s hallmark to achieve his dramatic effects.

The next allegory can be pictured from the title: “Samson and Delilah”. The biblical story (Old Testament, Judges, Chapter 16; see appendix I) is allegory in its purest state. It is about the nature of power in men and women. As well as in Adam and Eve, the man is the representation of purity and honesty succumbing to the temptation and evil which the woman represents. What Lawrence will do in his “Samson and Delilah” is to keep some of the elements of the biblical story, while increasing the level of complexity, to a point of even including a role reversal. In the

biblical story, Delilah ties Samson three times in order to deprive him of his strength. Binding with ropes is the method used by Mrs. Nankervis when, at the closing-time in the pub, one customer, described until then as a stranger, refuses to go out. In the bible, Delilah has the Philistines help her in her endeavor. In Lawrence's short story, the middle-aged landlady has the billeted soldiers help her:

Are we going to stand it, boys? Are we going to be done like this, Sergeant Thomas, by a scoundrel and a bully as has led a life beyond mention in those American mining-camps, and then wants to come back and make havoc of a poor woman's life and savings, after having left her with a baby in arms to struggle as best she might? It's a crying shame if nobody will stand up for me — a crying shame —!

(420)

After the appealing speech, she rummaged under the counter and unseen to the man away near the fire, she threw out a "plaited grass rope, such as is used for binding bales, and left it lying near the feet of the young soldiers". The important thing is that, at this moment, she rose and fronted the situation alone, trying to convince the man once more that he should put on his coat and leave. Unsuccessful in her request, she "flung her arms round him, hung on to him with all her powerful weight", and only then called to the soldiers: "Get the rope, boys, and fasten him up. Alfred — John, quick now!" (420). Lawrence's description of the scene is as vivid and intense as usual, and the landlady's role in the action is as important, if not more important, than the soldiers' help:

Meanwhile the big man heaved and struggled, swung the woman round against the seat and the table, in his convulsive effort to get free. But she pinned down his arms like a cuttlefish wreathed heavily upon him. And he heaved and

swayed, and they crashed about the room, the soldiers hopping, the furniture bumping. (421)

The working of vibrations and psychic fields of force, and the physical struggle are the means to create the dramatic effects. After the furious fight, the men manage to carry the bound prisoner outside to untie him there, after the landlady locks and bars the house. The element of surprise comes when the man, after having finished undoing the knots, and having walked away, decides to turn back towards the inn. He sees a light in the kitchen and is surprised to find it open. Everybody else has gone to bed, but the wife is sitting alone near the fire. Initially she remains silent, ignoring his idle comments. When she starts speaking she brings out all her resentment, but her words are incompatible with the fact that she chose to unfasten the door. Unlike the biblical Delilah, she wanted to defeat her Samson, but not to destroy him. She wanted him back, for her reasoning is the opposite of her desire (“a power over her she can’t control”). The last point that should be made about this ‘allegory’ is that there is, in a sense, a role reversal in relation to the biblical story, insofar as, in the latter, Samson is known for his physical strength, whereas, in Lawrence’s story, the woman has all the strength, both moral and physical. She is physically strong enough to subdue him so he could be bound (not all by herself; she counted on the help of the institution, but still had a major importance in the success of the binding), and, at the moral level, strong enough to have survived on her own, and to have brought up their daughter without any support, for 15 years.

In the next story, “The Horse-Dealer’s Daughter”, the symbolism can be sensed in an implicit allusion to the figure of the phoenix, the sacred bird of ancient Egyptians, said to come out of Arabia every 500 years to Heliopolis, where it burned itself on altar and rose again from its ashes young and beautiful. It is a symbol of immortality. In

Lawrence's short story, we have the life, death, and resurrection of Mabel Pervin. As mentioned in III.1, the story opens with the dialogue between the three brothers and Mabel, getting ready to give up their homestead. The three men have their plans on where to go and what to do, but the girl is completely lost. In desperation, she feels that her only alternative is to "join her dead mother". Her means to accomplish that is to walk into the lake and drown. The young doctor, by chance, sees her in the 'thick, ugly falling dusk', across the sodden wintry field, enter the pond and walk slowly and deliberately, deeper and deeper, into the motionless water. He rescues her and literally revives her: "He did not have to work very long before he could feel the breathing begin again in her" (450). The situation generated after this resuscitation is not without complications. The complete resurrection goes beyond just making her breathe again. She is a very insecure person, surrounded by rejection and lack of interest, and in order to make her go back to real life, to build her self-esteem, to make of her a complete human being, the doctor will have to give her love. If the young doctor manages to do that he will also have, in a way, his own rebirth, for his life was far from being fulfilled either, though he was unaware of it. He was surprised to realize that she could also revive him: "There was a heavy power in her eyes which laid hold of his whole being, as if he had drunk some powerful drug. He had been feeling weak and done before. *Now the life came back into him*, he felt delivered from his own fretted, daily self" (*emphasis added*) (448). The tale points to a two-way resurrection, a double phoenix rising from the ashes — a story of the triumph of life.

The symbols in the four short stories analyzed above are straightforward enough to resemble "allegories". However, instead of producing the flattening effect typical of allegories, Lawrence's treatment of those symbols is crucial for the achievement of powerful dramatic effects. The symbols in Lawrence's fiction can go from rather



straightforward to more complex ones. One could say that the symbolism in the last of the four stories above, "The Horse-Dealer's Daughter", tends to be a little more straightforward than, for example, in "The Rocking-Horse Winner" and "Samson and Delilah". In stories such as "Tickets, Please" and "Sun", the presence of more sophisticated symbols shows that Lawrence is more concerned with dramatic effects than with unqualified allegiance to one specific rhetorical figure.

The opening paragraph in "Tickets, Please" is constructed just like the tramway system it describes. There is a long flowing sentence of about ten lines, then two short sentences which act like the terminal where the train takes a brief break before swooping away onto another sentence/track of about ten lines. It is worth quoting it in its entirety:

There is in the Midlands a single-line tramway system which boldly leaves the county town and plunges off into the black, industrial country-side, up hill and down dale, through the long ugly villages of workmen's houses, over canals and railways, past churches perched high and nobly over the smoke and shadows, through stark, grimy cold little market-places, tilting away in a rush past cinemas and shops down to the hollow where the collieries are, then up again, past a little rural church, under the ash trees, on in a rush to the terminus, the last little ugly place of industry, the cold little town that shivers on the edge of the wild, gloomy country beyond. There the green and creamy coloured tram-cars seems (sic) to pause and purr with curious satisfaction. But in a few minutes — the clock on the turret of the Co-operative Wholesale Society's shops gives the time — away it starts once more on the adventure. Again there are the reckless swoops downhill, bouncing the loops: again the chilly wait in the hill-top market-place: again the breathless slithering round the precipitous drop under

the church: again the patient halts at the loops, waiting for the outcoming car: so on and on, for two long hours, till at last the city looms beyonds the fat gas-works, the narrow factories draw near, we are in the sordid streets of the great town, once more we sidle to a standstill at our terminus, abashed by the great crimson and cream-coloured city cars, but still perky, jaunty, somewhat dare-devil, green as a jaunty sprig of parsley out of a clack colliery garden.

(334)

The women who work the tram are described as “fearless young hussies” (335), and in their attack to John Thomas, the inspector (as seen in III-1), at the symbolic level, the women become like the Bacchante warriors exacting their revenge and leaving him a casualty.<sup>3</sup> But here, of course, the allusion to the inspector as “Orpheus” is rather vague and ambivalent. As a result, the symbol here fails to meet the typical straightforwardness of allegory.

Another scene which could be read as symbolic is the one of guessing which girl “touches” him on the back. “Touch” is a fully loaded word for Lawrence. It plays an important part in many of his stories and novels (such as “You Touched Me”). Touch can be physical contact, or emotional, as in to feel touched with pity, sympathy or tenderness. So John Thomas is ‘touched’ by Annie who leads the assault. But then he touches her back symbolically when he singles her out. She has finally established the level of intimacy (as opposed to his impersonal “nocturnal presence”) that she desired from him.

Keys and hats are well known symbols in literature. Part of the revised ending of “Tickets, Please” centers on the key to the door that Annie possesses and gives over

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<sup>3</sup> The Bacchae (women followers of Dionysius or Bacchus) would enter a kind of divine frenzy, most often fleeing to woods. There they would do things like attack and kill wild animals with their bare hands, and eat their raw flesh and blood, which is how they “ate” Orpheus.

for him to leave. The 'key' is a symbol of power which she now has over him. The 'key' is also a male phallic symbol that corresponds to the lock as a female symbol. Annie, as keyholder, can grant or deny access to her body, just as she controls whether or not John Thomas leaves the room (the room itself being a womb symbol.) Hats are a symbol of authority. He retrieves his and places it back on his head. They laugh but make way for him. And he takes "no heed" of their laughter. An "electric wire" can be deadly if touched. The last symbol that deserves attention in "Tickets, Please" is, of course, the tram itself, which is another phallic symbol, in this case run mostly by women. As in the case of the key, the phallic symbol as representative of male power is made ambivalent. What Lawrence seems to be suggesting with these symbols is the psychoanalytic problematic perception of the phallus. While men have penises, women have the control of the male: orgasm.

In "Sun", symbolism appears in the episode of Juliet and her child, naked on the beach, and presented as glowing figures of health, in total communion with nature. That is a blatant contrast with the 'neurotic' life of New York city which will be personified in the color 'gray'. All references to the husband, therefore, are described as gray: "he was utterly out of the picture, in his dark *grey* suit and pale *grey* hat, and his *grey* monastic face of a shy business man" (*emphasis added*) (540); "the boy had pulled off the father's hat, and Juliet looked at the sleek, *black-and-grey* hair of her husband, not a hair out of place!" (*emphasis added*) (541). The use of color here tends to suggest rather than to define an atmosphere, as would be the case in allegories.

In short, the first four short stories analyzed above, namely "The Rocking-Horse Winner", "Two Blue Birds", "Samson & Delilah", and "The Horse-Dealer's Daughter" present symbols straightforward enough to resemble "allegories". The resemblance,

however, is only apparent. Lawrence's treatment of these "allegories" tends to empower them with symbolic effects. The resulting drama, of course, deeply affects the reader. His means to achieve drama, therefore, is to start with pure allegorical elements, and then to increase the level of complexity in his analogies. In the last two short stories, "Tickets, Please", and "Sun", what is evinced is the presence of more sophisticated symbols, which shows that Lawrence is more concerned with dramatic effects than with unqualified allegiance to one specific rhetorical figure.

#### IV. CONCLUSION

I hope it has been sufficiently shown in the preceding chapters that the many critics who misunderstood or underrated Lawrence's technique did so because they tried to find in his fiction the ideal of objectivity typical of Jamesian tradition. Because they failed to encounter the recognizable techniques sanctioned by writers in this tradition, they concluded that there was no technique involved. I hope I have shown that if one looks at Lawrence's fiction from the perspective of the formalists, especially the theories of the novel derived from James's practice of the art, like Lubbock's, Lawrence's narrators often prove to be responsible for "intrusions" in the narrative. If, on the other hand, Lawrence's technique is looked at in a different light, his method, rather than a flawed version of the Jamesian method, becomes an alternative, effective, and singular technique in the production of the dramatic.

The first characteristic of Lawrence's alternative method could be summarized as follows: his fiction is remarkably energetic and intense, rather than formal and controlled. The effect of intensity accomplished by Lawrence depends on his alternative handling of point of view, and on his complex handling of rhetorical figures. Lawrence did not intend to withdraw from his characters (as prescribed by the literary establishment of the time, and followed by many of his contemporaries), but, precisely, to dwell in each of them as fully as possible. As a result, many times, the narrative voice, belonging to an omniscient narrator, ends up absorbing the character's discourse. Character's and author's voices mingle, as in the case of Juliet's mind in "Sun", and the woman, in "The Woman Who Rode Away". It is precisely as a result of this mingling that emotions, feelings, and thoughts are presented so vividly.

Another of his characteristics (which comes as no surprise, since Lawrence was never one to follow rules or formulae) is that his short stories are permeated by different kinds of narration. They present omniscient and semi-omniscient narratives, dramatized here or there, as the moment dictates, but always with one trait in common: intensity, energy, complexity and subtlety in the handling of point of view. Lawrence did not follow the “law” or “crippling dogma” of having to adhere to one “center of consciousness” all the time. Many times, as he saw fit, he chose to employ multiple and varied viewpoints, and that was instrumental in the production of the dramatic, as seen in stories such as ‘The Horse-Dealer’s Daughter’ and “Two Blue Birds”. Lawrence’s sometimes “intrusive” narrative voice, his subtle handling of point of view, and his intense dwelling in his characters (and their situations) are the means by which he accomplishes the effect of intensity. Of course, this also means that the formalist tradition (James, Lubbock) in point of view may well be a source of limitation for the production of dramatic effects.

Another of Lawrence’s traits, in the production of the dramatic, seen in III.2, is the use of different points of view in unresolved collision or contradiction, the use of conflicting voices. As drama is essentially an unresolved conflict between two characters or forces, the use of varied viewpoints and multiplicity of voices necessarily contributes in the production of dramatic effects. Once the conflict is solved, drama loses its power. Lawrence carefully and intentionally crafts multiple truths within his stories, which become the contending field where battles between points of view are fought. As I hope to have shown in stories such as “Two Blue Birds”, although we can sense the presence of authorial intentions at every point in the work, the autonomous images of voices are independently struggling and the author remains, in Bakhtin’s theory of dialogism, “a third party in a quarrel between two people, though he might be

a biased third party” (314). The interchange and opposition of competing languages or linguistic registers, known as dialogized heteroglossia, is present all the time in Lawrence’s fiction. As seen in “Two Blue Birds”, “Sun”, and “The Princess”, the device of bringing thoroughly opposed worlds and belief systems into tense interaction is one of Lawrence’s means in the production of dramatic effects. He manages to accomplish that with such brilliance due to his ability to achieve a many-voiced narrative tone, and his unparalleled capacity to dwell in characters within the widest range of social environments and different contexts. Because he constructs these characters in a relation of tension, collision, and contradiction, rather than domination, the resulting dramatic effect is very powerful.

Finally, one last device used by Lawrence, seen in III.3, is the use of symbolism and allegories. In stories like “The Rocking-Horse Winner”, “Two Blue Birds”, “Samson & Delilah”, and “The Horse-Dealer’s Daughter”, Lawrence starts with allegorical elements, and, along the story, increases the level of complexity in his analogies. Mrs. Nankervis, for example, is compared to Delilah, but there is a sense in which she has the physical strength that should be characteristic of Samson. This is a role reversal in relation to the biblical story. Therefore, Lawrence starts with what, at first glance, seems to be straightforward symbols and pure allegorical elements, and then, increases the level of complexity, sometimes even reversing roles, and multiplying meanings in his analogies. In “Two Blue Birds”, the two women, conveniently dressed both in chicory-blue silk dresses, are the obvious connection with the title of the story. The complexity is present when the wife can be both a tender bird of happiness, and “somewhat wolf-like in her prow” at the same time. Lawrence’s treatment of these symbols, instead of producing the flattening effect typical of allegories, is crucial for the achievement of powerful dramatic effects. In short stories such as “Tickets, Please”,

and “Sun”, what is evinced is the presence of more sophisticated symbols, which shows that Lawrence is more concerned with dramatic effects than with unqualified allegiance to one specific rhetorical figure.

In conclusion, Lawrence’s alternative handling of point of view, which includes “intense dwelling” in his characters’ minds and situations, strategic shifts of viewpoints, and his sometimes “intrusive narrative voice”; the use of conflicting voices and contrary points of view; and, finally, the use of symbolism and allegories are the elements that construct Lawrence’s unique and personal technique in the production of the dramatic. I want to return, to conclude, to Weldon Thornton’s (1985) words:

Too schematic an approach to Lawrence’s works inevitably fails to do them justice, especially if the point of view of the presentation embodies the character’s own confusions and evasions. So subtle can this contextuality become that Lawrence may depict a character who is basically a life-affirmer but who is so confused by the life-crisis he is facing (as one is always confused in a true crisis), that he makes a wrong move, but the reader is supposed to be sufficiently attuned to the larger context of the story to understand and sympathize with what is happening. Whatever peril such subtle contextuality may involve for the reader, whatever opportunity for misreading, it is nonetheless necessary to Lawrence’s deepest artistic purposes that he depict his characters’ situations in their fullest complexity. How realistic, and how worthwhile, would it be to purport to depict a crisis and yet to show the characters who are caught up in it acting lucidly? It is precisely this audacious subtlety, this fidelity to experience, that is so valuable in Lawrence’s art and makes his short stories so different from those of his contemporaries. To abort these qualities by forcing preconceptions upon the stories is to destroy what is



finest in them and to deprive us of both pleasure and insight.

(56)

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APPENDIX I

(Old Testament, Judges, Chapter 16)

THEN went Samson to Gaza, and saw there an harlot, and went in unto her.

2 And it was told the Gazites, saying, Samson is come hither. And they compassed him in, and laid wait for him all night in the gate of the city, and were quiet all the night saying, In the morning, when it is day, we shall kill him.

3 And Samson lay till midnight, and arose at midnight, and took the doors of the gate of the city, and the two posts, and went away with them, bar and all, and put them upon his shoulders, and carried them up to the top of an hill that is before Hebron.

4 And it came to pass afterward, that he loved a woman in the valley of Sorek, whose name was Delilah.

5 And the lords of the Philistines came up unto her, and said unto her, Entice him, and see wherein his great strength lieth, and by what means we may prevail against him, that we may bind him to afflict him: and we will give thee every one of us eleven hundred pieces of silver.

6 And Delilah said to Samson, Tell me, I pray thee, wherein thy great strength lieth, and wherewith thou mightest be bound to afflict thee.

7 And Samson said unto her, If they bind me with seven green withs that were never dried, then shall I be weak, and be as another man.

8 Then the lords of the Philistines brought up to her seven green withs which had not been dried, and she bound him with them.

9 Now there were men lying in wait, abiding with her in the chamber. And she said unto him, The Philistines be upon thee, Samson. And he brake the withs, as a thread of tow is broken when it toucheth the fire. So his strength was not known.

10 And Delilah said unto Samson, Behold, thou hast mocked me, and told me lies: now tell me, I pray thee, wherewith thou mightest be bound.

11 And he said unto her, If they bind me fast with new ropes that never were occupied, then shall I be weak, and be as another man.

12 Delilah therefore took new ropes, and bound him therewith, and said unto him, The Philistines be upon thee, Samson. And there were liers in wait abiding in the chamber. And he brake them from off his arms like a thread.

13 And Delilah said unto Samson, Hitherto thou hast mocked me, and told me lies: tell me wherewith thou mightest be bound. And he said unto her, If thou weavest the seven locks of my head with the web.

14 And she fastened it with the pin, and said unto him, The Philistines be upon thee, Samson. And he awaked out of his sleep, and went away with the pin of the beam, and with the web.

15 And she said unto him, How canst thou say, I love thee, when thine heart is not with me? thou hast mocked me these three times and hast not told me wherein thy great strength lieth.

16 And it came to pass, when she pressed him daily with her words, and urged him, so that his soul was vexed unto death;

17 That he told her all his heart, and said unto her, There hath not come a razor upon mine head; for I have been a Nazarite unto God from my mother's womb: if I be shaven, then my strength will go from me, and I shall become weak, and be like any other man.

18 And when Delilah saw that he had told her all his heart, she sent and called for the lords of the Philistines, saying, Come up this once, for he hath shewed me all his heart. Then the lords of the Philistines came up unto her, and brought money in their hand.

19 And she made him sleep upon her knees: and she called for a man, and she caused him to shave off the seven locks of his head, and she began to afflict him, and his strength went from him.

20 And she said, The Philistines be upon thee, Samson. And he awoke out of his sleep, and said, I will go out as at other times before, and shake myself. And he wist not that the LORD was departed from him.

21 But the Philistines took him and put out his eyes, and brought him down to Gaza, and bound him with fetters of brass; and he did grind in the prison house.

22 Howbeit the hair of his head began to grow again after he was shaven.

23 Then the lords of the Philistines gathered them together for to offer a great sacrifice unto Dagon their god, and to rejoice: for they said, Our god hath delivered Samson our enemy into our hand.

24 And when the people saw him, they praised their god: for they said, Our god hath delivered into our hands our enemy, and the destroyer of our country, which slew many of us.

25 And it came to pass, when their hearts were merry, that they said, Call for Samson, that he may make us sport. And they called for Samson out of the prison house, and he made them sport: and they set him between the pillars.

26 And Samson said unto the lad that held him by the hand, Suffer me that I may feel the pillars whereupon the house standeth, that I may lean upon them.

27 Now the house was full of men and women, and all the lords of the Philistines were there; and there were upon the roof about three thousand men and women, that beheld while Samson made sport.

28 And Samson called unto the LORD, and said, O Lord God, remember me, I pray thee, and strengthen me, I pray thee, only this once, O God, that I may be at once avenged of the Philistines for my two eyes.

29 And Samson took hold of the two middle pillars upon which the house stood, and on which it was borne up, of the one with his right hand, and of the other with his left.

30 And Samson said, Let me die with the Philistines. And he bowed himself with all his might; and the house fell upon the lords, and upon all the people that were therein. So the dead which he slew at his death were more than they which he slew in his life.

31 Then his brethren and all the house of his father came down, and took him, and brought him up, and buried him between Zorah and Eshtaol in the burying place of Manoah his father. And he judged Israel twenty years.