



HAL
open science

Exploring the Psyche: Alienation and Fulfilment in D.H. Lawrence's Short Stories

Laura Moulin

► **To cite this version:**

Laura Moulin. Exploring the Psyche: Alienation and Fulfilment in D.H. Lawrence's Short Stories. Humanities and Social Sciences. 2020. dumas-03575250

HAL Id: dumas-03575250

<https://dumas.ccsd.cnrs.fr/dumas-03575250>

Submitted on 15 Feb 2022

HAL is a multi-disciplinary open access archive for the deposit and dissemination of scientific research documents, whether they are published or not. The documents may come from teaching and research institutions in France or abroad, or from public or private research centers.

L'archive ouverte pluridisciplinaire **HAL**, est destinée au dépôt et à la diffusion de documents scientifiques de niveau recherche, publiés ou non, émanant des établissements d'enseignement et de recherche français ou étrangers, des laboratoires publics ou privés.

MOULIN LAURA



Exploring the Psyche: Alienation and Fulfilment in D.H. Lawrence's Short Stories

Mémoire de Master 1

Sous la direction de:
Madame Fabienne GASPARI

Université de Pau et des Pays de l'Adour,
Collège SSH – Département Anglophone
Soutenu le 14 septembre 2020

Année universitaire 2019/2020

Acknowledgements

I would like to thank all the people who contributed to the completion of this thesis and who helped me write it.

First of all, I would like to thank my thesis supervisor, Mrs. Gaspari, for her patience, her availability, her guidance, her support and most importantly, for the enthusiasm she showed for my thesis, for it encouraged me to surpass myself.

I would like to thank the teaching staff of the University of Pau as well for their teaching, their advice and their humaneness. Their guidance and their kindness allowed me to achieve this thesis in the best possible conditions.

Finally, I would like to thank my family for their constant support.

INTRODUCTION.....	5
I - Mapping and voicing the mind.....	8
1) Lawrence’s work as an application of his theories.....	8
2) The Conscious/Unconscious.....	10
a) The Conscious.....	11
a.1 The conscious delivering what the character is actually thinking.....	12
a.2 The character trying to convince him/herself.....	16
b) The Unconscious.....	18
b.1 Dreams.....	19
b.2 The Narrator giving birth to the unconscious.....	21
b.3 The Latent State.....	23
c) Rhythm and Style.....	27
d) Darkness and Light as Symbols.....	31
II - The mind as harmful.....	37
1) The Conflict Conscious/Unconscious.....	37
a) The Subconscious.....	38
b) Repression and Neurosis.....	42
c) The mind affecting the body.....	45
c.1 Scars, bruises and physical diseases.....	45
c.2 Mental suffering causing physical pain.....	47
2) Praising the Body.....	49
a) The need to restore the body’s holiness.....	50
b) The senses as more reliable than the intellect.....	54
III - Characters seeking happiness.....	57
1) The quest for wholeness.....	58
a) An alienating Environment.....	58
b) Fulfilment through Relationships.....	60
2) Rebirth.....	65
a) Symbolical death.....	65

b) Meeting with the “true self”	68
c) Harmony with the cosmos.....	71
CONCLUSION.....	77
BIBLIOGRAPHY.....	78
ABSTRACT.....	80

INTRODUCTION

We have actually to go back to our own unconscious. But not to the unconscious which is the inverted reflection of our ideal consciousness. We must discover, if we can, the true unconscious, where our life bubbles up in us, prior to any mentality. The first bubbling life in us, which is innocent of any mental alteration, this is the unconscious. It is pristine, not in any way ideal. It is the spontaneous origin from which it behooves us to live. (Lawrence, 1923 : 33)

These words perfectly summarise Lawrence's view of life. Born in 1885 in England, he was best known for his controversial novel *Lady Chatterley's Lover* (1928) for which he was sued and censored, considered as obscene. During his career, Lawrence tried different forms of literature: novels, short stories, poems... He even wrote literary criticism and most importantly, essays, since it will be very relevant for my study. *Psychoanalysis and the Unconscious* (1921) and *Fantasia of the Unconscious* (1922) both intend to reflect upon psychoanalysis or at least Freud's psychoanalysis. He is considered as an early modernist. The industrial revolution, urbanisation, scientific progress as well as World War I disrupted the way people apprehended life and human beings. Many artists, including Lawrence, started to question the impacts of such changes on the individual and express the fears attached to it. Industrialisation changed the individual's relationship with nature: people started to conceive the human according to mechanisation whereas the urbanisation slowly took them away from nature. Besides, the trauma of returning soldiers from World War I encouraged psychologists to question the impact of the war on people and society in general. All this obviously pushed artists to explore and reconsider the place of the individual in this new society, raising the question of a quest for identity. In addition, Freud's theories started to spread and interest the artistic field, offering new possibilities regarding the human psyche: the unconscious opened new doors towards unexplored areas, hence Lawrence's interest for psychoanalysis. Indeed, in 1914 Lawrence married Frieda Von Richtofen whose peers were all either psychoanalysts or interested in this science. Consequently, Lawrence had been initiated to psychoanalysis by his entourage, which led him to develop a specific interest in it and thus to question it in his two essays on it. This interest can be found in almost all his fictions: in his novels of course but also in his short stories which are more numerous. Psychoanalysis is a branch of clinical psychology based on the study of deep psychological processes and aims at healing psychological disorders by focusing on the role of the unconscious. In that sense, Lawrence was very interested in the role of the conscious and of the unconscious in the individual's psyche but

also in their impact on the individual's life. He was interested in the way the psyche designed and controlled the individual's life but also in the way it could become noxious, by alienating him/her. He tried to demonstrate that the interaction between the conscious and the unconscious could have a paralysing effect on the individual which keeps him/her in a constant passive state. This counterproductive force prevents the individual from evolving and thus reaching happiness. In that sense, Lawrence tried to show, in his short stories, the role of the psyche in self-fulfilment.

I have always been interested in psychology in general, leading me to study it in college for a year. At the end of my English degree, I had the occasion to study some of Lawrence's writings and learn about his interest in psychoanalysis emerging thus as an obvious subject for my master's thesis since allowing the perfect encounter between psychology and English literature. I found thus personal enjoyment and motivation in writing the following thesis.

Lawrence, being one of the great of figures of modernism, has already been studied from almost all perspectives. Yet, the complexity of his work and the multitude of fields involved make of his writings an almost inexhaustible source of discoveries. Consequently, there are already a lot of specialists of D.H. Lawrence such as Dr. S.Floc'h or Dr. F.Fleming and there will be others in the future. There are no major idea that I will present in my thesis that has not been already treated by other researchers. Incidentally, I had the occasion to read a thesis written by Dr. Lee-Jahnke called "David Herbert et La Psychanalyse", covering thus a lot of questions that I will myself treat in my thesis. Yet, most of researchers studied Lawrence's writings through the prism of his biography, meaning that they used his personal experience to explain his work. For example, I read a lot about Lawrence having an Oedipus complex with his mother, explaining thus the difficulties for his male characters to find fulfilment through marital relationship. Most of the researches I read aimed at analysing Lawrence's writings by referring to his personal life and experience, blending thus the man with the artist, using mainly his letters and biography. I personally think that a person's work is enough to learn about his/her doctrine, which is the reason why I will try to focus exclusively on the text, excluding Lawrence's personal life experience.

In that sense, this thesis aims at defining Lawrence's conception of the psyche and its noxious role in his character's quest to be whole. To do so, I will obviously use Lawrence's essays on psychoanalysis but also the main ideas on which psychoanalysis was built, that is to say, Freud's theories, still trying to only rely on Lawrence's short stories as much as I can. To complete my researches, I relied on the reading of theses and articles in relation with my subject.

We will first define Lawrence's own conception of the mind based on Freud's theories and

show how he proceeded to map and voice it in the narration by studying his representation of both the conscious and the unconscious and the link he draws between them. We will then see that Lawrence considered the psyche as harmful for the individual both physically and psychologically, especially because of inner conflicts, which leads him to try and restore the authority of the body by putting sensorial life forward. Finally, we will define his conditions to reach fulfilment and the benefits of breaking free from alienation.

I – Mapping and Voicing the Mind

1) Lawrence's work as an application of his theories

When Lawrence started writing, psychoanalysis was already popular among theoreticians and writers. This new science was discussed by the intellectual sphere and brought about a radical change in the way people apprehended the conception of human beings. Hence it offered new horizons and possibilities in literature and writers started to question the very essence of the mind, giving rise to the stream of consciousness technique. This device can be defined as “a narrative mode that attempts to depict the multitudinous thoughts and feelings which pass through the mind”. (Cuddon, 1984: 660) It is a way for the writer to give direct sensations and feelings but also thoughts and opinions which only belong to the character.

Lawrence, whose work is considered both as traditional and modernist, inevitably resorted to this device since his writings attempted to mimic the mind. His approach was not new since the process was already well-spread among many writers such as Virginia Woolf, James Joyce or Dorothy Richardson. More and more among them were willing to explore their characters' mind, how it could be “voiced” and how feelings and sensations were perceived. Yet, Lawrence, as Thornton says, innovated in the way he conceived the mind:

His technique of psychological presentation in *The Rainbow*, *Women in Love*, and many of the stories is particularly distinctive and remains for many readers more difficult to attune themselves to than the “received experimentalism” of stream of consciousness or interior monologue, which better conforms to our image of ourselves as thinking beings, or as minds in bodies. (Thornton, 1993: 10-11)

Indeed, not only does Lawrence's work deal with the pure question of voicing the mind but it also attempts to present “ideas and mental states that we have never clearly recognized till we met them in this particular artistic context.” (Hough, 1956: 4) What Lawrence aims at is to conceive his characters' mental states and to dig into them through the stream-of-consciousness technique, going much deeper than simple feelings and thoughts. The device is not at the service of the story but it is the story which is at the service of the device, that is to say, the story is a “pretext” to explore mental processes. The plot is conceived in order to follow the mental development of the characters and events are just a way to trigger states of mind and conflict.

In a story by Lawrence, plot is never the primary interest, and the authoritarian voice, though undeniably present, rarely emerges as a tangible persona of character. In Lawrence's stories the conception of character, of personality, is more complex; the focus of interest is more intensely psychological—especially concerning conflicts within and among characters. (Thornton, 1993: 4)

What Thornton implies is the fact that Lawrence almost plays the role of the psychoanalyst: he creates a character, with his/her own background, environment and issues and shows us the impact they have on his/her life and psychological state. In fact, the purpose of his work can be said to exhibit mental states, much more than telling a traditional story with a beginning and an end. Many of Lawrence's short stories start with what would be the middle of a regular story and don't end with a real conclusion. "Sun", for instance, begins with a woman who suffers from mental illness, already leaving for the countryside in order to recover without even exposing the reasons why she leaves. The short story doesn't tell us in the end (in the revised version) whether she will bear the child of the peasant for whom she feels sexual attraction or not. "The Captain's Doll" begins as well in the middle of the story: the relationship between Hannele and Hepburn is already set but the end doesn't give us any answer regarding their possible marriage. Lawrence rarely provides what the reader would consider as a proper exposition or conclusion because it is not what he is interested in. He prefers to start right in the middle of "action" and then explain the reasons why the characters act this way. Yet, this said explanation is seldom exposed with clear words and the reader has to link up states of mind with past events in order to understand the story. It is the case for "Sun" in which we understand later that Juliet's illness is due to the alienating relationship with her husband and his way of living.

In that sense, Lawrence's stories are a way to "stage" states of mind, see how they interact and how it affects them. I put the stress on "states of mind" rather than characters because the protagonists are often referred to as "voices" rather than individuals made of flesh. In the very beginning of "The Captain's Doll", the two women (who are named Hannele and Mitchka later) are only characterized by their voice: "There was a tap at the door, and the same voice, a woman's voice, calling [...] "Are you here ? - Are you alone ? Asked the voice in German." (The Captain's Doll: 75). In this extract, Mitchka is never said to be Mitchka and we have to wait a few lines later in order to have a physical description of the woman. The same process is used for the first interaction between Hannele and Hepburn: Hannele only hears Hepburn's footsteps coming from downstairs and when she addresses him for the first time, she is only referred to as a voice: "'Who is it ?' Her voice was heard calling anxiously down the stairs." (CD: 76) Everything, even the passive form of the verb, tends to erase the physical presence of the characters as if they were just

instances interacting with each other.

Indeed, ten years after the publication of his first novel, Lawrence wrote two essays on psychoanalysis: *Psychoanalysis and the Unconscious* (1921) and *Fantasia of the Unconscious* (1922) in which he discusses his own theories and point of view on the matter. Sometimes agreeing with Freud and sometimes opposing him, Lawrence thought a great deal about psychoanalysis and we could thus assume that his novels and short stories are highly influenced by it. In fact, we could totally agree with Thornton saying that “Lawrence, more than most other writers, used his writings in all genres to engage and explore experience [...] for D.H. Lawrence, the act of writing always was an act of exploration, of working through feelings and problems.” (Thornton, 1993: 9) Lawrence doesn’t aim at telling the story of his characters but at conceiving their mental states and experimenting in order to give concrete examples for his theories. As I said before, he stages instances in the narration (voices) and uses them as a device to illustrate his own conception of psychoanalysis. As Hough says, “many of his major personages live in our minds chiefly as depersonalised representation of certain states of mind [...] Incident and circumstance are present less for their own sake than for their part in revealing some train of development quite independent of them.” (Hough, 1956: 171) What is considered as “action” that is to say events, is only present to trigger a certain mental state or change in the character’s mind winning over the plot of the story. What composes the plot is actually the mental development of the protagonists.

Besides, psychoanalysis is mainly based on the conscious and the unconscious and it is precisely what Lawrence probes into using the stream-of-consciousness technique. In fact, his narration “turn[s] out to be the character’s own less-than-reliable judgment about himself, cast in a language that appears authoritative” (Thornton, 1993: 27) because it is mainly based on interior monologues representing either the conscious or the unconscious. It aims at exploring the constant interaction between those two states and endlessly questions their essence and their stakes.

2) The conscious/ unconscious

Freud conceived the psyche as split into different parts, constantly interacting with one another. These parts are abstract: they are not like limbs or organs but can be compared to the soul in the sense that they are intangible. The conscious (Ego), which is the most accessible part of the psyche, is made of what the subject is aware of: emotions, thoughts, that is to say, all the things the brain can directly analyse such as what he/she sees (sight is very important for my further development). The conscious enables the subject to get personal knowledge and experience: it

retains memories which are constantly used as a reference to analyse present experiences. For instance, when a subject smells a flower for the first time, the sensation will be kept in the conscious and will allow him/her to remember that particular smell for the next time he/she sees this flower. In that sense, whenever he/she sees the flower, the subject will refer to the previous time and remember the scent without having to smell the flower again. The conscious is thus an instance “seeing” at the same time as the subject “sees”. In other words, the conscious filters the information that the senses are sending to the brain in order to associate it to what it already knows. This “passive instance” is precisely that inner voice that we all hear when we are thinking.

The unconscious (Id), on the contrary is made of everything the subject is not aware of. It is a hidden part of the brain, inaccessible for him/her. According to Freud, the unconscious is where representations that are not in accordance with the conscious lie. That is to say, when a representation contradicts the subject’s moral values, it creates a conflict which will push him/her to deny it and repress it in the unconscious. This is what Freud calls an unconscious drive. In that sense, the unconscious keeps all repressed thoughts so that the individual ignores them.

Yet, the conscious and the unconscious are not completely isolated from one another. Indeed, the unconscious, being part of the mind, is not lost but simply “hidden”, which means that unconscious thoughts can still surge up. This is what Freud calls neurosis: mostly caused by repressed thoughts that somehow fight to come back to the surface. The role of the psychoanalyst is to access the unconscious and bring unconscious drives to light so that the patient becomes aware of them. In fact, the conscious and the unconscious could be seen as separated by a cracked wall which is strong enough to retain most thoughts but not all of them. In that sense, conscious thoughts can become unconscious and vice versa.

a) The Conscious

Lawrence based his conception of the mind on Freud’s theories, embracing the notions of “conscious” and “unconscious”. In that sense, his approach could almost be considered as scientific since his literary work gives concrete examples of what are the conscious and the unconscious. Lawrence pushes the boundaries of the mind by representing it as the main actor of the story, so as to construct a serious thinking on how the mind impacts and is impacted by outer factors.

Most of the time, the conscious is a way for the narrator to convey to the reader a thought or a state which the character doesn’t want to share with others. It gives the story a deeper level in which

we enter the character's mind in order to access his/her thoughts about the situation, something that can't be delivered by the narrator alone because it would be too impersonal. This aesthetic choice is thus a way to give to the story more "authenticity" and for the reader to really sympathize with the character. Indeed, the narrator, even if omniscient, wouldn't be as inclined as the character him/herself to deliver feelings or ideas. The conscious as Lawrence conceives it in his work permits a full immersion in a given state of consciousness.

a.1 – The conscious delivering what the character is actually thinking

The Conscious in Lawrence can give the reader several hints about the character's state in the story and the very first one is indeed his/her own "simple" thoughts which are written directly with his/her own voice. Lawrence's stories are actually very poor in terms of verbal interactions and dialogues and Lee-Jahnke asserts that it is because the characters never really speak their words or express what they feel because they keep everything in their conscious and unconscious (Lee Jahnke, 1983: 208). The rare extracts using the stream-of-consciousness technique for Henry in "The Fox" are a good illustration.

And so!—this was what they thought of him. It was rather in his nature to be a listener, so he was not at all surprised whatever he heard. The things people said about him always missed him personally. He was only rather surprised at the women's way with one another. And he disliked the Banford with an acid dislike. ("The Fox": 47)

Let's first notice here that even if the "I" never appears, we can clearly identify the thoughts as belonging to Henry and how vivid his voice sounds, as if we were able to hear him talking while reading, as if his voice had entered our mind just as we enter his mind to access his thoughts. The effect is obviously rendered by the exclamation "And so!" but also by the specification of his reaction. If the extract was only expressed by the narrator, Lawrence would only have written that Henry was surprised by what he heard but the fact that he acknowledges that he is a listener adds his own judgement about himself. Words also contribute to this effect. The "acid dislike" which he feels for Banford seems to be much more his words than the narrator's (because unusual) and sounds like a conclusion to what he heard previously. This extract is actually a whole thinking on what Banford and March were discussing and is constructed as such: he hears, reacts, which leads him to think about his reaction when other people talk about himself and then conclude on his feeling toward Banford. This is also a great example of the working of the brain: indeed, associating

thoughts is natural to every human being and Henry is not an exception by recalling his reaction towards things that are said about him. The event here leads him to think of something else but similar enough for his brain to associate it with the present situation, illustrating thus what I was saying about outer factors impacting the mind.

The conversation here not only triggers a feeling towards Banford but also Henry's own feelings: "And he felt drawn to the March again. He felt again irresistibly drawn to her. He felt there was a secret bond." (F: 47) In this case, feelings and sensations are mixed up. It is not only hatred or love but a connection with March that is to say, a feeling which is felt much deeper than common emotions. It would have been easy for the narrator to say that Henry felt attracted to or in love with March. Yet, sharing this connection requires to dive into the character's own thoughts. This is what the whole extract does with a particular pattern. His mind starts with a reaction, leading to feeling and then hope, and imagination:

He hoped with his blood suddenly firing up that she would agree to marry him quite quickly: at Christmas, very likely. Christmas was not far off. He wanted, whatever else happened, to snatch her into a hasty marriage and a consummation with him. Then for the future, they could arrange later. But he hoped it would happen as he wanted it. (F: 47)

Henry's mind wanders from physical attraction to imagination. In these lines, he mentions the idea that she could marry him and starts to mentally plan their wedding. Again, we seem to hear his voice, maybe even more than before. The whole extract is constructed as if he were discussing with himself. The syntax of "at Christmas, very likely. Christmas was not far off" sounds very oral and would have been more expected in a dialogue. Once again, the narration delivers a complete thinking of the possible wedding as it is conventionally shaped in the mind. The conscious in Lawrence is thus expressed by this inner voice allowing the character to have a whole conversation with himself, asking and answering his own questions.

Going on with the thinking pattern, the extract carries on with another kind of feeling. Indeed, after having imagined his wedding, he starts to hope that March would accept his proposal and that everything would go as fast as he plans it but his imagination does not stop here because the thought of sexual consummation leads him to dream of this very moment: "He hoped he might even put his hand on her bosom and feel her soft breasts under her tunic. His heart beat deep and powerful as he thought of that. He wanted very much to do so. He wanted to make sure of her soft woman's breasts under her tunic." (F: 47)

This passage is really visual and this is the reason why I said that Henry is dreaming of that

moment. In fact, he is not dreaming but daydreaming (the difference is crucial for future developments) about physical contact with March. The specification of actions such as “put his hands” and sensations such as “feel her soft breasts” helps us to picture to ourselves the scenes only because Henry is himself visualizing his thoughts. This effect of visual not only reveals what Henry is thinking but also immerses us in his thoughts so that we imagine the scene *with him*. Once again, we have a great illustration of mental processes. Indeed, we constantly experience these thoughts turning to mental images: although our mind is capable of considering abstract concepts (things that we can’t touch or see), like the truth for instance, our brain can’t separate something concrete from its image. When we are thinking of a chair, we do not only think about an object on which we can sit but we also visualise the piece of furniture that is to say, four legs, a seat and a backrest. This is exactly what Henry’s mind is doing in this extract.

Another interesting thing here is the specification of Henry’s physical reaction to his thoughts implying the influence over one another. His wandering causes his heart to beat louder in his chest while desire for March is rising. For that matter, we can feel it in the two last sentences with the succession of a short one following a longer one, cadenced with the repetition of “he wanted”. Yet, rhythm is not our primary interest yet, so I will focus again on this notion of “self-conversation”.

The whole analysis of the extract intended to show that the conscious in Lawrence is presented as an inner voice, the voice of the character, even more important for the story than the one he/she uses when speaking to other characters. The end of the previous lines is thus a good conclusion to what I asserted before since after having dreamt about March we are told that: “The Banford would have little iron breasts, he said to himself. [...] So he told himself, and his blood burned.” (F: 47) It is finally made explicit that Henry is talking to himself, in the same kind of way with which he would talk with someone else. This kind of interior monologues is very common in Lawrence and permits to inform the reader on the character’s situation. As I stated before, the plot only develops through states of mind (and not events), hence these passages which are actually the acts of the plot.

Of course, the same information could have been given in a regular dialogue with another character but the effect wouldn’t have been the same for two reasons: first of all, Lawrence is not interested in information but in the development of his characters’ psyche; then, this information is actually given through his conscious because the character himself isn’t able to speak his words.

Indeed, even if I talked about Henry’s voice and words before, they are still filtered through the narrator’s voice which serves as an intermediary between the reader and the character’s conscious. By the by, the last line of the extract obviously marks the shift from Henry’s mind to the

narrator's voice. "So he told himself" sounds like a conclusion to everything he has expressed before and announces that the narrator exits Henry's conscious to go back to regular narration. Lawrence uses this particular technique to voice feelings that the characters are not able to express by themselves simply because they are experiencing them without enough detachment to know what is happening to them.

Besides, having access to the conscious is also (and almost all the time) a way to introduce the turning point of the plot. Since Lawrence's stories are based on mental development, all main events happen in the characters' mind. As I said before, the plot is most of the time a pretext to trigger emotions and mental states, just like the previous extract of "The Fox". Actually, the conversation between March and Banford not only leads Henry to desire March but also to see her differently: "No, she was another being. She was something quite different. [...] it had never occurred to him that she had a woman's legs and feet. Now it came upon him. She had a woman's soft, skirted legs, and she was accessible." (F: 49).

Once again, the narrator dives into Henry's consciousness as he is realizing March's femininity. Why is it so important to mention this passage through Henry's thoughts? Simply because this realization represents a real interest for the rest of the plot since it is the starting point of the whole struggle for Henry to submit March. The real purpose of the story is not to present a love story, as one would expect, but to tell the influence each character has over the other and how they mentally react. Moreover, the purpose of this passage is not only to show a shift in Henry's intentions but also to indicate a change in his own mind. In fact, seeing March differently completely transforms him in the way he sees himself: "suddenly he felt a man, no longer a youth. He felt a man, with all a man's grave weight of responsibility. A curious quietness and gravity came over his soul. He felt a man, quiet, with a little of the heaviness of male destiny upon him." (F: 49). What Henry finds with this realization is a purpose: he aims to conquer a woman and this finding causes him to change inside. This inner transformation is triggered by March and shows how social interaction is important in Lawrence. Indeed, we face in his "doctrine" a paradoxical phenomenon which implies that socialization is a key factor in personal development although conversations rarely reveal what the character is actually thinking. In fact, almost everything is kept in their mind and delivered the way it is in those extracts of "The Fox": Henry is honest with himself and perfectly conscious of his thoughts.

a.2 The character trying to convince him/herself

Lawrence's stories are full of paradoxes. In fact, the characters' thoughts or desires are more often expressed through action than words and extracts exposing thoughts sometimes convey feelings opposite to what they feel deep inside, simply because the character denies or ignores those feelings. In fact, his/her conscious tries to convince him/herself that they don't exist. These are "constructed thoughts" in the sense that they don't directly come from sensations and feelings. These constructed thoughts are thus presented through the stream-of-consciousness technique simply because the character wants them to be real. They are completely conscious in the sense that the character is aware that he/she is him/herself constructing these thoughts yet, they are presented as spontaneous to express the will to convince him/herself.

Indeed, the mind of the characters often contradicts his/her actions and leaves the reader in absolute confusion. Without further analysis, one could easily conclude that they suffer from madness, yet contradiction is for Lawrence part of the nature of human beings and a proof of the complexity of the mind. This complexity is basically due, once again, to the fact that the characters don't really speak their words but the ones they want to be their own, which most of the time leads them to tell things contrary to the way they act.

Probably the best example to develop this idea is the case of Hannele in "The Captain's Doll": we know right from the start that she is in love with the captain, yet she will try to deny it throughout the story until the very end. The negation of her feelings rises progressively up to the point that she gets engaged to another man but is never able to forget about Hepburn:

Was it possible? Was it possible she had been so closely entangled with an absolute nothing? Now he was absent she couldn't even imagine him. He had gone out of her imagination, and even when she looked at his doll she saw nothing but a barren puppet. And yet for this dead puppet she had been compromising herself, now, when it was so risky for her to be compromised. (CD: 90)

Here is the first time we are told about Hannele's struggle to forget about the captain. Just like Henry, she is well aware of her thoughts and even *controls* them, nonetheless, they are not of the same nature. Indeed, the contradiction here is even present in her thoughts and revealed by the antithesis "entangled with an absolute nothing". The two terms are completely opposite and reflect Hannele's contradictory feelings. She does admit being entangled with Hepburn, yet she refers to him as "an absolute nothing" or "a dead puppet". Besides, we are told that "he had gone out of her

imagination”, which is not completely honest since thinking about forgetting the captain is still thinking about him. Later on, Hannele does recognize her feelings as they are but still tries to put them aside:

Had she been dreaming, to be in love with him ? Oh, she wished so much she had never been it. She wished she had never given herself away. To him!—given herself away to him!—and so abjectly ! [...] That was what he seemed to her when his charm wouldn't work. A limited, rather inferior person. [...] A limited, inferior, slightly pretentious individual!(CD: 106)

The first half of this extract tells us about her will to forget about Hepburn. Hannele is outraged by the way she fell for him, an effect given by the strong punctuation (which I will develop later), and she seems to be disgusted by her own behaviour. Yet, she proceeds in the second half of the extract to forget about her feelings and put Hepburn down by telling herself how inferior he seems to her. These thoughts, although being Hannele's, are not telling the truth on how she regards the captain and this stream-of-consciousness passage reveals a state of consciousness in which Hannele tries to push back her attraction for Hepburn.

In fact the whole passage is just a flow of thoughts imitating the movement of the sea during a storm. Indeed, whenever Hannele thinks of her attraction for Hepburn, she tries to put it aside by pretending repulsion. The waves are following two different flows which collide with one another. In that sense, Hannele talks about the “stupid, inferior look on his face. And the something of a servant-like way” (CD: 107) to conclude on “the queer figure that sat alone on the roof watching the stars ! (...) The mystery that advanced with him as he came across the room after changing his tunic. The glamour and sadness of him, his silence as he stopped unfastening his boots” (CD: 108). Here, we can clearly identify the two opposite flows of the mind struggling to win over the other, which conveys the feeling that Hannele is completely insane. Yet these are just the manifestations of her mind fighting to convince itself of the opposite to what she feels. But it is only made possible because she is aware of her feelings towards the captain.

For now, we have seen that the conscious for Lawrence is just the tip of the iceberg. Indeed, it is made of everything the character is aware of and is represented in the narration as such: written with the stream-of-consciousness technique, it permits the reader to have access to what the characters are actually thinking, in a form which mimics the flow of the mind. Yet, the conscious is also paradoxically not always delivering the truth, given the fact that some ideas might be repressed and denied, replaced by other thoughts with which the character hides his real feeling. This leads us

to the unconscious. Indeed, real thoughts are kept much deeper than in the conscious, so that the character him/herself is not aware of them since he/she can't access them.

b) The Unconscious

Lawrence conceived the mind as one element which could take several forms namely, the conscious and the unconscious, which means that the mind can follow different logics depending on the state of the self. In that sense, the conscious and the unconscious are inseparable. They are not opposed nor isolated from one another since they both are part of the psyche. In other words, they are two branches of the same tree, growing independently from one another but alongside since they both come from the same trunk. In that sense, the psyche can be presented in the shape of one branch or the other but it will still be the same tree, that is to say, the psyche is not consistent in the sense that it constantly shifts from one state to another. Consequently, the unconscious is a state among others in which repressed thoughts flow freely:

[The unconscious] is the vast darkness of a cavern's mouth, the cavern of anterior darkness [...] we watched Freud disappearing into the cavern of darkness, which is sleep and unconsciousness to us, darkness which issues in the foam of all our day's consciousness. (Lawrence, *Psychoanalysis and the Unconscious*, 1923: 15)

Lawrence's conception of the unconscious was not very different from Freud's in the sense that he thought that it was composed of repressed drives disturbing the conscious by taking the form of neurosis or illness. The analogy with darkness expresses the incapacity for the individual to willingly access it, aligning thus Lawrence's conception with Freud's idea.

The unconscious in Lawrence is one of the key elements of his work, not to say the most important. As we already know, his writing was a way to ponder over psychoanalysis and to put into practice his theories. In that sense, it is absolutely necessary to keep the notion of the unconscious in mind if you want to understand his novels or short stories. Indeed, "Lawrence persistently goes beyond the idea of an individual mind to view personality as involving much more than the ego can conceive." (Thornton, 1993: 19) When a writer creates his characters, he usually assigns to them a proper personality with distinctive features: vanity, cleverness, nastiness and so on. Then, he gives them depth with emotions (joy, sadness...) and reactions (surprise, fear...) yet, their mental states and processes are rarely considered in a deeper layer. That is to say, the scheme of a traditional story only tends to give a particular response to a given event: the main character is

sad because he lost his wife and nothing more is said about it whereas Lawrence tries to consider every little impact this event has on his character's psyche, even if it doesn't seem to be linked at first. This conception of his character's mind is made possible through the unconscious since most of the impacts of a given event are not obvious because the character is not even aware of them.

b.1 Dreams

The unconscious in Lawrence is explored through different forms based on the means Freud discovered to access it. The most popular form is indeed the dream which was one of the major means for Freud to analyse his patient's psyche saying that the interpretation of dreams is the best way to know the unconscious because oneiric thoughts are retained desires which have been distorted by the unconscious only to surge up again and become bearable for the conscious. "L'interprétation des rêves est, en réalité, la voie royale de la connaissance de l'inconscient."¹ (Freud, 1996 : 38) His major discovery relies on the use of hypnosis to access the unconscious because the patient is put into a somatic state close to sleep. The latent state allows the unconscious to reappear so that the psychoanalyst can find the repressed thought causing neurosis.

It is the same in Lawrence: it is necessary for the narrator that the character plunges into a somatic state to access his/her unconscious as we can see with March's dream in "The Fox":

That night March dreamed vividly. She dreamed she heard a singing outside which she could not understand [...] She went out, and suddenly she knew it was the fox singing. [...] He seemed near, and she wanted to touch him. She stretched out her hand, but suddenly he bit her wrist, and at the same instant, as she drew back, the fox, turning round to bound away, whisked his brush across her face, and it seemed his brush was on fire, for it seared and burned her mouth with a great pain. She awoke with the pain of it, and lay trembling as if she were really seared. In the morning, however, she only remembered it as a distant memory. (F: 20)

From the very beginning, March is obsessed with the fox wandering near her farm. The first time she sees it, she is fascinated as the animal looks at her in the eyes and since then, she only thinks about hunting it. Yet, we are told just before this extract that she started to forget about it since it didn't show up for weeks. Later, when Henry arrives to disturb her life with Banford, March identifies him with the fox to the point that she mistakes him for the animal. The fox represents thus her desire to leave her so loved Banford (and her attraction for Henry) but also the danger of following Henry (since marrying him will force her to abandon her independence). Keeping that in

1 The interpretation of dreams is, in fact, the best way to know the unconscious. (My translation)

mind, we can easily guess that this dream is the manifestation of her will to leave Banford (she wants to touch the fox). Yet, the bite announces the risks she will take by submitting to Henry: she has not met him at this point but it is her obsession for the fox which will lead her to be attracted to Henry and thus, follow him only to be unhappy at the end. The burn of the brush also is a way to warn her about Henry's bad intentions: he kills Banford so that March has no other reason to stay at the farm whereas he doesn't really love her but just wants to dominate her. Her unconscious already knows the danger the fox represents and tries to warn her but her conscious doesn't want to recognise it.

The fact that March wakes up and still feels the pain can be compared to the pain caused by putting into light repressed thoughts (Freud stated that some patients became "hysterical" after having brought repressed drives to consciousness). Indeed, her somatic state allows her unconscious to surge and reveal thoughts that she doesn't want to recognise, hence the pain when waking up and being conscious of her dream. Besides, the next morning, she isn't able to recall it clearly because everything has been denied and pushed back into her unconscious.

The same "intuition" of her unconscious is illustrated in her second dream:

That night March had another dream. She dreamed that Banford was dead [...] Then she had to put Banford into her coffin. [...] This was the coffin, and there was no other, and March was in agony and dazed bewilderment, looking for something to line the box with, something to make it soft with, something to cover up the poor, dead darling. [...] And in her dream-despair all she could find that would do was a fox-skin. She knew that it wasn't right, that this was not what she should have. But it was all she could find. (F: 40-41)

Once again, we are confronted to what would seem to be a premonition since she sees Banford already dead. Yet, March is not a fortune teller but she knows unconsciously that her marriage with Henry will kill her in the inside. March has already fell for him and Banford strongly opposes their relationship because she is everything she has in the world. The two women are so used to living together that Banford wouldn't be able to adapt into a new life without March. Probably Lawrence decided that a literal death would be more explicit, especially since Henry is the murderer. Nonetheless, this dream is March's unconscious trying to warn her.

Indeed, she is the one putting Banford into her coffin and covering her up with the fox-skin. The fox-skin represents Henry's influence over March and his success in separating the two women: in the previous lines, Henry finally kills the fox which disturbed March and gives her the skin as a proof of his love. It means that deep inside her unconscious, March already knows that she

will kill Banford by abandoning her and this dream is a way to demonstrate how guilty and responsible she feels deep inside. Once again, the “conscious March” doesn’t want to recognise the consequence of falling for Henry or at least, tries to ignore it but her unconscious still underlines it through this dream.

Dreams are obviously a key state in which the unconscious is free to appear and accessible for the narrator. Less present in his shorts stories than in his novels, they still represent a crucial step in the development of the characters’ psyche and reveal shameful thoughts that only the narrator and the reader can access.

b.2 The Narrator giving birth to the unconscious

This is probably the most ironic part of Lawrence’s art: people outside the story happen to know more about the character than he/she does him/herself. This effect is given by the narrator’s role which is to put words on thoughts that the character can’t be aware of. In that sense, we have the feeling that those discourses belong to the narrator, yet the words directly come from the character’s unconscious. Thornton says on that matter that:

Some of what appears “omniscient” in Lawrence’s presentation is by no means authoritative, reflecting instead a character’s limited or even mistaken perspective, but presented with such fullness and conviction as to sound authorial. Such material is indeed “authorial” in that it may represent a thought or a feeling or even a somatic state so subliminal or so fleeting that the character has no awareness of it and could not himself give it articulation. Thus the words printed on the page may represent something so subconscious or vaguely formed that the character would deny it to be his thoughts. (Thornton, 1993: 15)

What is questioned here is the authority of the narrator. As I said before, every extract using the stream-of-consciousness technique aims at conveying the flow of thoughts passing through the mind of a character. Although we can clearly hear his/her voice, the passage is never written with the first person singular but necessarily through the voice of the narrator which overlays the voice of the character. Indeed, what is expressed *does* belong to the character but isn’t conveyed by him/her directly. But why would a writer use a narrative instance which is out of the story to convey such personal thoughts? The first answer would be that Lawrence didn’t invent the stream-of-consciousness technique and that he just followed the standards of the time. The first person narration was not very common nor popular (except for the epistolary novels) unlike today and it was more common to use a third person narrator. Yet, Thornton finds another justification for such

a choice: since the story aims at conveying unconscious ideas, the character cannot be the one to express it. How can he/she put words on things he/she denies or is not even aware of ?

This is precisely why a third person narrator completely makes sense. Otherwise, the story would lose all the depth regarding the unconscious. The real interest of the plot is actually the suffering of the character who is unable to find its causes so it would be completely contradictory to let him convey what he/she is not aware of. Let's compare it to Greek tragedy and tragic irony: the fate of the character is already decided from the very beginning and everyone except him/her know what will happen at the end. In Lawrence, it is not a question of fate but of hidden thoughts which will torment the character throughout the story and be the reason of his/her behaviour. In that sense, the reader already knows what is wrong whereas the character can't explain it. In fact we could even say that the narrator acts as a psychoanalyst. Just as Freud does with his patients, the narrator enters the character's unconscious except that his purpose is not to help him/her to find the problem but to expose it to the reader. This irony is incidentally made explicit, especially in "The Ladybird": "I wish to hold my mouth shut. If I open it, I talk this absurdity. It escapes from my mouth." ("The Ladybird": 168) Those words are Dionys's, the character that I would call "the man of the unconscious" simply because he seems more aware of his inner thoughts than others (but everything regarding Dionys will be developed later). His relationship with Daphne is one of initiation to what he calls "the underworld", related to the unconscious. What he expresses here to Daphne is the fact that words are coming out of his mouth without being able to prevent it. Yet, Dionys has no idea why and no power over it simply because these words are coming out of his unconscious. Welty says on that matter: "Lawrence's characters don't really speak their words—not conversationally, not to one another; they are not speaking on the street, but are playing like fountains or radiating like the moon or storming like the sea." (Welty, 1949: 48)

She refers both to dialogues such as those in "The Ladybird" and to extracts giving us access to the character's unconscious. Once again, she insists on the fact that the characters don't speak their words simply because they are drawn out of their unconscious but what is important is the comparison at the end which reveals a flow of words gushing out without any control. This is exactly what is happening with Dionys. His relationship with Daphne pushes him to speak about things he is not aware of in a flow mimicking the meanders of the mind. Since all these thoughts are unconscious, the character can't have any control on them, not even when they come out, an idea which Dionys underlines: "I have lost my soul, and I can't stop talking to you. I can't stop. But I don't talk to anyone else. I try not to talk, but I can't prevent it. Do you draw the words out of me? » (L: 171)

But Thornton underlines another interesting point by saying that the narrator articulates what the character can't. Indeed, the unconscious of the character, although being present, can't surge with the simple will of the mind. In that sense, the character requires the help of someone external to put words on those repressed ideas which in fact reveal the truth about him/her. But this idea is not new and recalls the maieutics. Plato in *The Théétète* asserts that every soul lives in the intelligible world, a place where it is in contact with all *pure ideas* that is to say, complete knowledge: this is what he calls the theory of reminiscence. When attached to a body, the soul forgets everything, Yet, the subject simply has to recall this truth hidden deep inside of him/her. In that sense, *knowing* is just *remembering*. This theory led to Socrates' maieutics which consists in questioning the subject to help him/her find this hidden truth. Unable to remember on his/her own, the subject needs the help of someone else to **give birth** to ideas which he/she is not aware of. I insist on "giving birth" because the word maieutics comes from the ancient Greek word: *μαϊευτική* which is related to midwifery. The idea is the same in Lawrence. The narrator helps the character to put words on his/her unconscious ideas, to **give birth** to it just as the psychoanalyst helps his/her patient to give birth to repressed ideas.

Concerning the theory of reminiscence, Freud incidentally said something similar about hidden drives, asserting that forgotten memories are still present in the patient's mind and can surge up again. "Les souvenirs oubliés ne sont pas perdus, ils restent en la possession du malade, prêts à surgir, associés à ce qu'il sait encore."² (Freud, 1996 : 26) It means that even if the mind succeeded in pushing away a memory, this memory is still present deep inside and never really forgotten. This idea is illustrated with the doll Hannele made of Hepburn in "The Captain's Doll": "The Alexander Doll was never intended for sale. What made Hannele take it to the studio one afternoon, we do not know. But she did so, and stood it on a little bureau." (CD: 85) Hannele can't recognise her love for Hepburn at first but she still takes the doll with her, an unconscious act led by her inner desires.

b.3 The Latent State

For now on, the only means I mentioned to enter the unconscious is the dream but it is not Lawrence's favourite way to express the unconscious. Needless to say that the character necessarily

2 Forgotten memories are not lost but still present in the patient's mind, ready to resurge, associated to what he/she still knows. But there is a force which prevents them from becoming conscious. The existence of this force can be regarded as certain, for an effort is felt when trying to bring the unconscious memories back to consciousness. This force, which maintains the morbid state, is felt as a resistance of the patient. [...] The removal of this resistance has proved to be necessary for the patient to get better. (My translation)

has to be plunged in a latent state for his unconscious to resurge but sleep isn't the only way to trigger it. Thornton says that Lawrence "can deftly convey to us things about the character's relationships to others closest to him, to his circumambient universe, even to himself, that the character has no awareness of." (Thornton, 1993: 27) But how does he proceed ? Daphne's thoughts are probably the best example:

Whatever happened to her, she thought about it, thought and thought a great deal. The consciousness of her mind was like tablets of stone weighing her down. And whoever would make a new entry into her must break these tablets of stone piece by piece. So it was that in her own way she thought often enough of the Count's world inside-out. A curious latency stirred in her consciousness that was not yet an idea. (L: 181)

In this extract, the act of thinking about Dionys ("the man of the unconscious") is unbearable for her conscious because the count makes her realise that she has always pushed away the person she really is. It is thus made explicit she plunges into a state of latency for her unconscious to think truly about him. In Lawrence, a passage conveying the unconscious is always preceded by the character abandoning him/herself to a kind of trance, as if hypnotised. In that state, the subject is still awake but his/her conscious is put aside. In psychoanalysis, the psychoanalyst generally triggers a latent state by hypnotising the patient and Lawrence had to find a narrative justification for plunging his characters into such a state. Indeed, his characters can't willingly gain access to their unconscious and the narrator, although playing a great part in the process, cannot be the one acting directly over the story.

In that sense, unconscious impulses in Lawrence often appear with a new relationship. The character meets someone who makes him/her discover a thing that he/she will desire without recognising it. It could be love as in "The Captain's Doll" or fleeing an alienating environment or relationship as in "Sun" and in "The Ladybird", for instance. This relationship develops so that the main character finds him/herself under the influence of the other one and this is precisely this influence that allows the character to plunge into a latent state. Whenever the character is thinking about that person, we dive into his/her unconscious.

For March, it is the fox (and by association Henry) which deprives her of consciousness: "March also was not conscious that she thought of the fox. But whenever she fell into her half-musing, when she was half rapt and half intelligently aware of what passed under her vision, then it was the fox which somehow dominated her unconsciousness, possessed the blank half of her musing. » (F: 12) The fox is presented as a parasite entering her mind at any moment without any way to prevent it and the fact that it only appears when she is "half rapt" confirms that the animal is

the one responsible for this state. It is said to be possessing her unconscious to the point that *the fox* even becomes a state of consciousness: “He had become a settled effect in her spirit, a state permanently established, not continuous, but always recurring.” (F: 12) March is so under its influence that thinking of the fox becomes a settled state in the same way as sleep or consciousness.

Lawrence’s favourite word to name this influence is the “spell” which is constantly repeated whenever he refers to a latent state: “it was the fox, it came over her like a spell.” (F: 12) This said spell is often cast by the eyes as we can see both with the fox and Henry. Indeed, the sentence “there was sure to come over her mind the old spell of the fox, as it came when he was looking at her.” (F: 12) reminds us of the following extract exposing March facing Henry:

Suddenly he lifted his clouded blue eyes, and unthinking looked straight into March's eyes. [...] March felt the same sly, taunting, knowing spark leap out of his eyes, as he turned his head aside, and fall into her soul, as it had fallen from the dark eyes of the fox. She pursed her mouth as if in pain, as if asleep turned her head slightly aside, as if coming to consciousness, or trying to come to consciousness too. (F: 21)

Henry’s eyes are described as forcing their way into March’s mind and compared to those of the fox. The process seems painful for March because she has no power over it and finds herself “as if asleep”, which reveals this latent state in which the gaze has plunged her. From this point, March is mentally absent and it is only after Banford’s manifestation that we are told that “March turned her head slightly aside, as if coming to consciousness, or trying to come to consciousness.” (F: 21) This sentence clearly explains that Henry plunged Banford into unconsciousness with the simple power of his gaze. Besides, the spell can also be cast by the voice: “March, already under the influence of his strange, soft, modulated voice, stared at him spellbound.” (F: 14) In any case, the latent state is almost always triggered by a contact with the person who has influence over the character.

For now, I only presented this state as having a negative effect over the character. Indeed, since the unconscious contains everything he/she doesn’t want to recognise, he/she is most of the time uneasy with these thoughts. Yet, meeting the unconscious can also be a relief:

She became almost peaceful at last. He [Henry] was identified with the fox—and he was here in full presence. She need not go after him any more. There in the shadow of her corner she gave herself up to a warm, relaxed peace, almost like sleep, accepting the spell that was on her. [...] Hidden in the shadow of the corner, she need not any more be divided in herself, trying to keep up two planes of consciousness. (F: 18)

March is constantly chasing the fox, a metaphor of the character chasing the reason of his/her suffering. She finds no explanation to this obsession but when finding Henry, she can finally find peace within herself. Being with him (and by association with the fox) puts her in a latent state and she doesn't need to swing between her conscious and unconscious any more. His presence allows her to finally abandon herself to her unconscious impulses, which explains the fact that she finds peace and calm.

The same pattern can be found in "The Ladybird" in which Count Dionys has a strong influence over Daphne: "When he came into the ante-room where he was to receive her, she felt at once the old influence of his silence and his subtle power." (L: 177) Once again, we find the word "influence" but this time associated to "power" which reveals a stronger form of "dominion" implying some control. Just like March, Daphne "never forgot him [Dionys] for long. He seemed to come into her mind suddenly, as if by sorcery." (L: 169) The word "sorcery" underlines the fact that this control is applied over her unconscious, explaining the fact that she doesn't know where it comes from. This notion of power is emphasised by the symbolic thimble:

And as she sewed she thought about her husband, and she felt herself in love with him. She thought of him, how beautiful he was, and how she would love him now he was thin: she would love him all the more. [...] The thought made her rest her hands in her lap and drift into a muse. Then she felt the weight of the thimble on her finger, and took it off, and sat looking at the green stone. (L: 183)

In this extract, Daphne is thinking about her husband who is about to return from the war: a husband who doesn't correspond to the woman she is, which is a point that Dionys underlines in their numerous conversations. Yet, Daphne aspires to the ideal of the perfect wife of that time and tries thus to convince herself of her love for her husband. Nevertheless, she finally feels the weight of the thimble, a gift from Count Dionys which could also be considered as an extension of the count.

The thimble retrieved from the sofa on which she sits symbolises romance, and its excavation is related to the discoverer's unfulfilled sexual desire. While waiting for her husband's homecoming, she puts her fingers into a crevice in the sofa. The passage in which she gropes into the depths of the crevice with a rhythmic movement in a trance is replete with sexual innuendo to her unsatisfied eroticism. (Iwai: 5)

This extract obviously represents the battle happening between her conscious (the fact that she wants to love her husband) and her unconscious (the fact that she knows that he is not the man she needs) and the thimble thus represents the influence of Dionys over her (since he is the one trying to

make her recognise her inner desires). This is the reason why Daphne feels so guilty when she loses the thimble: “She had lost her thimble. It was as if Count Dionys accused her in her sleep of something, she did not quite know what.” (L: 185) Count Dionys has so much power over her that Daphne imagines that he accuses her. The fact that this happens in her sleep confirms that Dionys lies in her unconscious much more than in her conscious, simply because she doesn’t want to recognise her spiritual and sexual attraction for him.

The thimble in the story is in fact the symbol of this unconscious impulse: “With her slow, green-blue eyes she looked down on his ecstasized face, almost benign. But in her right hand unconsciously she held the thimble fast, she only gave him her left hand.” (L: 195) This passage notifies the fact that Daphne is torn between her husband and Dionys. Indeed, although she gives him a hand, she keeps the other one pressing the thimble (unconsciously), signifying that a part of herself belongs to the Count.

To conclude, the unconscious in Lawrence is the maze containing all the answers to the characters’ psychological problems and actions. Unaware of their inner thoughts, they are bound to wonder and suffer throughout the story. Yet, the narrator being able to dive into the unconscious, exposes it to us so that we find ourselves in the position of the psychoanalyst, diving into their unconscious in order to understand their mental state. Just as for psychoanalysis, the character has to be in a latent state for the narrator to access it and this state is almost always triggered by the relationship responsible for the unconscious drives. Thinking about the person having influence over the main character necessarily plunges him/her into a state which the conscious has no control over.

c) Rhythm and Style

Another point that shouldn’t be neglected is the rhythmic that Lawrence gives to each passage. Indeed, the expression “stream of consciousness” itself implies a particular rhythm since relying on the metaphor of water. A river can rush or flow, depending on the strength of the current and the principle is the same with thoughts, when passing through the mind. When a character is quiet, his/her inner discourse will be slower, implying tranquillity. On the contrary, when a character is angry or confused, it will tend to be more chaotic and the thoughts will thus come faster. Besides, the act of thinking is very different from putting words on thoughts, bringing about the problem of how to voice the mind in literature. According to Balbert, “the rhythm of

Lawrence's art is based on the psychology of life; and because certain psychological patterns can more fully be felt than devoured by exegesis, the rhythm of the description and/or the use of adjectives by Lawrence often defy conventional analysis." (Balbert, 1974: 75) To say it more clearly, Lawrence tries to stick, with rhythm, to the natural pattern of the mind, forcing him frequently to divert from what is expected from a literary syntax as we can see with this extract:

And then the thought entered him shrewdly: Why not marry March? He stood still in the middle of the field for some moments, the dead rabbit hanging still in his hand, arrested by this thought. His mind waited in amazement—it seemed to calculate—and then he smiled curiously to himself in acquiescence. Why not? Why not indeed? It was a good idea. What if it was rather ridiculous? What did it matter? What if she was older than he? It didn't matter. (F: 23)

The punctuation here is very particular because it does not follow the logic of narration but that of the mind. First of all, we are confronted to a colon which announces that the narrator enters the character's mind. Indeed, the narrator informs us that "the thought entered him" and the colon following is used only to announce that the thought will be expressed through the stream-of-consciousness technique. In fact, this colon marks the shift from the narrator's voice to the character's voice. From this point, we can notice a stronger punctuation closer to the one used in dialogues. The question marks, for instance, are numerous, showing a succession of a lot of questions the character is asking to him/herself. These intend to mimic the inner dialogue happening in the mind, that is to say a complete reflection as constructed in our own mind. The rhythm and the syntax are more chaotic and have nothing in common with a narrative passage describing action. The series of questions give an impression of speed because one question leads to another one and so on, resulting in a disordered thought, almost fragmented and not structured at all. Besides, the occurrence of the dashes is really interesting. In dialogues, they are usually found at the end of a discourse to express an interruption by another character or a sudden event. Similarly, they are often found in narration when the narrator wants to add or develop something which cuts the logical continuation of the sentence. In here, the dashes signify an interruption of the thought by the narrator commenting on the way the character is thinking. This extract aims in fact at presenting a thought (although filtered through the narrator's voice) in its "crude" form, that is to say; in the way it rushes into the mind. Indeed, a thought never appears with a complex and logical syntax but always takes the shape of short sentences, all mixed up, as it is presented here: brief and flashing through the mind as ideas barely elaborated. These barely elaborated thoughts combined to the effect of speed tend to render a state of mind in which the character is excited. Indeed, the thought of marrying March just occurred in Henry's mind resulting in some kind of enthusiasm for this idea

but also in doubt, since he didn't take the time to really think about it. This is the reason why those passages, although representing a pause in action for the character to think, are more rapid. Formulating a thought takes more time than the time required for it to be formed in the mind. Indeed, although our thoughts appear in the form of self-dialogue, they occur more often in the form of brief ideas sometimes so brief that we don't have time to put words on them, although being aware of them. Yet, representing such thoughts with words is almost impossible for a writer, hence the use of short and sometimes unlinked sentences.

Similarly, the effect of speed combined to questions can be used to express confusion as we can see here: "But what ? And was he real ? Why had she made his doll ? Why had his doll been so important, if he was nothing ? Why had she shown it to that funny little woman this afternoon ?" (CD: 90) Hannele is completely lost between her love for the captain and the fact that she tries to repress her feelings, hence the rhetorical questions on the making of the doll. Once again, the sentences directly come from her mind, without any intervention of the narrator to express them. In here, the effect of speed rendered by short questions tends to express chaos and panic. Indeed, Hannele's feelings are completely mixed up and this extract is representative of one of the "life forces" evoked by Ford: "What is characteristic of Lawrence is that one pulsing rhythm does not figuratively embody his own impression of life's forces. Instead, in his world one such force is dramatically pitted against one another." (Ford,1965: 23) I would personally call these forces "unconscious drives" and "repression". Indeed, the rhythm is dictated by such forces. To continue with the example of Hannele, her thoughts always seem to be split up between love (the "unconscious drive" force) and disgust (the "repression" force). Whenever she thinks of the captain, she goes into ecstasies by recalling what attracts her but the moment after, she tries to insist on his bad sides. To pick Ford's words up again, there are two forces bumping into each other. In that sense, the rhythm is always flowing as waves going back and forth. Indeed, an extract presenting Hannele under the influence of the captain will be "tender" and flowing slower because of the numerous commas. On the contrary, a passage conveying Hannele's hate for the captain will be speedier and more "aggressive" as we saw previously.

Besides, slow passages are often the ones conveying the unconscious. Actually, they represent enjoyable thoughts in the sense that they reflect what the character really feels or wants and even though bringing them back to consciousness can be painful, they give him/her satisfaction when realised, hence the quiet rhythm implying peace within the mind. But this quiet rhythm also tends to express the hypnotic state in which the characters are plunged. As I said before, we only have access to the unconscious when the character is under the influence of the person responsible for

his/her unconscious drives, an influence causing an hypnotic state. In that sense, slow passages are most of the time characterised by numerous repetitions giving the effect of going round and thus, being hypnotised. Balbert says on that matter that “Lawrence does repeat himself constantly, whether it is a phrase, symbol, or situation. However, this repetitive rhythm of Lawrence’s novels is part of his vision of life. It is not only necessary to his meaning, it is the form his meaning must take to be true to the repetitive rhythmic form of life.” (Balbert, 1974: 15) Lawrence’s vision of life includes his visions of the unconscious and in that sense, the repetitive rhythmic also tends to render the rhythm of the unconscious as he conceives it: “He sounded hurt. And his voice had such a curious power over her; making her feel loose and relaxed. She struggled somewhere for her own power. She felt for a moment that she was lost—lost—lost. The word seemed to rock in her as if she were dying.” (F: 25) In this extract, March just has just begun to lose consciousness. As I said before, her hypnotic state is triggered by Henry’s voice which has “a curious power over her” whereas she tries to stay conscious but she can’t resist his influence and finds herself plunged into an unconscious state. Once again, this extract confirms that this state has something to do with words flowing into their mind, since “they seemed to rock as if she were dying”, confirming that March has no idea of what is happening to her. But what is really interesting here is the repetition of the word “lost” which seems to echo in her mind. This repetitive pattern helps us imagine Henry’s words echoing in March’s mind while she is slowly falling into unconsciousness, alluding thus to a state of trance in which words and thoughts are distorted. Similarly, it could be compared to the repetitive pattern of music. But why do I bring music up ? Simply because it is well-known that music directly acts on our cognitive system so that it could bring a childhood memory back or give us the impression to be transported to somewhere else. Music can also have something to do with hypnosis as we can see with the example of the snake charmer, able to control a snake with the simple power of his flute. In that sense, Henry’s voice is like a flute to March.

The same idea can be seen in "The Ladybird", when Dionys, settled at Daphne’s for a few days, starts to sing:

At first she could not hear. That is, she could hear the sound. But it was only a sound. And then, gradually, gradually she began to follow the thread of it. It was like a thread which she followed out of the world: out of the world. And as she went, slowly, by degrees, far, far away, down the thin thread of his singing, she knew peace—she knew forgetfulness. She could pass beyond the world, away beyond where her soul balanced like a bird on wings, and was perfected.

So it was, in her upper spirit. But underneath was a wild, wild yearning, actually to go, actually to be given. Actually to go, actually to die the death, actually to cross the border and be gone, to be gone. To be gone from this herself, from this Daphne, to be gone from father and mother, brothers and husband, and home and land and world: to be gone. To be

gone to the call from the beyond: the call. It was the Count calling. He was calling her. She was sure he was calling her. Out of herself, out of her world, he was calling her. Two nights she sat just inside her room, by the open door, and listened. Then when he finished she went to sleep, a queer, light, bewitched sleep. In the day she was bewitched. She felt strange and light, as if pressure had been removed from around her. Some pressure had been clamped round her all her life. She had never realized it till now; now it was removed, and her feet felt so light, and her breathing delicate and exquisite. There had always been a pressure against her breathing. Now she breathed delicate and exquisite, so that it was a delight to breathe. Life came in exquisite breaths, quickly, as if it delighted to come to her. (L: 213)

First of all, what is really striking in this long extract is its slow and waving rhythm. Indeed, the repetition of words and verbal structures are abundant as well as the commas, rendering thus the flow of Daphne's thoughts and physical sensations so that it mimics the movement of a quiet sea. Friedman says that passages with this kind of rhythmic are trying to "to tender the fluid, nonconscious, or dark mental processes, while at the same time remaining wholly within the region of conventional and conscious syntax." (Friedman, 1958: 165) Indeed, when dealing with hypnotised patients, Freud noted that some of them spoke words which didn't have any logic with one another and sentences with unconventional syntax. To render the unconscious perfectly, Lawrence should have followed such an "unconscious" logic; yet, it wouldn't have made any sense to the reader. Therefore, he had to find a way to voice it while sticking to conventional syntax.

The beginning of the extract tends to have shorter sentences that will extend as Daphne's thoughts go on, alluding to a gradual process of hypnosis. The repetition of "gradually" mimics Daphne's dive into the unconscious, a state rendered by the acceleration of the rhythm. This effect allows the reader to really feel her "yearning" for the count and the underworld as well as the lightness and the delight provided by the fact that she abandons herself to the unconscious.

This scene could also be seen as a symbolical death, allowing the character to be born again and finally meet her true self but I will develop this idea later on. Yet, death is interesting in the sense that Daphne is slowly diving into what the count calls "the underworld", a matter only developed in the "Ladybird" but still present in other stories through the symbol of darkness.

d) Darkness and Light as Symbols

Indeed, I have already touched on the subject of symbolism, which is essential and sometimes even more important than words in Lawrence. In fact, his whole work relies on a particular symbolic system which, instead of being exclusive to a novel or a short story, is used in every single one so that his stories seem to echo one another. Among the most recurrent, we find the symbol of

light, opposed to darkness. Of course, the meaning of light is pretty rather obvious given the numerous images attaching it to knowledge and intellect. We thus can assume that light has something to do with cleverness. Yet, in his symbolical system, Lawrence modifies this well-known symbol to transform it into “conscious awareness in place of instinctive knowledge.” (Ford,1965: 36) In this case, light is attached to consciousness, that is to say what we, as thinking beings, are naturally able to access. It represents our capacity to think and learn things as well as accessing “recognised thoughts” as I defined them when dealing with consciousness. But light is not what Lawrence is interested in or, to say it more clearly, he is only interested in light as opposed to darkness. Indeed, Ford explains that these two symbols “are intended to signify contrasting kinds of experience (conscious or unconscious); contrasting ways of acquiring knowledge (through the sense or through reason)...” (Ford,1965: 35)

This explanation seems to be perfectly adapted to “The Blind Man”, a short story in which Maurice Pervin, a man who comes back blind from the war, is constantly opposed to his sighted wife Isabel. Obviously, Maurice, being blind, is constantly plunged in darkness, resulting in difficulties with communicating with his sighted wife, since they don’t see the world with the same eye (both literally and figuratively). This extract is particularly explicit:

The wind came roaring in the great elms behind the outhouses. When she came to the second yard the darkness seemed deeper. She was unsure of her footing. She wished she had brought a lantern. [...] There was no sign of light anywhere. Opening the upper half, she looked in : into a simple well of darkness. The smell of horses, and ammonia, and of warmth was startling to her, in that full night. She listened with all her ears, but could hear nothing save the night, and the stirring of a horse. (The Blind Man : 79)

Isabel is looking for Maurice and enters in the dark stable. Deprived of eyesight, she finds herself scared and disorientated. In this extract, Isabel is put into the place of her husband, which allows her to see, or more precisely, *feel* the world as he does. This confirms what Ford asserts: indeed, since Isabel can’t see, she can only rely on senses, especially of smell and hearing. But what is striking is the fact that she can smell the warmth and hear the night. This is a synaesthesia: a neurological phenomenon which associates senses such as sight and hearing for instance, by matching music notes and colours. We all know that a blind person naturally develops his/her other senses to overcome the loss of sight but Isabel’s blindness is only momentary. Still, the darkness leaves her no choice than apprehending her surroundings through senses, that is to say according to Ford, acquiring knowledge through senses, hearing and smelling things that she wouldn’t have smelled if she had relied on sight.

Yet, Isabel is scared of this darkness because she is deprived of everything she knows while Maurice, used to living without sight, seems to be perfectly happy in darkness: “He went away upstairs. She saw him mount into the darkness, unseeing and unchanging. He did not know that the lamps on the upper corridor were unlighted. He went into the darkness with unchanging step.”(BM: 83) Contrary to Isabel, Maurice does not hesitate to penetrate darkness “with unchanging step” simply because he has lived in it since his return from war. In fact, darkness even becomes a way of characterising him to the point that Isabel sees him as “a tower of darkness [...] as if he rose out of the earth.” (BM: 82) The fact of not seeing allows Maurice to live in a more “primal” way in which sensations are more vital for him to adapt to his environment than intellect. In that sense, he is closer to the unconscious than his wife whose life is dictated by intelligence and thus, consciousness (another reason why he seems happier, because less tortured by repressed drives). Lawrence says that “the impenetrable is not impenetrable, unconsciousness is not nothingness. It is sleep, that wall of darkness which limits our day” (*Psychoanalysis and the Unconscious*, 1923: 14) proving once again the association he makes between darkness and the unconscious. Maurice’s blindness is like a constant sleep because it plunges him in an eternal night, hence the precision in the last extract on the fact that he doesn’t even know that the lamps in the corridor are unlighted.

Yet, the best example of darkness associated to the unconscious is Dionys in the “The Ladybird”. Indeed, the count, after being wounded during the war and taken prisoner, starts an ambiguous relationship with Daphne and teaches her about his new vision of the world. One of the very first things said about him is that his eyes are “large, black, unseeing eyes, with curved black lashes” (L: 159) with a strong insistence on the colour referring to darkness throughout the story. By the way, it is important to note that, like many writers, Lawrence always insists on the colour and the expression of the eyes because they are considered as the reflection of the soul. Just as darkness and light, each colour in reference to the eyes is symbolical but we are only interested in black at the moment. In any case, the black eyes of Dionys announce right from the start that this character will be related to the unconscious. In fact, the count seems to be completely aware of the unconscious (not his unconscious particularly but to the existence of the unconscious in every human being), which leads him to say to Daphne that “we’ve got the world inside out. The true living world of fire is dark, throbbing, darker than blood. Our luminous world that we go by is only the reverse of this.” (L: 180) What he is expressing here is that they live in a “false world” in the sense that “the true world of fire” relies on the unconscious. Indeed, the unconscious, detaining all repressed drives, represents in fact what every human being wants and thus, *is*. The “luminous world” being the “reverse” represents the conscious world that is to say a lie created by the psyche.

But why would the “true world” be lighted by fire if it is supposed to be dark ? Here is how he justifies it:

Well then, the yellowness of sunshine—light itself—that is only the glancing aside of the real original fire. You know that is true. There would be no light if there was no refraction, no bits of dust and stuff to turn the dark fire into visibility. You know that's a fact. And that being so, even the sun is dark. It is only his jacket of dust that makes him visible. You know that too. And the true sunbeams coming towards us flow darkly, a moving darkness of the genuine fire. The sun is dark, the sunshine flowing to us is dark. And light is only the inside-turning away of the sun's directness that was coming to us. (L: 180)

The term “refraction” implies that the light is deflected in passing through the interface between one medium and another or through a medium of varying density. In this case, light represents ideas which are refracted when passing through our mind (symbolised by the medium) in which the density varies between the conscious and the unconscious. To say it more clearly, the refraction is a metaphor of the system of repression according to Freud. Indeed, when an idea which should be repressed comes into the mind, it instantly drifts into the unconscious instead of going in the conscious part of the psyche. What Dionys explains is that the conscious (the yellowness of sunshine) couldn't exist without the unconscious (the dark fire) and that the basis of intelligence (as the action of thinking) is the unconscious, and not the conscious, as everyone could imagine. Without such a split of the mind (refraction), there wouldn't be repressed thoughts (bits of dust) to bring back to consciousness (the dark fire turning into visibility). Also, the “true sunbeams” flowing darkly are in fact inner thoughts (or real thoughts as I defined them when dealing with the unconscious) passing only through the unconscious hence the “moving darkness of the genuine fire”. In that, sense, the original fire, or the “fire” as referred to in the previous quotation represent the unconscious, the fire also alluding to desire and thus, unconscious drives. The idea of refraction also refers to Lawrence's dual vision of human consciousness. On the one hand, we have “mental consciousness” which is “characterised by the exertion of human will, something that was demonstrated by an emphasis on science, mechanisation and materialism.” (Costin, 2015: 2) This is knowing and analysing through the intellect by rationalising everything, that is to say mental experience. On the other hand we have “blood consciousness” which is “something inherent and more intuitive; it was as if the blood remembered older religious ideas than those imposed by Christianity, a different kind of relationship between humankind and the cosmos.” (Costin, 2015: 2) Blood consciousness thus can be associated to bodily experience that is to say, knowing and experiencing through the senses. In that sense, the refraction can also refer to this duality, the “fire” being blood consciousness, the true way (according to Dionys) to experience life.

According to Dionys, the truth is dark because representing the unconscious. On the contrary, the colour white is associated to a false idea (referring to constructed thoughts as Hannele's when trying to convince herself of her disgust for the captain and thus, the conscious): "This white love that we have is the same. It is only the reverse, the whited sepulchre of the true love. True love is dark..." (L: 180) His relationship with Daphne is a "white love" which I prefer to call "conscious love" simply because they are aware of their feelings. This white love is also qualified as a "the whited sepulchre of true love" because happening in the conscious life of the character and thus interfering with their unconscious desires. In that sense, a "white love" is bound to fade because it does not represent what the character really wants. It is also Daphne's tomb (hence the word "sepulchre") since it condemns her to fade or rather to be consumed from the inside.

In fact, Dionys's view of world could be seen as the two different sides of a coin. This coin can only be complete with both the head and the tail; yet, people only tend to see the head without ever seeing the tail. In that sense, their conception of the world is incorrect or even incomplete and this is what leads them to their downfall. This is why the count also says to Daphne: "You, and your beauty—that is only the inside-out of you. The real you is the wild-cat invisible in the night, with red fire perhaps coming out of its wide, dark eyes. Your beauty is your whited sepulchre." (L: 180) Her beauty is something her husband insists on throughout the story; however, Daphne suffers from his love that unconsciously doesn't make her happy. When saying that her beauty is only the "inside-out" of her, Dionys implies that her relationship with her husband is only real in her conscious and thus, does not represent true love. This is why her beauty becomes her "white sepulchre". Indeed, Daphne's beauty is what imprisons her in the incarnation of the perfect wife and woman of her rank (which she wants to be at the beginning), but it does not represent who she really is inside. At the beginning of the story, she is presented as a very pale woman, with a poor health. This constant illness is due to the fact she plays a role she is not even aware of. The sepulchre refers to the fact that she is bound to play this role her husband imposed on her and which kills her inside. Once again, her "true self" is referred to as a "wild-cat invisible in the night" alluding thus to her unconscious.

Besides, the notion of the "spell" I mentioned earlier is even more interesting when dealing with this story. Indeed, Daphne's unconscious is only accessible when she is under the influence of the count, yet, the count also needs a particular condition to exert his power over her that is to say, darkness. Dionys expresses it himself, saying that she can only be his wife in the underworld: "In the dark you are mine. But in the day I cannot claim you. I have no power in the day, and no place. So remember. When the darkness comes, I shall always be in the darkness of you." (L: 217) Dionys

has no power over Daphne in the day because her conscious wants stick to the image of the beautiful wife everyone has of her whereas in her unconscious, she is undeniably attracted, not to say bound, to the count. Dionys is perfectly aware of that, hence the impossibility to claim her in the day. In the darkness, however, Daphne abandons herself to the count: “But now she began to relapse into her spell, as she sat there in the dark. (...) Darkness answering to darkness, and deep answering to deep.” (L: 215)

Darkness and light in Lawrence are not only used to deepen the symbolical background of his stories but are part of his own conception of the psyche. By exposing such a contrast, he offers a dual view of the world. On the one hand, we have the conscious involving intellectual experience, as apprehending the world through reason. It implies a conscious awareness in the sense that the subject controls his/her thoughts as, once again, Hannele when hating the Captain or Daphne when repressing sexual drives for the count. On the other hand, we have thus the unconscious, also called the underworld which represents everything the character is trying to put aside: desire, sexual attraction... But also a more “primal life” apprehended through sensations (which brings us back to sexual desire).

Indeed, Lawrence’s work, being influenced by his psychoanalytic theories, can’t be separated from his view of life. In that sense, his short stories (in the same way as his essays) constantly hint at his conception of the psyche. The latter is obviously close to Freud’s theories: the conscious represents the thoughts on which the character has complete control, presented as ideas belonging to the character but also constructed by the narrator, whose voice overlays that of the character. The same process is used to express the unconscious except that this time, the ideas presented are not controlled at all. The difference is mainly made through the language used: the conscious, although sounding very oral, remains syntactically logical. On the contrary, the unconscious is formed of constant repetitions, using sometimes unexpected association of words or an odd syntax. While the rhythm of the conscious appears quiet, or faster, depending on the dominant emotion of the character, the unconscious appears chaotic in any case (whether it expresses quietness or panic). The latest rhythm intends to mimic an hypnotic state in which ideas are superimposed because barely elaborated. Freud showed in his work that ignoring the unconscious when containing repressed drives could cause neurosis, mental disorder or alienation. But he also demonstrated that frequently, the suffering caused by repressed drives could also have an impact on the body, leading to physical pathologies. In any case, the mind, although it is constantly praised in the collective consciousness, can also become harmful for the subject.

II – The Mind as Harmful

For a long time, body and mind had been opposed as two different entities. On the one hand, there was the mind which was praised and seen as pure. On the other hand, there was the body which was considered as dirty and impure. The reason also was opposed to desires (as being generated by the body) and the body was considered as polluting the mind. Indeed, if someone had “impure” thoughts, these came from the body, especially from genitals. In that sense, people only living according to their reason were seen as morally pure, hence so much experimentation concerning the mind. Freud himself thought that all neuroses were caused by sexual desire, indirectly considering the body as harmful for the mind. However, Lawrence seemed to think the other way round by demonstrating how the mind could become a “poison” for the individual. Even if he did agree on some points, such as the link between sexual repression and neurosis, he also tried to show how the mind could affect the body and how important it was to reconsider the body as natural and pure.

1) The Conflict Conscious/Unconscious

Lawrence always considered the mind as harmful for the individual. As we saw earlier, all his characters are suffering from the impossibility to become aware of their unconscious. They are mentally tortured and always fighting to repress their inner desires, causing a battle between the conscious and the unconscious forces. But this battle implies a link between the conscious and the unconscious meaning that these two entities are not isolated from one another. Indeed, if the conscious and the unconscious were completely separated, there wouldn't be any conflict, since they wouldn't have the chance to interact with one another. Thus there is a “mental space” in which they meet and here is how Freud describes it.

Les souvenirs oubliés ne sont pas perdus, ils restent en la possession du malade, prêts à surgir, associés à ce qu'il sait encore. Mais il existe une force qui les empêche de devenir conscients. L'existence de cette force peut être considérée comme certaine, car on sent un effort quand on essaie de ramener à la conscience les souvenirs inconscients. Cette force, qui maintient l'état morbide, on l'éprouve comme une résistance opposée par le malade. (...) La suppression de cette résistance s'est montrée indispensable au rétablissement du malade.” (Freud, 1996 : 26)

According to him, there is another “force” between the conscious and the unconscious which acts as a filter: when an unconscious thought tries to reach the conscious part of the mind, this force acts as a barrier to prevent the individual to become aware of an harmful or shameful thought. This force is generated by what Freud calls the subconscious, a third “entity of the mind” which plays the role of an intermediary between the conscious and the unconscious. The subconscious is in fact responsible for all inner conflicts and neuroses since it prevents unconscious drives to become conscious. For Freud, who wanted to treat his patients, the suppression of this force was essential contrary to Lawrence who used conflicts as a plot for his stories, as explained by Hough: “Lawrence feels the primacy of unconsciousness and unrecognised forces so strongly that he must show them harshly victorious over all opposition. A harmonious accommodation between conscious and unconscious would not serve his end.” (Hough, 1956: 174) Indeed, Lawrence was interested in the repercussion of the unconscious over mental and physical health and not in the resolution of inner conflicts (even if some conflicts do resolve).

a) The Subconscious

In any case, the subconscious is constantly present in Lawrence. Yet, it is not voiced as the conscious and the unconscious, since acting beyond them as a regulatory instance which modulates the conscious thoughts. There are no words which can be identified as transcribing the subconscious in the way the conscious or the unconscious are transcribed. Indeed, the subconscious doesn’t represent thoughts but acts on thoughts. In that sense, the illustration of the subconscious is made through the passages depicting inner conflicts, resulting in a combination of the conscious and the unconscious.

That evening Hannele was restless. He had been away on some duty for three days. [...] Hannele was most uneasy because she seemed to have forgotten him in the three days whilst he had been away. He seemed to have quite disappeared out of her. She could hardly even remember him. He had become so insignificant to her she was dazed. (CD: 89)

In this extract, we are first told that Hannele is tormented because of the absence of Hepburn and then, that she has forgotten him, which is completely contradictory. In fact, we have a clear example of the subconscious acting on the character’s conscious. Indeed, Hannele misses the captain and is worried but since her love and desire for him are part of her unconscious, her subconscious tries to push away those feelings and make her forget about him. Passages involving

such opposite thoughts are always a mark of the subconscious presence. By the by, the extract is even clearer a few lines down: “When he was present, he seemed so terribly real. When he was absent he was completely vague, and her own men of her own race seemed so absolutely the only reality.” (CD: 90) As I already explained, the hypnotic state allowing the unconscious to be freely expressed is triggered, in the case of Hannele, by the Captain’s presence. In that sense, his absence is a chance for the subconscious to surge up and take control of the conscious. This is the reason why she can hardly remember him when he is away: her subconscious pushes back her desire in the unconscious.

Yet, these examples only show the subconscious with hindsight because Hannele is aware of the fact that she forgets about Hepburn. But there are other passages in which the subconscious is more “violent” because directly acting as the character is thinking. These passages are using the stream-of-consciousness technique but melt both the conscious and the unconscious, which results in a feeling of panic and hysterical state.

Ach ! Ach ! Husbands should be left to their own wives: and wives should be left to their own husbands. And no stranger should ever be made a party to these terrible bits of connubial staging. Nay, thought Hannele, that scene was really true. It actually took place. And with the man of that scene I have been in love ! With the devoted husband of that little lady. Oh God, oh God was it possible ! Him on his knees, on his knees, with his heels up!
Am I a perfect fool ? She thought to herself. Am I really just an idiot, gaping with love for him ? How could I ? The very way he says “Yes dear !” to her ! Then he does what she tells him ! (CD: 105)

This passage follows a whole thinking in which Hannele expresses her jealousy after having met Hepburn’s wife. The beginning marks thus a return to consciousness. Hannele tries to reason herself, concluding that she shouldn't interfere in the captain’s relationship with his wife. Yet, she keeps remembering his behaviour with the women and can’t prevent herself from being jealous. The extract is full of contradiction and exclamation marks. Hannele is dismayed by her love for Hepburn. Once again, we have here the conscious and the unconscious forces bumping, which is only made possible by the presence of the subconscious force: She loves the captain, and then hates him, she can’t admit that he is not attractive, but still criticizes him. It is as if the “barrier” of the subconscious disappeared and reappeared successively. The conscious and the unconscious are fighting in Hannele’s mind, which results in an alienating state of mind. The subconscious tries to erase unconscious thoughts from the conscious but, as Hough says, Lawrence saw the unconscious force as so strong that it resists and constantly resurges. (Hough, 1956: 174)

Indeed, even when representing the system of repression, the subconscious is never strong enough to prevent the unconscious from winning. “The Prussian Officer” is the most evocative example of repression, not to say that the short-story is in fact based on repression. Indeed, the story tells us about a captain who constantly harasses his orderly both morally and physically to the point that he beats him until he bleeds, simply because the captain can’t recognise his attraction for the young man. The captain is described as bitter and stiff because he has rejected his unconscious impulses during his whole life. The scene where the captain beats the young man is the most significant part of the story.

In ‘The Prussian Officer’, after the climatic kicking scene, the young orderly leaves the room [...] And the Captain, who has hitherto prided himself upon his conscious self-control, drinks himself into a stupor to obliterate conscious thought about his actions. “He had prevented his mind from taking it in, had suppressed it along with his instincts, and the conscious man had nothing to do with it.” The unconscious man, which he had both envied and despised in the character of his servant, and suppressed in his own character, takes violent control of him. (Ford, 1965: 79)

Indeed, the captain’s violence is due to the repression of his unconscious impulses, a repression which is so strong and alienating that the unconscious ends up taking control of him. This unconscious drive is in fact the sexual desire he feels for his orderly, and since he prevents himself from realising this drive, the impulse surges up in a different way: the captain ends up beating the young man with violence; yet the scene could be considered as a symbolical rape. In any case, the repression leads the captain to act out of anger, which is the total opposite to what he intended to do by ignoring his drive. Yet, he doesn’t even understand from where such violence comes and keeps preventing “himself from thinking” (Lawrence, *The Prussian Officer*: 15) because “his instinct warned him that he must not think.” (PO: 15) What he calls instinct is in fact his subconscious trying to ignore what he did to the young man. Indeed, he knows deep inside that it is his sexual desire which led him to such violence but his subconscious prevents him from recognising it:

Deep inside him was the intense gratification of his passion, still working powerfully. Then there was a counter action, a horrible breaking down of something inside him, a whole agony of reaction. He stood there for an hour motionless, a chaos of sensations, but rigid with a will to keep blank his consciousness, to prevent his mind from grasping the significance of what just occurred. He held himself still until the worst of the stress had passed and then began to drink. He drank himself to intoxication until he fell asleep obliterated. (PO: 15)

The manifestation of his unconscious, fighting with the subconscious to become conscious is

so painful that the captain finds no other way than drink himself in order to forget. His conscious tries to connect with his unconscious to explain what happened, yet the subconscious wins to the point that he even forgets what he did to the young man: “He refused the event of the past night—he denied it had ever been—and was successful in his denial. He had not done any such thing—not he himself.” (PO: 15) But why such a denial ? Why does the subconscious put so much effort in pushing away unconscious drives ? According to Freud:

On constate qu’un désir violent a été ressenti, qui s’est trouvé en complète opposition avec les autres désirs de l’individu, inconciliables avec les aspirations morales et esthétiques de sa personne. Un bref conflit s’est ensuivi ; à l’issue de ce combat intérieur, le désir inconciliable est devenu l’objet du refoulement, il a été chassé hors de la conscience et oublié. (...) L’acceptation du désir inconciliable ou la prolongation du conflit auraient provoqué un malaise intense ; le refoulement épargne ce malaise, il apparaît ainsi comme un moyen de protéger la personne psychique.³ (Freud, 1996 : 27)

The captain is evolving in a military environment, that is to say, a man’s environment in which masculinity is very important, especially for the time when Lawrence wrote the story. In that sense, homosexuality was seen as a shame, which explains that the captain’s sexual drive is completely in opposition with his principles. In that sense, he represses his desire in order to protect himself from suffering.

Yet, some people fail to repress the problematic thought and instead of causing a “brief” conflict, it develops in a constant psychological pain:

L’examen d’autres malades hystériques et d’autres névrosés nous conduit à la conviction qu’ils n’ont pas réussi à refouler l’idée à laquelle est lié leur désir insupportable. Ils l’ont bien chassée de leur conscience et de leur mémoire, et se sont épargnés, apparemment, une grande somme de souffrances, mais le désir refoulé continue à subsister dans l’inconscient (...) et au lieu d’un court conflit, intervient maintenant une souffrance continuelle.⁴ (Freud, 1996 : 30)

These are the cases Lawrence is interested in: his characters, even if repressing their desires in their unconscious, are still haunted by these thoughts and tortured, which is the reason of the

3 It is noticeable that the individual has felt a violent desire which was in complete opposition with his/her other desires, irreconcilable with the moral and aesthetic aspirations of the self. A brief conflict has followed; at the end of this inner battle, the irreconcilable desire has become the object of repression, it has been expelled out of the conscious and forgotten. [...] Accepting this irreconcilable desire or extending the conflict would have caused an intense malaise; the act of repression spares this malaise and thus appears as a way to protect the psychic self. (My translation)

4 The examination of other hysterical and neurotic patients leads to the belief that they failed in repressing the idea associated with their unbearable desire. They did expel it out of their consciousness and memory, and apparently spared themselves a large amount of suffering, but the repressed desire remains in the unconscious [...] and instead of a brief conflict, now appears a continual suffering. (My translation)

presence of the unconscious voice in his writings. Indeed, the fact that the unconscious always comes back in Lawrence is the proof that his characters haven't been able to totally erase their drives, which leads them to long and painful conflicts:

She caught her breath, determined not to think. When she thought of Count Dionys she felt the world slipping away from her. [...] She loved it so, it made her feel so vain. [...] She always caught herself back. She felt she might be killed before she could give way to that relaxation that the Count wanted of her. She could not. She just could not. At the very thought of it some hypersensitive nerve started with a great twinge in her breast; she drew back, forced to keep her guard. [...] No, no. She would think of her husband: an adorable, tall, well-bred Englishman, so easy and simple, and with the amused look in his blue eyes. She thought of the cultured, casual trail of his voice. It set her nerves on fire. (L: 182)

Just as the captain in "The Prussian Officer" tries not to think about what he has done to his orderly, Daphne tries to prevent herself from thinking. Yet, her unconscious still drifts to her attraction for the count but the subconscious interferes to "catch her back". As I said before, the subconscious can't be voiced and what we have here when Daphne expresses that she can't give herself to the count is her conscious influenced by her subconscious. In order to stop thinking about the count, Hannele's mind tries to shift to positive thoughts about her husband but this effort plays with her nerves. This extract is very close to Freud's observations when treating his patients with hypnosis: "Deux forces agissaient l'une contre l'autre dans le malade ; d'abord son effort réfléchi pour ramener à la conscience les choses oubliées, mais latentes dans son inconscient ; d'autre part la résistance que je vous ai décrite et qui s'oppose au passage à la conscience des éléments refoulés."⁵ (Freud, 1996 : 34) The same forces can be identified in Daphne's mind. On the one hand, we have the thought of Dionys and on the other hand, we have the fact that she tries to catch herself back by thinking about her husband, blocking thus her desire for the count.

When talking about subsisting conflicts, Freud also brings neurosis up. Indeed, neurosis are the cause of a failure in repression. Since the problematic thought subsists in the unconscious (but still can't be brought back to consciousness), it has to find another way to be expressed which is neurosis.

b) Repression and Neurosis

A neurosis, linked to a trauma, directly impacts the psychological state of the patient and can

5 Two forces were acting against each other within the patient; on the one hand there was the voluntary effort to bring things that were forgotten, but still latent in the unconscious, back to consciousness; on the other hand there was the resistance that I explained and that opposes the emergence of repressed elements to consciousness. (My translation)

be found in many different forms: hysteria, phobia, anxiety... But it can also be physical, as migraines for instance. One of the main traumas treated in Lawrence is the one caused by the war. He “strove to deal with the post-traumatic effects of the war, effects which were repressed and channelled into other activities, but which nevertheless managed to leak out, causing their vile Medusa poison to seep into everyday human relationships, into mental states...” (Ragachewskaya: 4) Indeed, although Lawrence didn't fought during World War I, he saw how much such violence affected the soldiers. In that sense, Lawrence's characters are often soldiers (currently engaged or returning from the field) and each one of them appears as hurt, whether it is physical or psychological pain. Once again, the case of “The Prussian Officer” is essential to understand how Lawrence treated such trauma and it all starts with the identification of the man as a soldier: “A prominent feature of Lawrence's presentation of trauma is the identification of a character as ‘a soldier,’ thus making his participation in the war a part of his identity.” (Ragachewskaya: 9)

Indeed, the Prussian officer is always referred to as a soldier, or a captain to the point that his name is hardly ever mentioned (which is the same for the orderly). In that sense, Hauptmann incarnates “the soldier” in the generic sense of the word. This term implies a depersonalisation of the character and announces that he has to represent military values. This is thus the reason why the captain keeps repressing his emotions and desires:

He was a man of passionate temper, who had always kept himself suppressed. Occasionally there had been a duel, an outburst before the soldiers. He knew himself to be always on the point of breaking out. But he kept himself hard to the idea of the Service. Whereas the young soldier seemed to live out his warm, full nature, to give it off in his very movements, which had a certain zest, such as wild animals have in free movement. (PO: 10)

Indeed, we are told that he “has a passionate temper” but he keeps containing himself in order to fit to the ideal of the military world. Nevertheless, we are told that he is always close to blow up, because always repressing himself. On the contrary, the orderly is said to be free in the sense that he lives according to his emotions. The sentences describing the officer are short and clipped so that they render this idea of repression. The rhythm is jolting, as if mimicking the officer trying to hold himself back when thinking about the orderly. On the contrary, the sentences describing the ordely are longer and the commas give a flowing rhythm thus expressing freedom and peace of mind. This can be explained by the fact that the young man has spent less time in the army, meaning that the oppression of his environment has not yet became alienating. This is what Ragachewskaya explains: “In ‘The Prussian Officer’ Lawrence looks at the extremes in the repressive confinement of

emotional experience which only a military system can foster, and at the ensuing mental deterioration.” (Ragachewskaya: 5) In other words, Lawrence tries to show the consequences of an environment in which feelings can be properly expressed or even felt. But the case of the Prussian Officer is even more particular giving the fact that his drives are sexual, which is, according to Freud, the most important when it comes to psychological suffering: “Régulièrement, les symptômes morbides se trouvent liés à la vie amoureuse du malade ; elle nous montre que les désirs pathogènes sont de la nature des composantes érotiques et nous oblige à considérer les troubles de la vie sexuelle comme une des causes les plus importantes de la maladie.⁶” (Freud, 1996 : 47) Sexual repression is what has the worst effect on the patient’s mind, as we can see with the Prussian officer who transforms his desire into anger:

To see the soldier’s young, brown, shapely peasant’s hand grasp the loaf or the winebottle sent a flash of hate or of anger through the elder man’s blood. It was not that the youth was clumsy: it was rather the blind, instinctive sureness of movement of an unhampered young animal that irritated the officer to such a degree. (PO: 9)

The insistence on the orderly’s hand hints at his whole body which has something intensely physical and sensual. Indeed, the word peasant implies harmony with nature, freedom and instinct (blood consciousness in fact) which means that, contrary to his captain, the orderly acts through his body and senses. His brown hand hints at an exposition to the sun which (as we’ll see later) refers to sexuality, justifying the captain’s attraction for him. Yet, the officer refuses to be attracted by his orderly and even if he wanted to, it would be impossible to start a relationship with him because of moral values. So, the officer expresses his frustration through anger, an anger which leads him to alienation. “The officer’s image gradually becomes more intense and more extreme, as he is depicted in terms of his uncontrollable flights of passion his tyranny—both physical and psychological. [...] the word “mad” and its synonyms increasingly accompany the descriptions of the Captain.” (Ragachewskaya: 5) At the end of the story, the officer can’t contain himself any more and the story describes a gradual rise of anger which leads him to become more violent: “And he became harsh and cruelly bullying, using contempt and satire.” (PO: 11)

In fact, the repression leads the officer to act just the opposite of what he wants to. The act of repressing is associated to reason, meaning that the officer acts with his mind, however, by beating up (symbolically raping) his orderly, the officer ends up acting following his primitive instinct. Ford explains that such violence “is heightened by the Captain’s very ignorance of the sources of

6 Regularly, the morbid symptoms are linked to the patient’s love life; it shows that the pathogenic desires come from the erotic components and forces us to consider disorder coming from sexuality as one of the most important causes of the disease. (My translation)

the pleasure he derives in inflicting pain upon the youth.” (Ford, 1965: 76) The frustration does not come only from the fact that the officer can't be in a relationship with his orderly but also from the fact that he doesn't even know that he feels sexual attraction for him. In that sense, the frustration is externalised through violence, being the only way he seems to know.

Neurosis shows us how the mind can be harmful for the individual, especially when emotions are repressed. Indeed, such repression is responsible for alienation and thus, mental suffering. Lawrence believed in the bad consequences of living according to reason and the whole analysis allows us to conclude that he was far from praising the mind. For a long time, he also believed that mind and body were of two opposite poles. Yet, his stories hint at a link between the two.

c) The mind affecting the body

Indeed, Freud always demonstrated that the mind was intimately linked to the body: hysteria coming from the womb, for instance or heavy legs caused by sexual repression. In any case, he believed that body and mind communicated and that psychological trouble could be expressed through the body of the patient. Lawrence also embraced this idea and even adapted it to use it as a symbolical system. As I already said, Lawrence's stories mainly rely on symbolism and the true meaning can only be discovered by decoding those symbols. Among them are the scars and bruises which are most of the time used to signify the devastating effect of war on soldiers.

c.1 Scars, bruises and physical diseases

Indeed, the wounds in Lawrence symbolise a problem in the psyche. Since psychological pain can't be seen, he used physical injuries in order to announce right from the start that the character is mentally suffering, associating war injuries to trauma. Actually, the physical wounds are a proof that the soldier went to war, coming back necessarily with psychological injuries as well: “War trauma is not only ‘contained’ within, it also disfigures the self for the rest of a man's life, as it mutilates his body.” (Ragachewskaya: 10) World War I is seen as one of the biggest plagues the world has ever known and every man who came back felt transformed for the rest of his life. Some of them became disabled (as in “The Blind Man”) and others became insane, because unable to cope with what they had gone through during the war. In any case, they all came back with traumatic symptoms. As a matter of fact, this conflict traumatised the whole world to the point that

the subject became a taboo for decades, which is enough to imagine the impact that it had on soldiers.

This fact is underlined by Daphne when thinking about the return “from war and death” of her husband. She is convinced that “he would be something new, something she did not know.” (L: 189) Yet, she can’t imagine the harmful effect that the war had on him, thinking that their love will be intensified and magnificent. Yet, the reality strikes her when he touches her. Although she is asserting that she doesn’t mind his scars, she can’t bear his touch: “She was frightened—almost horrified: but she was thrilled deep down to her soul.” (L: 193) Her aversion for her husband is not physical but psychological. At the very moment when Basil touches Daphne, she realises how much he has changed and that he is now “like death; like risen death” (L: 192) because of everything he endured during the war.

Besides, the scars in Lawrence can also represent a mutation of the individual, an effort to become someone new but also a will to annihilate the body which is the case of Basil who expresses it: “I feel I have lost my manhood for the time being. The continual explosions of guns and shells! It seems to have driven my soul out of me...” (L: 171) In that sense, his scar signifies that he came back completely changed in a negative sense because he is now emptied out of his soul and dead from the inside: “death was still upon him.” (L: 192) Indeed, “the scar ran livid from the side of his mouth. It was not so very big. But it seemed like a scar in him himself, in his brain, as it were. [...] He was different.” (L: 192) Basil’s psychological mark is thus made explicit because, as I said before, the scar is not only a physical injury but also the reflection of what he has lived during the war. In any case, Daphne isn’t able to love him any more because of how he has changed but also because “the wounded mouth stands as a symbol for the impairment of communication, for the unbridgeable divergence between someone who fought in the war and someone who didn’t.” (Ragachewskaya: 9)

In other words, the war has built a fence between husband and wife resulting in the impossibility to communicate. Daphne and Basil don’t seem to speak the same language any more: while Basil adores his wife and constantly tries to make physical contact with her, she keeps mentally pushing him away because she is searching for a more “spiritual” relationship, as the one she has with Dionys.

Besides, injuries are also meant to signify, once again, the violence a military environment can impose on the soldiers' psyche as we can see with the orderly in “The Prussian Officer”:

He could now walk almost without pain. At the start, he had determined not to limp. It had made him sick to take the first steps, and during the first mile or so, he had compressed his breath, and the cold drops of sweat had stood on his forehead. But he had walked it off. What were they after all but bruises! He had looked at them, as he was getting up: deep bruises on the backs of his thighs. And since he had made his first step in the morning, he had been conscious of them, till now he had a tight, hot place in his chest, with suppressing the pain, and holding himself in. There seemed no air when he breathed. But he walked almost lightly. (PO: 7)

Even if injured, the young man decides to ignore the pain and keeps walking since it is what he was taught in the army. Just as the officer who keeps containing himself, the orderly has to ignore his suffering because fainting would be out of the question. These lines are among the first of the short story and announce right from the start the oppressive and alienating consequences of being identified as a soldier: he feels as if he couldn't breathe but still holds himself in. But the bruises here announce also the mental pain that the officer will cause to the young man. Indeed, the bruises on his thighs directly refer to the bruises that the officer will cause him with his belt: "And looking at his thighs he saw the darker bruises on his swarthy flesh, and he knew that if he pressed one of his fingers on one of the bruises, he should faint." (PO: 16) These bruises, besides being physical, also refer to the trauma of being beaten by his superior. The young man is wounded in his self love, humiliated and deeply shocked and the wounds are here to testify to this suffering. In that sense, the first extract acts as a warning to what will happen later in the story and accuses the environment more than the officer, since it is because the officer has to contain his emotions that he hurts the orderly. Indeed, after all, the wounds signify the prioritisation of mental consciousness at the expense of blood consciousness. "Les blessures signifient aussi la place prépondérante qu'occupent l'esprit et l'intelligence au détriment du corps et de l'instinct dans la civilisation blanche contemporaine."⁷ (Negriolli, 1970: 95) It is because the officer always acted through reason that violence ends up taking control of him.

For now, we only mentioned physical wounds as an extension of mental suffering but Lawrence also treated the link between body and mind in another way. Freud observed that neurosis and mental illness could have an impact on the body and its functioning, an idea that Lawrence also embraced.

c.2 Mental suffering causing physical pain

The best case to illustrate this idea is probably Lady Daphne who appears at the beginning of

7 The wounds signify the controlling place of the mind and the intellect at the expense of the body and instinct in white contemporary civilisation. (My translation)

the story as sick, pale and frail because of the death of her two brothers and her stillborn baby. Here is how the narrator describes her for the first time:

Her beauty was a failure. She was threatened with phthisis, and was far too thin. Her eyes were the saddest part of her. They had slightly reddened rims, nerve-worn, with heavy, veined lids that seemed as if they did not want to keep up. The eyes themselves were large and of a beautiful green-blue colour. But they were full, languid, almost glaucous. (L: 160)

Daphne's beauty is always something her husband insists on and thus a way to define her, Yet, it is said to be a failure because of her thinness, caused by her illness. The extract is mainly focused on the eyes, which suffer as well of the disease, simply because in Lawrence, they directly refer to the soul and, by extension, to the psyche. Just as the eyes of the Prussian officer are cold and stiff, Daphne's eyes which appear as "glaucous" reflect her mental state. Indeed, the "red rims" are due to the fact that Daphne suffers from insomnia which is the symptom of a pain in the psyche. Besides, the short story opens up on this mental suffering: "How many swords had Lady Beveridge in her pierced heart!" (L: 157) This sentence is particularly interesting because of the metaphor which happens to be very significant for our subject. The heart, a vital organ, is used to signify Daphne's sorrow. Even though the metaphor of the heart is very common in many languages, it draws here the link between body and mind, implying that the two entities communicate.

But why is the mental pain causing such physical suffering ? The first reason is the one I already talked about: her still-born baby and the death of her two brothers but the problem doesn't stop here: "She had married fame: but without money. Now, sorrow, pain, thwarted passion had done her great damage. [...] And she was ill, always ill." (L:160) Her situation as a wife led her to fade and die in the inside. The word "phthisis" used to talk about her health has a double meaning: at the time when Lawrence wrote "The Ladybird", it had already been replaced by the medical word "tuberculosis" (but is also referred to as "consumption") and it isn't a coincidence if he chose it. Indeed, in its original sense the greek word "*phthisis*" means fading away, being consumed and erosion. Daphne is "consumed", in the sense that she grows thinner and thinner, but not only because of her illness. Her life also is wearing her down to the point that she starts to "fade away" behind the image of the beautiful wife people want her to be. This is precisely why Dionys describes her as "dying like a lily in a drawing-room, in a crystal jar." (L: 188) The metaphor is just the same: Daphne is slowly fading in her mental and social prison simply because "Daphne had married an adorable husband: truly an adorable husband. Whereas she needed a dare-devil. But in her mind she hated all dare-devils: she had been brought up by her mother to admire only the

good.” (L: 161) Her husband is not the one she needs but her moral values prevent her to recognise it, which leads her to play a role and ignore her true self. This is exactly why “her own blood turned against her, beat on her own nerves, and destroyed her. It was nothing but frustration and anger which made her ill, and made the doctors fear consumption. [...] her blood had its revenge on her. So it is with strong natures today: shattered from the inside.” (L: 161) Even the doctors agree on the nature of her illness but after all, is Lawrence really talking about doctors in the story or is he referring to his and Freud’s opinion on the question ? The word “consumption”, once again, has a double meaning since it refers both to the physical disease and to the psychological repercussion.

In any case, Lawrence was aware of the impact of mental health and the body and tried to show the connection of the two entities. Wounds are omnipresent in his writings and are used to illustrate psychological pain for the reader to better picture what the character is going through. Similarly, he associates mental disease to physical symptoms because a dysfunction of the mind necessarily brings about physical dysfunction, since the mind “controls” the body when it comes to organic functioning.

Every psychoanalytic problem is due to a conflict which the subject hasn’t been able to resolve. The subconscious, an intermediary between the conscious and the unconscious hasn’t completely filtered the drives, leading to problematic thoughts subsisting in the unconscious. A malaise appears and haunts the subject because the repressed drives find another way to be expressed: neurosis or physical illness. Lawrence explored those theories through different characters, each embodying a specific kind of patient. The Prussian officer is thus used to explore the link between repression and alienation while Daphne illustrates physical disease. In any case, it is made clear that Lawrence was against a life dictated by reason and even accused the society of wanting the mind to prevail. He was conscious of the damage the mind was capable of causing and this is the reason why he tried to put the stress on a more “primal” life, in which the body is as important as the mind.

2) Praising the Body

From now on, I mainly talked about the mind as Lawrence’s major preoccupation. Indeed, he believed psychoanalysis was a real science and that the mind had a strong influence on people’s life. Yet, he saw the working of the brain as harmful for the individual and rejected a society in which the intellect ruled everything. In fact, Lawrence was a strong supporter of the body in the

sense that he believed in the importance of sensations and instinct. “The rediscovery of a natural, religious acceptance of the body, in all its aspects and manifestations, in fact, becomes a central issue in all of Lawrence’s later work” to the point that we can even consider his writings as glorifying the body. (Poplawski, 2011: 20) For a long time, the body had been rejected because of “the pressure to exalt the mind. By associating it with illness and decay, he has started to feel ashamed of it as if it were something impure, to reject its authority and instinctual truth.” Lawrence felt the necessity “to move towards a resurrection of the body, in the flesh and through the flesh” and “to restore its lost authority...” (Poplawski, 2011: 20) Rejecting the body included rejecting sensations and desires, which, in a psychoanalytic context, leads to neurosis and mental illness. Lawrence proved it with “The Prussian Officer”: a life only lived through reason is so alienating for the individual that it leads him/her to self-destruction or even death. This is the reason why Lawrence insisted upon the need to restore the “body’s holiness” that is to say, to consider the body as “pure” as the spirit. To do so, he underlined the importance of going back to a more “natural” way of life, in harmony with the body and instinct and insisted on the importance of “blood knowledge” that is, experiencing through sensations.

a) The need to restore the body’s holiness

At the time when Lawrence wrote, the body was disregarded mainly because of religion. Indeed, the flesh was considered as impure because responsible for sexual desire. Besides, the body was what remained when someone died while the spirit sustained and allowed salvation. In other words, the body represented the link between earth and the individual whereas the spirit was connected to the divine. Besides, a cultivated mind was a sign of success and wealth, in opposition to manual work. Being an “intellectual” implied an elevation in society. All those ideas led Lawrence to write that “the history of our era is the nauseating and repulsive history of the crucifixion of the procreative body for the glorification of the spirit, the mental consciousness.” (Lawrence, 1998: 267) The terms he used clearly express his disagreement and even condemn this idea.

Indeed, Lawrence praised the body and was convinced that happiness could only be possible by living in harmony with the flesh and so, he constantly opposes the body (living through sensations) to the intellect (living through reason). This idea is illustrated in the way he treats both Bertie and Maurice in “The Blind Man”. Maurice and Bertie never appreciated each other, initiating some kind of “rivalry” between them, since Maurice’s wife always loved her cousin Bertie. In that

sense, Bertie, who is a barrister, is presented as “a man of letters, a Scotchman of the intellectual type, quick, ironical, sentimental...”. He lives in an industrialized city and acts as an educated man. On the other hand, Maurice is said to be “just the opposite to Bertie” because he is “passionate” and “sensitive [...] for his mind was slow, as if drugged by the strong provincial blood that beat in his veins.” Maurice being blind and living in the country side, can only grasp life through the senses. In this description, Bertie seems to be more enhanced than Maurice, yet, his mind is “much quicker than his emotions, which were not so very fine.” (The Blind Man : 74) The contrast between the two men represents two different ways of living. On the one hand, we have Bertie, who only experiences life through reason and seems to have complete control over his emotions. On the other hand, we have Maurice who experiences life through sensation, not only because of his blindness but also because of his “provincial blood”. Besides, “The Blind Man” was published in England, My England, in which almost all the short stories oppose the countryside to industrialized England.

In any case, Maurice seems to be put down because of his way of life when compared to Bertie. Yet, this character is very similar to the character of “England, My England”: Egbert is very attached to the old countryside and loves manual activities. Even if he is not blind, Egbert is also a man who apprehends life through sensations but, contrary to Maurice, this character is described in a positive way: “He was not clever, nor even 'literary'. No, but the intonation of his voice, and the movement of his supple, handsome body, and the fine texture of his flesh and his hair, the slight arch of his nose, the quickness of his blue eyes would easily take the place of poetry.” (Lawrence, England, My England : 7) In this description, Egbert is opposed to his wife’s parents who belong to the literary sphere and so his whole body is compared to poetry, which is not insignificant since poetry has always been a way to glorify beauty, trying to reach the sublime (and is also produced by the intellect). In that sense, Lawrence draws a parallel between Egbert’s body and poetry implying that his body is so beautiful that it can be put on the same level as poetry.

Similarly, another way to oppose body and intellect is symbolism. Once again, Lawrence relies on attributes to signify which kind of character the reader is facing. In that sense, the legs will become the symbol of someone relying on sensations while the head is linked to reason and intelligence. Actually, the legs are what allows the character to move in his environment and allow him/her direct contact with the earth. On the contrary, the symbolic value of the head is more obvious since it contains the brain.

This is the reason why Maurice, in “The Blind Man”, has “rather sloping shoulders, but with heavy limbs, powerful legs that seemed to know the earth.” (BM: 82) Once again, his blindness forces him to apprehend his environment (and thus life) through the senses. Being deprived of sight,

Maurice has no other choice than to rely on touch and hearing to experiment and interact with his surroundings, analysing thus the world through his body to the point that it symbolically replaces his brain, leading his wife to “feel the clever, careful, strong contact of his feet with the earth...” (BM: 82). On the contrary, his head is said to be “small, usually carried high and light”, unlike his wife’s cousin who has “a very big forehead” but “sad, large eyes” (BM: 82). Maurice becomes the embodiment of the sublimated body because he accepts and lives through it. This is the reason why he does not seem so much disturbed by his blindness. Indeed, his disability, multiplying sensations, allows him to “see” things as they are in the sense that his mind does not interfere with the senses. For Lawrence, the sublimated body is what shows and indicates life, unlike Daphne in “The Ladybird” who is always pale and skinny. In that sense, life is indicated by the presence of blood in the body, explaining the emphasis on Maurice’s veins and the redness of his skin: “his hands were large, reddish, intelligent, the veins stood out in the wrist; and his thighs and knees seemed massive. When he stood up his face and neck were surcharged with blood, the veins stood out on his temples.” (BM: 82) Similarly the “white thighs with the blue veins behind, and the full, rich softness of [Hannele’s] sloping loins” (CD: 124) when finally leaving Hepburn imply a return to harmony since the object of the unconscious conflict is no longer present. In other words, the captain’s departure allows Hannele to stop ignoring her body by prioritising her mind simply because she no longer needs to push things in her unconscious.

In any case, the body in Lawrence is often associated to positive words and even described with a vocabulary related to beauty: “Everything so physical. Such magnificent naked limbs and naked bodies, and in the streets, in the hotels, everywhere, bare, white arms of women and bare, brown, powerful knees and thighs of men. The sense of flesh everywhere, and the endless ache of flesh...” (CD: 122) Unlike the mind, which is always said to be torturing the character, the body is magnified and its beauty emphasized. Poplawski calls it “the lost language of the body” and says on that matter that “for [Lawrence], this language is full of tenderness and rich in discoveries, implying a harmonious relationship with the self and with one’s fellow beings...” (Poplawski, 2011: 51)

Indeed, Lawrence believed in the importance of physical contact in relationship—in a sexual way, obviously, but also in physical contact as a way to connect people with one another. In that sense, the notion of touch is very significant in his writing since it has “the ability of touch to transform, to shift one’s “felt sense” [...] to lead to major resolutions and changes in thinking, feeling, belief, and behaviour.” (Poplawski, 2011: 106) The act of touching does not result in a simple physical contact but also leads to a deeper connection between two individuals. Maurice, in “The Blind Man”, for instance “unwittingly destroys a potential friend by touching him (unaware

that Bertie's flawed sense of touch is a much more serious disability than his own lack of sight)." (Poplawski, 2011: 106-107) This brings us back to the ideas of experiencing through reason or sensations. Indeed, Bertie is an intellectual who only apprehends people and life according to his mind and we are told from the very start of the short story that he is unable to make contact with people because of "his incurable weakness, which made him unable ever to enter into close contact of any sort. He was ashamed of himself, because he could not marry, could not approach women physically. He wanted to do so. But he could not." (BM: 89) Bertie's life is so controlled by his mind that he does not trust his body, which results in an inability to grasp his environment through sensations. He refuses to let his body think for himself and he needs everything to be filtered through his mind, which results in a terrible isolation. Yet, he isolates himself even more when Maurice tries to touch him once: "She knew that he [Bertie] had one desire—to escape from this intimacy this friendship, which had been thrust upon him. He could not bear it that he had been touched by the blind man, his insane reserve broken in. He was like a mollusc shell is broken." (BM: 97) This contact leads Bertie to avoid Maurice and put an end to their friendship simply because Bertie can't bear a life lived through the senses: Maurice, by simply touching Bertie, shares his view of life and tries to change him. Maurice expresses this idea by asserting that this contact has allowed them to know each other.

The same realisation can be observed in "The Prussian Officer": "There was something so free and self-contained about him, and something in the young fellow's movement, that made the officer aware of him. And this irritated the Prussian. He did not choose to be touched into life by his servant." (PO: 9) This time, this touch is not physical but symbolical. The orderly touched the officer deep in his soul, making this unconscious desire rise and leading him thus to death (since his outraged orderly ends up killing him because of what he did to him). Besides the expression "to be touched into life" is very interesting: the passive form of the expression hints at inertia that is to say, immobility or even paralysis. On the contrary, the active force of the word "touch" implies that it triggers life and movement. In that sense, the power of touching can bring someone to life (to rise physical desire within the captain). In fact, "touching" holds the power to put an end to mental lethargy by awaking the character's consciousness.

Physical contact thus allows realisation and change. Yet, this change is almost always unbearable for the character and leads him/her to self-destruction only because modern society and industrialisation pushed people to live in more "codified" ways controlled by the intellect. In Lawrence, many short stories mention, directly or indirectly, primal societies such as the Indians which at first sight appears as savage and uncivilised, but the moral is almost always the same:

these people are happier because they are more aware of themselves and their environment.

b) The senses as more reliable than the intellect

In his later work, Lawrence became more interested in primal tribes and societies based on harmony with nature, thinking that modern societies tended to push the individual to aspire to perfection by prioritising the intellect and only relying on it, thus despising physical experience. Lawrence wasn't a pastoral writer but he believed that the alienating codes of modern society were against the nature of any human being. From clothes to dances, everything had to be codified in order to make culture win over nature. In that sense, the intellect also belongs to culture since it has to be educated whereas sensations are linked to nature since directly felt by the body. Lawrence denounced the danger of trying to know and analyse everything through the intellect. According to him, this process could be useful for science, but not for human relationship. (Lee Jahnke, 1983: 11) Once again, "The Blind Man" is the perfect example of such a way of living since it leads Bertie to complete isolation. On the contrary, Maurice's blindness allows him to live a new life only filled with sensations, which makes him very happy.

In fact, Lawrence believed in "the need to balance intellect against emotion, and reason against feeling. Because he became especially aware of the imbalance in which man had been thrown by the Industrial revolution, he appears to celebrate the life of the passions at the expense of the more conscious life of the mind." (Thornton, 1993: 155) This the reason why Maurice, just like Egbert in "England, My England", seems to be so happy and fulfilled: simply because they know how to connect and listen to their senses and no thinking process interferes with what they feel.

On the contrary, when it comes to Maurice, his brain works according to sensations and not the other way around: "Then the two watched the blind man smelling the violets. He bent his head and seemed to be thinking." (BM: 88) The order of the actions is very important here since it implies that it is the smell of the flowers which triggers a thinking process, meaning that the sensation is directly sent to the brain and not filtered through it. It is just the same for Hannele when thinking of the captain. Although she always tries to hold her feelings and control her thoughts, she can't prevent sensations from reminding her that she is in love with Hepburn: "She began to think of him again (...) His room !—the big whitewashed walls, the faint scent of tobacco, the silence, the sense of the stars being near..." (CD: 106) These thoughts belong to her unconscious, which explains that sensations are freely expressed and emphasize Hannele's trance. The enumeration expresses the flood of sensations: the character is overwhelmed, which doesn't leave her time to

filter them through the intellect. These passages are always positive and seem to bring satisfaction to the characters simply because they are transported by passion.

In that sense, it seemed very important to Lawrence to listen to the senses and not only to the brain. Once again, the notion of touch plays a major role in that matter since, according to Lee Jahnke, touching in Lawrence represents the ultimate way to communicate. (Lee Jahnke, 1983 : 110). This is the reason why Maurice, in “The Blind Man”, is persuaded that he and Bertie know each other after having initiated physical contact. It is as if the contact of the flesh could transmit things that only the body can understand, an idea that Hepburn clearly expresses in “The Captain’s Doll: “Give me your hands’, he said softly, with that strange, mindless soft suggestive tone which left her powerless to disobey. ‘Give me your hands, and let me feel that we are together. Words mean so little. They mean nothing.’” (CD: 83) To Hepburn, physical contact is more meaningful than language and some things can’t be said orally, especially when it comes to love. This is the reason why Henry in “The Fox” forces March to put a hand on his heart: “She felt the deep, heavy, powerful stroke of his heart, terrible, like something from beyond. It was like something from beyond, something awful from outside, signalling to her. And the signal paralysed her. It beat upon her very soul, and made her helpless.” (F: 52) Before this moment, March keeps pushing Henry away and succeeds in resisting her feelings but this contact is what leads her to abandon herself and finally give in to the young man. Feeling Henry's heart is like establishing a connection between the two lovers, a connection “from beyond” simply because March is feeling it instead of being mentally aware of it, which is also the reason why she feels so unnerved. Her body is becoming conscious of Henry’s body, without any intervention of the mind, implying a more powerful connection. Indeed, the contact of the flesh is instinctive and sensations are directly filtered through the body. The mind can’t catch hold of sensations in the same way as it does with thoughts, meaning that no matter how hard the individual will try to fool him/herself, he/she would never be able to fool his/her body.

It is something Maurice understands more than every other character since his blindness forces him to rely on the senses. Yet, what is usually considered as a handicap is, in this story, described as an advantage allowing Maurice to be happier than others. Indeed, his blindness amplifies his sense of touch, allowing a deeper connexion with his environment since “he seemed to know the presence of objects before he touched them. [...] So long as he kept this sheer immediacy of blood-contact with the substantial world he was happy, he wanted no intervention of visual consciousness.” (BM: 83) With the expression “visual consciousness” Lawrence associates sight with the intellect. In fact, what he implies is that seeing can pollute the individual’s judgement.

Indeed, *seeing* and *feeling* are two different things and the vision is directly filtered through the brain. On the contrary, a feeling first passes through the body before being analysed. In that sense, Maurice is happy to be deprived from visual consciousness because he can “stretch forth the hand and meet the unseen object, clasp it, and possess it in pure contact.” (BM: 84) The way to apprehend the world is considered in the story as a “new way of consciousness” (BM: 94) but is in fact what Lawrence calls “Blood-consciousness”, which changes Maurice’s opinion on his surroundings: before being blind, he hated his wife’s friend yet, “now that he is blind, he might think differently of Isabel’s friend.” (BM: 75)

Lawrence’s stories hint at a new vision of the body; for his era, and aim at criticising people who thought that the intellect ought to rule everything. He wanted to give back to the body its importance in the life of the individual as a vehicle to apprehend life and communicate. For a long time the body had been codified by fashion, manners and even dances so that it became a cultural object, yet Lawrence wanted to restore its natural origin and functions and recall the beauty of the flesh, so long oppressed by fabric and social rules. To do so, he developed the idea of blood-consciousness and staged characters living through feelings, depicting subjects who are happier and more connected to their environment than people trying to analyse everything through mental consciousness. Touch, being the rawer way to connect with something and feel it, became one of Lawrence’s central issues. Touch allows the characters to analyse things through their body, which often results in a better apprehension of people and their environment than others. What Lawrence tries to tell us in fact is that the mind (being constructed thoughts) can be wrong, yet, sensations are always true.

Although Lawrence seemed to embrace Freud’s basic psychoanalytic theories, the two men differ a lot in their conclusions. Freud conceived the mind as harmful for the individual in the sense that a conflict between the conscious and the unconscious led to illness and the only way to cure the patient was to work *with* the mind *on* the mind so that it was no longer a problem. On the other hand, Lawrence saw the mind as *being* the problem and advocated a resolution through the body. According to him, the origin of the problem did come from a conflict but could be avoided by listening more to the body and less to the conscious, since the conflict appeared only because the individual prioritised the brain too much. By prioritising the brain, the individual prioritises in fact morality (and thus society, since it moulds values) and this is, according to Lawrence, the real cause of conflicts.

Among themselves the analysts are bound to accept the incest-craving as part of the

normal sexuality of man, normal, but suppressed, because of moral and perhaps biological fear. Once, however, you accept the incest-craving as part of the normal sexuality of man, you must remove all repression of incest itself. In fact, you must admit incest as you now admit sexual marriage, as a duty even. [...] Therefore the inhibition of incest-craving is wrong, and this wrong is the cause of practically all modern neurosis and insanity. (PU: 20-21)

Although Lawrence talks about incest, the example can be applied to all drives in general. What he explains is that something which is “morally forbidden” will necessarily be repressed and will cause problems in the psyche. Yet, these prohibitions are not established rules but only lie in the collective unconscious and if such prohibitions were accepted, the desire would no longer be repressed since it wouldn’t be a shame any more. In conclusion, the problem does not come from the mind but from morality. Morality is nothing more than “rules” created by the mind and, most of the time, condemning the body and particularly sexual desire. In that sense, Lawrence opposed Freud who thought that mental illness come from sexual desire (and thus the body), by asserting that repressions causing illness come from morality and thus, the mind.

This is the reason why Lawrence was in favour of a life lived through the body without any intervention of the mind to repress sensations. A life apprehended through reason only brings sorrow to his characters, which leads them to seek happiness and self-fulfilment which is another central question in Lawrence’s writings.

III – Characters seeking happiness

“Lawrence a cherché, tout au cours de sa courte vie (...) à comprendre et à définir ce qui permet d’atteindre l’accomplissement de l’être.”⁸ (Lee Jahnke, 1983 : 213) The conditions to attain happiness and self-fulfilment seem to be the point of most of his stories, not to say all of them, and his writings are nothing more than an exposure of different attempts to be whole. The quest for wholeness directly stems from the whole questioning of the psyche. In Lawrence’s writings, fulfilment can’t be separated from the mind since it requires harmony between “blood consciousness” and “mental consciousness” which directly depends on an harmony between the conscious and the unconscious. Indeed, becoming aware of the unconscious allows acceptance of repressed drives, yet this acceptance is made impossible by outer factors such as the environment. Every Lawrencian character is, at the start, stuck in an alienating environment or relationship and the point of the story is to expose the situation and to tell how he/she will or won’t succeed in

8 Lawrence tried, throughout his short life, to understand and define what enables man to reach self fulfilment. (My translation)

escaping it. In that sense, each short story exposes a different stage in such a quest. In “The Captain’s Doll” and in “The Ladybird”, for instance, we meet the main characters before they realise that their life is alienating and we are thus told how they understand it, without knowing if they attain wholeness. In “The Fox”, we are told about March’s attempt (which happens to be a failure) to find happiness through her relationship with Henry, whereas “Sun” exposes a woman who, already aware of the problem, starts her quest and reaches self-fulfilment. In any case, Lawrence’s short stories represent an inner travel which symbolises a metamorphosis of the subject. “Chacune des tribulations de Lawrence ou des personnages constitue un véritable voyage intérieur, symbole spatialisé d’une mutation de l’être, souvent douloureuse dans sa démarche, incertaine dans son issue.”⁹ (Negriolli, 1970 : 53) Indeed, the effort to change is often harmful in the sense that it requires an inner transformation which could be considered as a rebirth. Yet, this rebirth implies a death of the old self for the character to finally live in harmony with his/her environment.

1) The quest for Wholeness

As I already said, Lawrence’s stories stage characters who are never complete, stuck in a life which doesn’t match with what they truly are, whether they are aware of it or not. They thus suffer from alienation and are unable to blossom in their situation. This is also part of the reason why their mind is so toxic for them and that inner conflicts appear. In fact, their situation prevents them from discovering their true self and pushes them even to deny it just as in “The Ladybird” in which Daphne tries to convince herself that Basil is the husband she needs. She imprisons herself in the image of the perfect and beautiful loving wife because this is what everyone is expecting of her, thus creating an alienating environment in which she can’t be happy. Lawrence granted huge importance to the individual’s environment and thought that it could also be responsible for madness and sorrow. His characters are often presented as outsiders in their own house or entourage, as if they never belonged to where they are. In that sense, they also are out of step with everyone else, which results in an impossibility to be happy in their relationship.

a) An Alienating Environment

The environment is very important in Lawrence since it is the space in which the character develops and which moulds him/her. Just as a chameleon, the individual has to fit in this environment to insure his/her survival or, in this case, his/her integrity. Yet, Lawrence’s characters

⁹ Each of Lawrence’s or his characters’ tribulations is a real inner travel, the spatial symbol of a transformation of the self, which is often painful in its process and uncertain in its end. (My translation)

often find difficulties to adapt, which thus impacts their mental health or even leads them to death. Indeed, this idea can also be found in Darwin's theory of evolution and natural selection asserting that species have to biologically change in order to adapt and survive in their environment and those who aren't able to evolve are bound to extinction. The same idea could be applied to his characters: if they can't fit in their environment, they are bound to die, at least from the inside and to live an alienating life.

Indeed, this idea is omnipresent in Lawrence, even with secondary characters such as Hepburn's wife in "The Captain's Doll" who "was like a fairy who is condemned to live in houses and sit on furniture." (CD : 110) After her death, Hepburn explains to Hannele that he knew she was bound to death because she didn't belong to this life. He even sees her death as a relief, in the sense that she is now free while it seems to him that she has always been imprisoned. "She never ought to have been speaking English," says Hepburn, "I don't know what language she ought to have been spoken [...] English was never her language. It bubbled off her lips, so to speak." (CD : 111) The language here is a metaphor to imply that his wife never fitted in her environment. Indeed, the language is the most striking difference when meeting a foreigner, meaning that Hepburn's wife had always been a foreigner in her own entourage. Then Hepburn goes on by comparing her with a bird he caught when he was a child, a bird which died because it wasn't its nature to live in a cage. He tells that he had the same feeling when he met his wife and he knew that one day she would die in her "cage", meaning her alienating environment: "He thought [the bird] was inside himself, the barrier. He thought it was part of his own nature, to be shut in. And she thought it was part of her own nature. And so they both died." (CD : 113) In fact, his wife tried to convince herself that she was meant for her environment and forcing herself to fit in led her to death because she wasn't able to develop. This story can be compared to Daphne's in "The Ladybird". As I said earlier, Dionys implies that Daphne's beauty is killing her. Indeed, her beauty is the symbol of the role she plays for her husband and mother to be happy but doesn't reflect who she truly is. In that sense, the fact that she imprisons herself in this beauty is consuming her from the inside.

But the environment also concerns nature and urbanisation. Lawrence, like many other modernist writers, thought that the industrial revolution was a disaster for the individual. Indeed, those changes completely transformed people's life because time and space in the city became completely different from the one in the countryside. The repetitive work in factories, the working hours, the urbanisation...: all those things contributed to create an alienating background in which people started to lose their individuality. This is the reason why Egbert and Winifred, in "England, My England" aren't able to live happily like they were supposed to. On the one hand, Winifred

hates the countryside and can't stand living close to nature. On the other hand, Egbert regrets the old England and observes the changes imposed on its surroundings. The young couple, unable to develop in their cottage becomes bitter and ends up splitting up, because both of them can't be happy where they are.

The main female character of "Sun" also can't stand living in New-York any more and this is the reason why she decides to go and live in the countryside, where the sun, according to a doctor, can heal her. This short story deals with the benefits of nature for a human being but also with the loss of identity associated to motherhood. Juliet does not only feel imprisoned because living in a big city but also feels imprisoned because of her obligation towards her son. Her status as a mother made her forget about her status as a woman to the point that "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." (Sun: 34-35) In this case, the alienation comes from this identical change since even her husband seems to identify her only as a mother and no longer as his wife. Juliet sees this status as a cage because her responsibilities prevent her from being free. In that sense, Juliet is imprisoned twice because of New-York and of motherhood. Besides, she compares her husband who stayed in the city with "an animal that has been caught young, and reared completely in captivity." (S: 51) because he is perfectly happy with his life and doesn't feel the need to come to the countryside with his wife and son.

In any case, an environment which is not in accordance with the individual is associated in Lawrence with prison and repression, which leads the character to reject his/her own nature in order to fit in. This brings us back to the Prussian officer who tries to fit so much in his military environment that he ends up destroying people around him and, by association, himself since his violence leads his orderly to kill him. To conclude, the alienation is mainly due to the environment since, as I said earlier, Lawrence thought that repression was more due to the moral values of a given environment than to the mind itself and as Dionys says: "A man can only be happy following his own inmost need." (L: 221) In that sense, most of Lawrence's characters fail to find fulfilment in their environment which is, on the contrary, responsible for their sorrow and so they try to accomplish their quest and be whole through relationships.

b) Fulfilment through Relationships

Relationships in Lawrence are also an important notion since they compose the main line of

every plot. As I said earlier, they initiate inner conflicts since they trigger desires and unconscious drives. In that sense, they are at the heart of the plot since most of the short stories follow their development: “The Captain’s Doll”, “The Ladybird”, “The Fox”, “The Blind Man”, “England, My England”... and many others are based on the interactions between the two protagonists and their possible future as a couple. Yet, Lawrence’s interest was not in the romance but in the influence and benefits both characters could have on each other and how a given relationship can impact them.

His men and women are seekers. What they seek (...) is to establish some transforming relationship which will rouse them to life. Often, they never find what they are seeking, or, having found it, they cannot sustain it. Yet, the searching persists, for in Lawrence’s writings the drive to love and to be loved is the chief preoccupation of mankind, and not to love or be loved is the most destructive of life’s frustration. (Ford,1965: 16)

Indeed, if we consider humans as animals, their nature is to find a partner in order to reproduce and perpetuate the human race. Now that they have evolved, this instinct has changed and turned into love, but the desire to love and to be loved is still anchored in their nature. To be loved is to be recognised and considered by someone and this is the reason why Lawrence’s characters are constantly searching for somebody to love them. Without such relationship, they are unable to be whole since unrecognised through someone else’s eyes (and thus bound to be forgotten and disappear), hence the idea of rousing to life. This question is treated in “The Ladybird” in which Basil defends love and human relationship in general against Dionys who advocates a withdrawal: “It is only one thing, really. It is a contact between your own soul and the soul of one other being, or of many other beings. Nothing else can happen to man.” (L: 199) Basil implies that the meaning of life is given by human contact since, according to him, it is the only thing that can happen to them. He calls love the “supreme contact” which “may take on an infinite variety of forms [...] no form of love is wrong, so long as it is love, and you yourself honour what you are doing. Love has an extraordinary variety of forms! And that is all that there is in life...” (L: 201) No wonder then, that relationships are essential in Lawrence. Basil’s quote perfectly reflects the general idea of love in every short story since all relationships take a different form depending on the character’s goal.

In “The Ladybird”, the relationship between Dionys and Daphne is obviously one of sexual attraction, yet there are also spiritual stakes since the count initiates Daphne to what he calls the underworld. What Daphne seeks is not only love but also freedom and peace within herself and the only man who can provide her with such a thing is Dionys, since he knows how to listen to the

unconscious and is well aware of the liberating effects of it. In that sense, Daphne is searching in their relation a teaching about the unconscious and the underworld which is the only way for her to heal from her disease. Besides, Dionys also finds benefits in her contact: when wounded and imprisoned, he is terribly alone and Daphne is the one saving him from loneliness. She becomes his only contact with the outer world and even his only contact with “the white world”. Indeed, he himself claims a withdrawal in the underworld, drawing thus a barrier between him and other people, yet Daphne is the only person he has contact with: “There was such a look of pain on his face, and such a sound of pain in his voice, that the other three closed their ears, shut off from attending. Only Daphne was making him speak. It was she who was drawing the soul out of him.” (L: 208) Daphne is in fact the only person aware of his suffering and able to hear him. Besides, she is the one making him aware of his unconscious, since his drives come from her contact. Their relationship is thus more spiritual than physical and they find in each other the liberating world of the unconscious: “If the tensions engendered by the searching are resolved, permanently resolved that is, whether through sexual consummation or some other mutual recognition constituting a resolution, the search is over and the story is at end.” (Ford, 1965: 27) Daphne and Dionys have found mutual recognition meaning that “The Ladybird” is one of the few short stories in which the characters accomplish their quest.

In “The Captain’s Doll” and in “The Fox”, love has a different meaning for both Hepburn and Henry. Indeed, Hepburn is convinced that he is searching for love, especially after the death of his wife: “When we are able to be alone, then we realise that the only thing to do is to start a new relationship with another—or even the same—human being. [...] When a man has no particular ambition, his mind turns back perpetually, as a needle towards the pole. That tiresome word Love.” (CD: 115) Hepburn seems to agree with Basil since, according to him, love is the only thing left when a man has lost everything. Yet, Hepburn realises at the end that love won’t fulfil him: “ ‘I want to be honoured and obeyed. I don’t want love.’ [...] ‘Honour and obedience: and the proper physical feelings,’ he said. ‘To me that is marriage. Nothing else.’” (CD: 150) Hepburn’s conception of marriage is not the one we expect. To him, a marital relationship is based on conquest and domination and this is exactly what he seeks. In fact, the hike on the glacier could be seen as a metaphor for the conquest of Hannele, which perfectly fits with his military status. Hepburn doesn’t want Hannele to love him but to submit and isn’t even interested in her affection: “‘If a woman honours me—absolutely from the bottom of her nature honours me—and obeys me because of that, I take it, my desire for her goes very much deeper than if I was in love with her, or if I adored her.’”(CD : 151) Once again, Hepburn’s quest is domination which he thinks being able to find in

his relationship with Hannele although the end of the story doesn't provide a clear answer on whether he succeed or not in submitting her.

The idea is quite the same with Henry who wants March to surrender after a long chase and hunt: "He would have to catch her as you catch a deer or a woodcock when you go out shooting. [...] You have to be subtle and cunning and absolutely fatally ready. It becomes like a fate. Your own fate overtakes and determines the fate of the deer you are hunting." (F: 23) Henry constantly compares March to a deer he would hunt. Once again, we could think at first sight that Henry is searching to marry March for love's sake, yet his quest has nothing to do with marriage: "He wanted her to commit herself to him, and to put her independent spirit to sleep. He wanted to take away from her all her effort, all that seemed her very *raison d'être*. He wanted to make her submit..." (F: 70) When he meets March, she is an independent woman who doesn't require the help of a man to work in the farm and this independent personality represents for Henry a challenge, hence the will to dominate her. In fact, he sees in March an animal which would resist a long time after being shot. March has this same animal instinct since she tries to resist Henry's charm until the very end. It becomes almost a life and death issue in the sense that March is perfectly aware that falling for Henry implies the loss of her independence. In fact, Henry seeks in such a relationship the pleasure to hunt and to succeed in claiming his prey, which has nothing to do with love. Yet, the conflict is far from being resolved at the end since both characters find themselves unhappy: "He realized that though he was married to her and possessed her in every possible way, apparently, and though she wanted him to possess her, she wanted it, she wanted nothing else, now, still he did not quite succeed." (F: 67) This short story tells us thus about an attempt to completion which fails at the end.

Yet, Ford tells us that "Lawrence's fiction does not deal with the during leading to completion; his more typical subject is the after, 'the failure to become complete' [...] The goal becomes isolation rather than union." (Ford, 1965: 27) Indeed, a lot of other short stories start at the beginning of the end that is to say, at the moment when the character realises that the relationship will not fulfil him/her, which leads the two protagonists of the relationship to "be driven apart in a state even more solitary than before they met." (Ford, 1965 : 64) It is the case in "England, My England" in which, Egbert and his wife start to hate each other as time passes by. Their life as a newly wed couple is described as idyllic for the first years but, as soon as the children are born, they can't fulfil each other any more, simply because Egbert doesn't correspond to her ideal. Indeed, her father is the one providing for them, imposing himself as the patriarchal figure of the family. On the contrary, Egbert is presented as having no particular ambition and not wanting to "give himself into

bondage” by working. (England, My England: 9) “He had no desire to fight his way in the world. No, no, the world wasn’t worth it. He wanted to ignore it, to go his own way apart, like a casual pilgrim down the forsaken side-tracks.” (England, My England: 11) In fact, Egbert is a passive character, never imposing anything on his wife, not even his desires or his point of view, which leads him to submit to her, preferring to triumph “secretly in the thought.” (England, My England : 10) This situation soon weighs upon his wife who has no other choice than to still refer to her father’s power “whenever she needed to refer. It never occurred to her to refer to Egbert, if she were in difficulty or doubt. No, in all serious matters she depended on her father.” (England, My England: 10) This leads her to passiveness as well since her husband’s inactivity doesn’t even give her reason to be mad at him: “If he had done something unsuccessfully, and lost what money they had ! If he had but striven with something. Nay, even if he had been wicked, a waster, she would have been more free. She would have something to resist, at least.” (England, My England: 15) Egbert’s apathy leaves his wife helpless and the birth of their children becomes thus an opportunity to put him aside: “Egbert was out of it [family circle]. Without anything happening, he was gradually, unconsciously excluded from the circle.” (England, My England: 13) In any case, the beginning of the story is presented as a possible resolution of both Egbert and his wife’s fulfilment yet, we realise soon that it is just the beginning of the failure which ends up in sorrow. Just as Ford says, “marriage in many novels is an end (...) in Lawrence it is often only another beginning. Being subject to the fluctuations which characterizes, in his view, all experience, the seeming resolution of conflict dissolves.” (Ford,1965 : 22) In here, the marriage is obviously the beginning of the failure and even if we find soon enough that the characters will be driven away from each other, the beginning of the story still makes us believe that the marriage will be a success.

Relationship in Lawrence represents the hope to finally be fulfilled. Many characters are thus seeking for happiness and stability in matrimonial union. Yet, the desire to love and to be loved often hides an unconfessed need which has nothing to do with the other person. It could be conquest, power, submission... In any case, the seeker will try to fulfil this desire through the relationship no matter who the other person is. What I mean by that is that Hepburn, for instance, has no real interest in Hannele herself. What he wants is conquest and adoration, implying that the real interest of the story does not lie in their relationship but in Hepburn’s desire to find a woman able to fulfil his needs. In other words, the female character could have been someone else as long as Hepburn had influence over her. This is the exact reason why relationships fail to fulfil the characters: both persons are searching for something different in the same relationship, which leads at the end to dissonance since they can’t fulfil each other.

As a result, both environment and relationship are bound to lead to sorrow and alienation. The characters seem to fight their way into complete realisation until they find their true self, yet their alienating surroundings keep holding them back simply because they can't blossom in bad conditions. In that sense, the character has necessarily to experience a rebirth in order to discover who she/he truly is.

2) Rebirth

Lawrence is often associated to the image of the phoenix and he himself cherished this symbol. This legendary bird is able to be reborn from its ashes after being consumed by flames. In that sense, the phoenix represents death and resurrection, which is the reason why the animal is so significant when it comes to Lawrence. Rebirth is an important notion in his writings and allows the character to become someone new, that is to say, his/her true self. Indeed, the notion of fulfilment is attached to the true self. As I demonstrated a few lines earlier, the quest for wholeness can't be accomplished through relationship or any exterior medium simply because it is an inner travel that the character has to achieve on his/her own: he needs to abandon his old self in order to finally meet who she/he truly is and thus live in harmony with her/himself. The goal of this travel being a renewal, it necessarily and paradoxically has to begin with an end, that is to say death most of the time.

a) Symbolical death

Death in Lawrence is often associated to freedom. Most of the time, the death is symbolical and is meant to signify a renewal in the character's psyche. Yet, there are exceptions, as in "The Captain's Doll" in which the death is real: Hepburn's wife wasn't made for the world she lived in and there was no solution for her to finally be happy, which is the reason why Hepburn is happy that she dies. He sees her passing as liberating, simply because she doesn't have to live in a cage any more.

For characters who are able to change and complete inner transformation, the death is only symbolical. What dies in fact is the person they used to be and the barriers they had set up for themselves, allowing the rebirth of someone new, freed from alienation and repression. This rebirth can be brutal and completely change the character or, on the contrary, can only be a step in such a change: "There are levels of birth—or perhaps rebirth would be a less complicated term—that characters can achieve in Lawrence's world." (Balbert, 1974 : 20)

Hepburn is a good example for such progressive transformation, since his journey is composed of two definite steps. The first one is triggered by the death of his wife which acts as an electroshock: he is now alone or at least, freed from any obligation towards his wife. Hannele already notifies this change even if it just the beginning: “And she thought his face seemed different, more flexible.” (Lawrence, *The Captain’s Doll* : 110) The loss of his wife leads Hepburn to feel terribly alone since, even if his love for her was questionable, he lost the only person with whom he had a concrete union. His wife's death acts as a realisation which pushes him to withdrawal: “The chief thing that the captain knew, at this juncture, was that a hatchet had gone through the ligatures and veins that connected him with the people of his affection, and that he was left with the bleeding ends of his vital human relationships.” (CD: 113) This sentence uses an organic metaphor in order to mention Hepburn’s link with others, simply because it represents his first symbolical death. In that sense, relationships can be compared to vital organs connected with veins and the cutting of those veins leads to bleeding and then death. As I already mentioned, Lawrence believed in the importance of social interactions in life as a driving force for the individual. Without such a force, the individual has no interest in life and is bound to disappear. In any case, this passage represents Hepburn’s first death which leads him to realisation: “We must all be able to be alone, otherwise we are just victims. But when we are able to be alone, then we realise that the only thing to do is to start a new relationship with another—or even the same—human being.” (CD: 115) This is what brings him back to Hannele and makes him more “active” in their relationship. Before the death of his wife, he showed no particular interest in Hannele but just enjoyed her presence, knowing her feelings, without giving her affection in returns. Yet, when he comes back, he seems to be decided to start a relationship with her only he hasn’t realised yet that it is not for love’s sake. His will to be adored and obtain submission from Hannele is revealed after their hike on the glacier which symbolises his second and last rebirth.

First of all, it is clear that this hike is used as a metaphor for the conquest of Hannele: “Alexander wanted to climb on to the glacier. It was his one desire—to stand upon it.” (CD: 141) Besides, the description of the glacier is meant to allude to death and to Hepbrun’s struggle to be born again. “Le paysage est plus qu’un cadre. Il s’intègre dans la trame de l’action, agit comme le révélateur de la vraie valeur des personnages et se trouve être la réponse à un besoin de renouveau.”¹⁰ (Negriolli, 1970 : 70) In that sense, the glacier is personified, described as if Hepburn was facing “a grand beast” (CD: 141) with “deep-furred ice-bear lying spread upon the top heights, and reaching down terrible paws of ice into the valley: like some immense sky-bear fishing in the

10 The landscape is more than a setting. It is incorporated in the plot, reveals the characters’ true value and is the answer to a need for renewal. (My translation)

earth's solid hollows from above." (CD: 140) The glacier is even said to be breathing and its surface looks like "a soft, deep epidermis." (CD: 142) The whole passage is written as if Hepburn was climbing a huge monster, maybe death itself on top of which stands his renewal. Besides, the pain inflicted by the climb is meant to recall the pain of death and inner change; the struggle into becoming someone new: Hepburn is terrified but also excited and filled with ecstasy. The passage of the hike is not only present to add action to the story but also, and most importantly, acts as a symbolical passage, the one which allows Hepburn to finally become the man he truly is. His whole life was dedicated to serve the army and please his wife, not because he wanted to but because he had to. Yet, the hike on the glacier allows the final revelation in which Hepburn discovers that he wants to be the one who is pleased and served, which is the reason why, at the end, he finally imposes his conditions on Hannele.

Another striking rebirth is Dionys's which, beside allowing the count to meet his true self, also serves a wider and trending subject at the time: war. With "The Ladybird", Lawrence "expressed views synchronous with the dominant ideology, which justified the war as a purifying force." He "explores the possibility of resurrection after the devastation of war" and wrote this short story "in order to test a concept resurrection, implying the possibility of a re-born ex-soldier leading the population into regeneration." (Iwai : 3) Indeed, Dionys appears at the beginning of the story as wounded but is described as a dead man "with his eyes shut" (L: 158) throughout the first part, while "the yellowish swarthy paste of his flesh seemed dead, and the fine black brows seemed drawn on the face of one dead." (L: 159) He also makes it explicit: "they draw me up, back to the surface." (L: 167) Dionys is thus described as fragmented in order to allude to the shattering effect of war upon his psyche. In that sense, whenever he is described, we only have parts of his face: "the black eyes gathered a look of recognition, and there came the ghost of a polite smile [...] the lips formed the words." (L: 159) We can also notice a strong insistence on his eyes which at first can barely stay open but as his wounds heal, his eyes are wider, even "too wide" when he finally leaves the hospital. (L: 164) This implies his slow rebirth: as Dionys heals and comes back from the dead, he slowly becomes someone new, aware of his true self, hence the opening of the eyes associated to self awareness. From this point, Dionys has discovered "the underworld" that is, life through the flesh and the unconscious. The fact that he becomes another person is made explicit by the simple fact that he decides to change his name: "We should all have new names now. I thought of a name for myself, but I have forgotten it. No longer Johann Dionys. That is shot away." (L: 166) This passage marks the rejection of his old self and the welcoming of his true self, inviting Daphne to do the same.

The war, although having a devastating effect on men, has also allowed Dionys to experience reincarnation and become the messenger of renewal, since he tries to initiate Daphne. Unfortunately Basil doesn't have the same revelation, although Daphne finds him different when he comes back. Yet, he still recognises that the war is an opportunity to change: "I think the war has opened another circle of life to us—a wider ring." (L: 198)

Examples of rebirth in Lawrence are numerous, both in his novels and short stories. It symbolises an internal travel: the character is morphing from the inside, fighting to become a "conscious being". In fact, Lawrence's characters who haven't started such a journey yet are presented as passive, just as in "England, My England", that is to say; they are empty with no particular ambition or will. Often, they seem completely off beam: they don't understand anything that is happening to them nor do they understand the goal of their existence. They just let others carry them and drift until comes realisation. The symbolical death thus represents such a realisation which hits them as the perfect answer for their existential questioning. Once the transformation is achieved, the character becomes a "conscious being", aware of who he/she is and what he/she really wants, a whole new person who is what Lawrence calls his/her "true self".

b) Meeting with the "true self"

The encounter with the true self represents the culminating point of the quest for wholeness. Once the character has become who he/she truly is, the quest is over and he/she is finally at peace with him/herself. For Lawrence, it is the main and final goal of every human being, a way to blossom and heal from the past life. The true self represents in fact regeneration, as a chameleon sloughing in order to live in a new, healthier skin.

For Dionys, this new life is associated to isolation since he finds himself "shot away from the body of humanity." (L:167) The count is happier when withdrawn in his own unconscious. Freed from repression, "he felt the after-life belonged to him." (L: 216) He becomes thus "master of the after-life" (L: 217) since literally brought back from the dead. Dionys is thus bound to be cut from what we could call "the living world" which is the world in which Basil lives, a world in which people didn't achieve their transformation into conscious beings. Daphne's true self must also reside in the underworld, yet her husband holds a part of her in the world of light. We still have insights of a partial transformation into the "queen of the underworld" (L: 217) belonging then entirely to Dionys: "in the day you are not mine, because I have no power in the day. In the night, in the dark, and in death, you are mine." (L: 217) This transformation is also expressed as a renewal

since Daphne has, in the night; “a delicate look of virginity that she had never had before.” (L: 217) She is even said to be Aphrodite, the goddess of love, beauty and pleasure which refers to the lustful part of her unconscious. Indeed, her husband sees her as pure and innocent while Dionys makes her aware of her sensuality and sexual desire. This realisation allows her to feel different: “her feet felt so light, and her breathing delicate and exquisite. There had always been a pressure against her breathing. Now she breathed delicate and exquisite, so that it was a delight to breathe.” (L: 213) She is relieved from the weight of her old self and is now “much quieter inside herself.” (L: 220) The characters are relieved from everything that weighed upon them in their past life. Their true selves are purified and fully aware of their desire allowing peace and fulfilment.

The same phenomenon can be observed in “The Woman Who Rode Away”. In this story, the heroine is slowly discovering her true self among the Indian tribe which welcomed her. In that sense, the story presents two different steps leading to final completion. The first one starts when she arrives in the tribe's village. It is important to note that the title “The **Woman** Who Rode Away” doesn't specify the heroine's name, nor does the whole story, simply because she is reduced to her status as a woman. Indeed, her husband, who is called Lederman (who is the only one ever named in the story), keeps her in some state of slavery in the sense that she doesn't have the right to go out alone. In that sense, she is just treated as a wife whose duty is to serve and adore her husband. Keeping that in mind, the husband's name is not a coincidence since Lederman refers to “leader”, meaning that he is the one who decides of his wife's life.

Yet, when the woman arrives in among the Indians, she loses everything that used to identify her. She is not a woman any more or at least, not a woman as conceived in her old life. She seems to lose her gender since “they showed no more sign of interest in her than if she had been a piece of venison.” (The Woman Who Rode Away: 71) She just becomes flesh and bones in the same way as the Indians who have “nothing sensual or sexual in the look.” (TWWRA: 75) In that sense, the woman is emptied out of what she thought made her a woman in the first place, leaving her completely unsettled. This loss of sexual identity is made explicit during her first symbolical death.

She seemed at last to feel her own death; her own obliteration. [...] Her kind of womanhood, intensely personal and individual, was to be obliterated again, and the great primeval symbols were to tower once more over the fallen individual independence of woman. The sharpness and the quivering nervous consciousness of the highly-bred white woman was to be destroyed again, womanhood was to be cast once more into the great stream of impersonal sex and impersonal passion. (TWWRA: 87)

The woman's realisation happens while she watches some kind of ceremonial dance in which

she doesn't take part. She finds herself in a trance while watching the primitive dance. The tribe having a complete different vision of identity, the heroine realises that she has to abandon her individuality as a woman and forget everything she knew in order to reach her true self. The Indians associate themselves to stars: men belong to the sun while women belong to the moon. In that sense, fulfilment can only be achieved by restoring their harmony with the cosmos and to do so, the woman has to lose everything she was to become an individual of the moon, which is something she almost achieves at the end: "More and more her ordinary personal consciousness had left her, she had gone into that other state of passional cosmic consciousness, like one who is drugged. The Indians, with their heavily religious natures, had made her succumb to their vision." (TWWRA: 93) I say almost because her final sacrifice marks the failure to be restored to the cosmos, a point that I will develop in the end.

Another short story presenting wholeness through harmony with the cosmos is "Sun". As I said before, Juliet is alienated by her status as a mother and decides to leave the city in order to rest in the countryside. According to her doctor, the sun is capable of healing her psyche. She thus leaves her husband and takes her child with her in order to take a daily sunbath. Just as in "The Woman Who Rode Away", Juliet is reduced to her status as a mother, erasing all signs of femininity yet the sun quickly shows its benefits since: "She had always been mistress of herself, aware of what she was doing, and held tense in her own command. Now she felt inside her quite another sort of power, something greater than herself, darker and more savage, the element flowing upon her." (S: 42) In "The Ladybird", Dionys associates the sun to the unconscious and sexual desire. This association in "Sun" means that Juliet is getting (or maybe even discovering) her sensuality back. Lawrence himself associated tanned people with sexuality because they were in direct contact with the sun. In any case, the transformation of Juliet through the sun is not only physical but also psychological: "'I am another being,' she said to herself, as she looked at her red-gold breasts and thighs." (S: 43) Indeed, she finds her lost femininity and embraces it. Her womb is said to open in the contact of the sun while her breasts are alert. She becomes in fact the incarnation of sensuality so much that her husband doesn't recognise her at first: "She was becoming aware of an activity rousing in her, an activity which would bring another self awake in her." (S: 43) This activity is sexual awareness and fecundity which lead her to desire the peasant who lives next to her: "And Juliet had thought : Why shouldn't I meet this man for an hour, and bear his child ? Why should I have to identify my life with a man's life?— Why not meet him for an hour, as long as the desire lasts, and no more ?" (S: 53) Juliet has been brought back to her primal instinct, that is to say, the preservation of the species without any will to love. She is only animated by desire and

realises that she doesn't have to depend on a man to be someone, which was the case with her husband. Juliet's internal travel has freed her from patriarchy and allows her to find her individuality.

Every journey in Lawrence needs withdrawal from entourage and environment so that the character finds space to face him/herself and let the true self emerge. This true self is often described as magnificent and can be associated to Greek divinities (Daphne as Aphrodite, Dionys as Dionysus, Juliet as Artemis...), which signifies that the characters have reached their ideals, that is to say; a sublimated version of themselves. Lawrence almost elevates the characters' true selves to the state of Gods and Goddesses because of their accomplished wholeness which incorporates harmony with the cosmos.

c) Harmony with the cosmos

Lawrence's "allegorical language typically incorporates cosmic and astrological imagery, which evokes a sense of continuity between levels or modes of existence (traditionally expressed in terms of a correspondence between 'microcosm' and 'macrocosm')." (Poplawski, 2011 : 70) Lawrence believed in the notion of microcosm and macrocosm which can't be separated. The macrocosm represents the world on a large scale—in this case, the universe or the cosmos while the microcosm defines a world a smaller scale that is to say, human beings. According to Greek philosophy, the macrocosm is composed of an infinity of microcosms based on the model of the macrocosm. In other words, microcosms are just scale models of the macrocosm in which you find correspondences and similarities. For example, this theory was very popular during the English Renaissance in order to justify the monarchy: there was first the universe, which was the macrocosm, then the monarchy whose organisation naturally stemmed from the universe, and finally the family. All were based on the same organisation according to the model of the macrocosm. God was at the head of the macrocosm which corresponded to the King on the scale of the state. The King offering stability and unity found its equivalent in the figure of the father on the scale of the house. This theory was made to defend the "divine right to rule" and explain that the monarchist organisation was natural since it was just a duplication of the macrocosm.

In any case, Lawrence believed that human beings were the microcosms of the universe and that individuals had to align with the cosmos to truly live. Yet, the cosmos is presented in his stories as something mystical, almost occult. Even if his characters feel deep connection with the stars,

they don't seem to fully understand their meaning which is only reserved for more "primal tribes" such as the Indians in "The Woman Who Rode Away".

In that sense, Hepburn can feel that there is something about the cosmos which brings peace and freedom but he isn't able to know why: "It's been an immense relief to me, watching the moon. It's been wonderful. Instead of looking inside the cage, as I did at my bird, or at her—I look right out—into freedom—into freedom. (...) That is where I've found the greatest sense of freedom." (CD: 113) Hepburn feels relief when watching the stars because it allows him to be in communion with the cosmos. As I have already mentioned, the moon is associated to women and since Hepburn's relationship with his wife was alienating, he found comfort in watching the moon, reconnecting with the very essence of women, just as Juliet reconnects with manhood when sunbathing.

Indeed, "The Woman Who Rode Away" clarifies Lawrence's ideas of such a polarity. The Indians are fully aware of the role of the moon and the sun and worship them as absolute God and Goddess.

The sun he is alive at one end of the sky," he continued, "and the moon lives at the other end. And the man all the time have to keep the sun happy in his side of the sky, and the woman have to keep the moon quiet at her side of the sky. All the time she have to work at this. And the sun can't ever go into the house of the moon, and the moon can't ever go into the house of the sun, in the sky. So the woman, she asks the moon to come into her cave, inside her. And the man, he draws the sun down till he has the power of the sun. All the time he do this. Then when the man gets a woman, the sun goes into the cave of the moon, and that is how everything in the world starts. (TWWRA: 88-89)

The Indian thinks the stars are linked to male and female sexuality. They can't meet in the sky because, obviously, it depends on the daily rotating pattern of the earth, yet the Indians find another signification for this natural phenomenon. It is up to human beings to hold their power which only merges when a man and a woman organically unite. It is a metaphor for sexuality. In this story, men must thus align with the sun while women must align with the moon and only such a union with nature will allow fulfilment. Unfortunately, "'white men don't know what they are doing with the sun, and white women don't know what they do with the moon. [...] The moon, she bites white women—here inside,' and he pressed his side. [...] 'White men don't know what the sun is.'" (TWWRA: 89) What is implied here is the loss of sensuality and sexual instinct. "White men and white women" have become so alienated by modern civilisation that they have lost connection with nature and the cosmos. The sun and the moon hold the real power of sexuality but human beings don't know what to do with the stars because they ended up rejecting the sensuality of the body, prioritising instead a codification of it. The moon hurts women because it punishes them, which is

the reason why maternity in Lawrence always brings about sorrow: “white women” think they have accomplished what they are made for and put sensuality aside whereas they should honour the moon and blossom through sexuality. This is exactly what Juliet is struggling with in “Sun” but I will come back to it later. In any case, both “Sun” and “The Woman Who Rode Away” deal with a heroine “confronted with the natural world from which she and her kind have become dangerously alienated. ‘The woman who rode away’ offers a negative vision of the fatal consequence of such alienation; ‘Sun’, on the other hand, offers a positive example of a woman restored to the cosmos and to health...” (Thornton, 1993: 155)

Indeed, even if the heroine of “The Woman Who Rode Away” tries to understand the Indians’ culture, she keeps seeing them as savages and doesn’t seem to grasp the value of nature. Her will to blend with the Indians is purely selfish since she wants to take possession of their culture. They see their people as a whole destined to serve the moon and the sun. Yet, the heroine has become so alienated by modern culture that she can’t abandon her individuality. No matter how hard she tries to fit with the Indians, her ego keeps fighting to resurge. Indeed, she realises that “the sharpness and the quivering nervous consciousness of the highly-bred white woman was to be destroyed again, womanhood was to be cast once more into the great stream of impersonal sex and impersonal passion.” (TWWRA: 87) But this is something she doesn’t achieve in the end because her psyche isn’t able to bear the final transformation into conscious being. Since she can’t become a subject of the moon like them, she ends up being sacrificed, which is a metaphor to signify her incapacity to be restored to the cosmos. This failure is also signified by the column of ice preventing the sun from filling the cave in which she is sacrificed: “Turning to the sky, she looked at the yellow sun. [...] The shaft of ice was like a shadow between her and it. And she realised that the yellow rays were filling half the cave, though they had not reached the altar [...] at the far end of the funnel-shaped cavity.” (Lawrence, *The Woman Who Rode Away* :101) The sun, being the power of men, can’t penetrate in the cave in which women are supposed to keep the moon quiet. The column of ice thus represents the failure to align with the cosmos, leading the heroine to fated death.

On the contrary, the story of “Sun” presents a woman willing to align and even fuse with the cosmos. Indeed, Juliet’s child made her lose her sensuality and her status as a woman when living in the city. At the beginning of the story, her relationship with her husband is already said to be a failure both because Juliet has been devoted to her child and her husband, devoted to his work in the city. Once in the countryside, Juliet starts right away to sunbathe and soon enough, the sun imposes itself to her in an intimate relationship: “So the desire sprang secretly in her, to be naked to the sun. She cherished her desire like a secret. She wanted to come together with the sun.” (S: 35) There is

something sensual, almost sexual in the words used in this sentence. Juliet finds pleasure in uniting with the sun, not only as a communion but also as a sexual union since she offers “her bosom to the sun, sighing, even now, with a certain hard pain, against the cruelty of having to give herself: but exulting that at last it was no human lover.” (S: 35 – 36) The way her sunbaths are described recalls the sexual act simply because; the sun, referring to men, brings her sensuality and sexual desire back. But her relationship with the sun is not only physical but also spiritual, as if the sun had the power to heal and transform her psyche: “She could feel the sun penetrating into her bones; nay, further, even into her emotions and thoughts. The dark tensions of her emotion began to give way, the cold dark clots of her thoughts began to dissolve.” (S: 36) Once again, Juliet is retrieving her womanhood, which implies complete consciousness of her body and whole being. This brings us back to the notion of sight, attached to the over-controlled intellect, compromised by the sun: “So, dazed, she went home, only half-seeing, sun-blinded and sun-dazed. And her blindness was like a richness to her, and her dim, warm, heavy half consciousness was like wealth.” (S: 37) The sun is momentarily suppressing Juliet’s sight, thus initiating her to the pleasure of sensations, like Maurice in “The Blind Man”. In that sense, the contact with the sun teaches her to familiarise with her body and changes her vision of life, hence this important notion of wombs, opening with the contact of the sun:

By some mysterious will inside her, deeper than her known consciousness and her known will, she was put into connection with the sun, and the stream of the sun flowed through her, round her womb. [...] The true Juliet lived in the dark flow of the sun within her deep body, like a river of dark rays circling, circling dark and violet round the sweet, shut bud of her womb. (S: 42)

The womb is the symbol of fertility but also of sexuality. Once again, the sun is acting on Juliet’s sexual desire. “The dark flows” referring to unconscious sexual desire are slowly “opening” her womb and revealing the true Juliet, full of sensuality and in harmony with unconscious drives. The sun is in fact relieving her from any repression, helping her accept what was pushed back in her unconscious, opening thus the “bud” of her womb: “And in spite of herself, the bud that had been tight and deep immersed in the innermost gloom of her, was rearing, rearing and straightening its curved stem, to open its dark tips and show a gleam of rose. Her womb was coming open wide with rosy ecstasy, like a lotus flower.” (S: 45) This passage makes explicit the fact that this bud had been “deep immersed”, meaning that her sexuality wasn’t conscious. Yet, this bud now becomes a “lotus flower” which in Buddhism is associated to spiritual purity. In that sense, bringing Juliet’s sexuality into consciousness has a purifying effect on her since her psyche is washed from repression.

This rediscovery of sexuality leads Juliet to heal from her old alienating life. Indeed, while she married an intellectual, she finds herself then being attracted to a peasant, described as strong and powerful through his body, having “that air of quiet superiority which belongs to individuals, not to a class.” (S: 52) The peasant is instantly defined as an individual (contrary to Juliet’s husband whose definition is only made through his social class), simply because he lives in harmony with nature and the cosmos, not alienated at all by modern cities. This is the reason why Juliet feels so attracted by him: “She had seen the flushed blood in the burnt face, and the flame in the southern blue eyes, and the answer in her had been a gush of fire. He would have been a procreative sun-bath to her, and she wanted it.” (S: 54) Juliet is now only trusting her body and has learnt to live through it. In that sense, she doesn’t even think about her emotions but only obeys the sensations she feels when seeing him, leading her to want to bear his child whereas she hated her first one at the beginning as if the sun had the power to make her fertile again.

The cosmos seems to hold the essence of life and death. On the one hand, the stars have a regenerative effect on Juliet and allow her to heal and achieve both organic and psychological rebirth because she makes good use of their power. On the other hand, the heroine of “The Woman Who Rode Away” ends up facing a fated death which is the result of her incapacity to accept and cherish the cosmos properly, leading to a failure to achieve inner transformation. The harmony with the cosmos represents in Lawrence the ultimate goal which is the final condition for wholeness. This harmony brings in fact perfect balance between body and mind and full acceptance of the being because the character is finally freed from the alienating conditions of the modern world.

Lawrence denounced in fact the oppression caused by the new modes of life of western civilisation. The values of a world ruled by industrialisation and a new school of thoughts compromised the relationship with nature and others as well as self-acceptance, which caused a dysfunction in the psyche. The modern world created a gap between the individual and its essence, leading people to lose themselves in alienation. The suffering of such a loss is expressed through the seekers, trying desperately to find their true self by any means without really being aware of what they are seeking or that they are even seeking in the first place, which leads them to inevitable failure such as the failure of marriage. Indeed, the quest for wholeness can only be accomplished alone by achieving an internal travel consisting in abandoning the old self to let the new one surge up. This travel, symbolised by death, allows the individual to finally discover the meaning of life and be freed from alienation. He/she finally becomes aware of him/herself as a being, deeply connected to the cosmos and nature which are in fact the only rulers of life. The harmony with the cosmos represents the ultimate step for the individual to heal and become a conscious being, putting

an end to the search since marking the achievement of wholeness.

CONCLUSION

In fact, Lawrence's short stories can be considered as an application of his theories. Although they are purely fictional and intend to tell a story, they also are an extension of his psychoanalytic essays and enlighten his conception of the psyche. The stream-of consciousness technique replaces scientific explanations used in his essays. Indeed, the act of voicing the mind with this device tells us as much, or maybe even more, about his conception of the mind than direct explanations. The narrator exploring both the conscious and the unconscious results in a multiplicity of voices for each character so that they seem to suffer from schizophrenia.

This aims at expressing an alienation due to a conflict between the conscious and the unconscious. The sub-conscious pushes thoughts in the unconscious but those repressed drives are not lost and resurge either when the individual loses consciousness or through physical symptoms resulting in physical or mental illness. In that sense, Lawrence saw the mind as harmful: he criticised a society which customs were to prioritize the mind at the expense of the body. His work thus tries to give more importance to the body by glorifying a life apprehended through sensations. He rejected the intellect as the only intermediary between the individual and his surroundings by showing that the body was the only and true vehicle to experience and discover the true essence of things. In that sense, the problem was not the mind in itself but the alienating society imposing morality which induced the mind to repress the body.

Lawrence thus thought that the psyche, in fact moulded by modern society, prevented the individual from finding happiness. In that sense, his work also questions the conditions required to reach fulfilment. Morality and self-restraint prevent the individual from being true to him/herself and it is only up to him/herself to undertake the internal travel necessary for psychological transformation. The end of the adventure should lead to conscious rebirth: the individual becomes aware of his/her own nature as a being made of flesh and soul but also as part of a "whole", symbolised by the cosmos. According to Lawrence, the harmony with the cosmos is necessary in the sense that it allows the individual to restore his/her own relationship with nature, including universal order and seeing the individual as an organic being. This final step represents the only way to heal both physically and mentally from a noxious society.

This leads us also to question the biggest trauma of this society that is to say, World War I. Indeed although Lawrence left England for a safer country during this period, the war and the impact on the society remains a main topic in his work. This thesis could thus lead us to question ourselves about the representations of returned soldiers in Lawrence's writing.

BIBLIOGRAPHY

CORPUS

LAWRENCE, D. H. *England, My England, and Other Stories*. New York: T. Seltzer, 1922.

LAWRENCE, D. H. *The Fox, The Captain's Doll, The Ladybird*. London: Penguin, 2006.

LAWRENCE, D. H. *The Prussian Officer*. Harmondsworth: Penguin, 1945.

LAWRENCE, D. H. *The Virgin And The Gipsy*. London: Penguin, 1921.

LAWRENCE, D. H. *The Woman Who Rode Away*. London: Penguin, 1928.

PRIMARY SOURCES

FREUD, Sigmund & LE LAY, Yves & JANKELEVITCH, Samuel. *Cinq leçons sur la psychanalyse: suivi de Contribution à l'histoire du mouvement psychanalytique*. Paris: Payot, 1996.

FREUD, Sigmund & NANDOR, Fodor. *Freud; Dictionary of Psychoanalysis*. New York: Philosophical Library, 1950.

FREUD, Sigmund & JANKELEVITCH, Samuel. *Introduction a la psychanalyse*. Paris, Payot, 1922.

LAWRENCE, D. H. *Psychoanalysis And The Unconscious*. New York: Thomas Seltzer, 1923.

SECONDARY SOURCES

BALBERT, Peter. *D.H. Lawrence and the Psychology of Rhythm*. Paris: The Hague, 1974.

FORD, George Harry. *Double Measure: A Study of the Novels and Stories of D. H. Lawrence*. New York: Holt, Rinehart and Winston, 1965.

HOUGH, Graham Goulden. *The Dark Sun: A Study of D. H. Lawrence*. London: G. Duckworth, 1956.

IWAI, Gaku. « Wartime Ideology in “The Thimble”: A Comparative Study of Popular Wartime Romance and the Anti-Romance of D. H. Lawrence ». *Études Lawrenciennes*, vol. 46, 2015. Edition Numérique, 2015 (URL: <<http://journals.openedition.org/lawrence/236>>, consulté en novembre 2019).

LEAVIS, Frank Raymond. *D.H. Lawrence, Novelist*. London: Chatto & Windus, 1962.

LEE JAHNKE, Hanna. *David Herbert Lawrence et la psychanalyse*. New York: Peter Lang, 1983.

MESSENGER, Nigel. *How to Study a D. H. Lawrence Novel*. Basingstoke: Macmillan, 1996.

NEGRIOLLI, Claude. *La symbolique de D. H. Lawrence*. Paris: Presses universitaires de France, 1970.

POPLAWSKI, Paul. *Writing the body in D.H. Lawrence: essays on language, representation, and sexuality*. Westport: Greenwood Press, 2001.

RAGACHEWSKAYA, Marina. « War Trauma and Madness in the Fiction of D. H. Lawrence and Virginia Woolf ». *Études Lawrenciennes*, vol. 46, 2015. Edition numérique (URL: <<http://journals.openedition.org/lawrence/239>>, consulté en novembre 2019).

THORNTON, Weldon. *D.H. Lawrence: a study of the short fiction*. New York: Twayne, 1993.

TERTIARY SOURCES

AXELRAD, Allan M. « Wish Fulfillment in the Wilderness: D. H. Lawrence and the Leatherstocking Tales ». *American Quarterly*, vol. 39, n°4, 1987, 563.

BELL, Michael. « Goethe and Lawrence: Bildung and Wholeness. » *Études Lawrenciennes*, vol. 47, 2016. Edition numérique, 2016 (URL: <<http://journals.openedition.org/lawrence/268>>, consulté en novembre 2019).

COSTIN, Jane. « Lawrence's "Best Adventure": Blood-Consciousness and Cornwall ». *Études Lawrenciennes*, vol. 43, 2012, 151-172. Edition numérique, 2012 (URL: <<http://journals.openedition.org/lawrence/95>>, consulté en août 2020).

COWAN, James C. *D.H. Lawrence: self and sexuality*. Columbus: Ohio State University Press, 2002.

CUDDON, J. A. *A Dictionary of Literary Terms*. New York: Penguin, 1984.

CUNY, Noëlle. « Atrabile, Vagrancy and Latency in the Post-War Novels of D. H. Lawrence ». *E-rea*, 2012, 4. Edition numérique, 2012 (URL: <<http://journals.openedition.org/erea/360>>, consulté en novembre 2019).

Abstract

D.H. Lawrence spent his life reflecting upon the individual's place in a society ruled by the intellect and alienated by the industrialisation and the war. Freud's theories raised his interest in psychoanalysis, which led him to write two essays which influenced both his novels and his short stories. In that sense, his writings can be considered as an extension of his essays, offering a thinking on the psyche and its role in self-fulfilment.

This thesis aims at defining Lawrence's conception of the psyche and its noxious role in the quest for wholeness in his short stories. It questions the role of both the conscious and the unconscious in the psyche and how it controls the individual's life. This role can become noxious and prevent the individual from reaching fulfilment.

This thesis is based on Freud's theories as well as Lawrence's essays which both influenced his short stories. It aims thus at interpreting the text through psychoanalytic theories and demonstrating the important role of the psyche in alienation and self-fulfilment.

Lawrence used the stream-of-consciousness technique to voice both the conscious and the unconscious of a given character, allowing them to interact and "discuss" with one another within the psyche. This multiplicity of voices, which all belong to the same character, reminds the reader of schizophrenia in order to express the alienation caused by a conflict between the conscious and the unconscious. At the end of this conflict, repressed drives resurge through physical or mental diseases: this is exactly why Lawrence considered the mind as harmful for the individual. He criticised a society which customs were to prioritize the mind at the expense of the body. His work thus tries to give more importance to the body by glorifying a life apprehended through sensations. He rejected the intellect as the only intermediary between the individual and his surroundings by showing that the body was the only and true vehicle to experience and discover the true essence of things. In that sense, the problem was not the mind in itself but the alienating society imposing morality which induced the mind to repress the body.

Lawrence thus thought that the psyche, in fact moulded by modern society, prevented the individual from finding happiness. In that sense, his work also questions the conditions required to reach fulfilment. Morality and self-restraint prevent the individual from being true to him/herself and it is only up to him/herself to undertaking the internal travel necessary for psychological transformation. The end of the adventure should lead to conscious rebirth: the individual becomes aware of his/her own nature as a being made of flesh and soul but also as part of a "whole", symbolised by the cosmos. According to Lawrence, the harmony with the cosmos is necessary in

the sense that it allows the individual to restore his/her own relationship with nature, including universal order and seeing the individual as an organic being. This final step represents the only way to heal both physically and mentally from a noxious society.

D.H. Lawrence a passé sa vie à réfléchir à la place de l'individu dans une société régie par l'intellect et aliénée par l'industrialisation et la guerre. A la suite des publications de Freud, il s'intéresse à la psychanalyse et publie deux essais qui vont également influencer ses romans et ses nouvelles. En ce sens, ses fictions peuvent être vues comme la continuité de son travail scientifique en offrant une réflexion sur le psyché et son rôle essentiel dans l'accomplissement de l'être.

L'objectif de cette étude est d'exposer la manière dont Lawrence conçoit le psyché à travers ses nouvelles ainsi que le rôle nocif qu'il lui attribue dans la quête de complétude. Ainsi, nous interrogeons le rôle du conscient et de l'inconscient dans le psyché et le contrôle qu'il exerce sur la vie de l'individu, un rôle qui peut s'avérer nocif et empêcher l'épanouissement personnel.

Cette étude se base sur les principales théories de Sigmund Freud ainsi que sur les essais de Lawrence qui ont grandement influencé ses nouvelles. Il s'agit donc d'interpréter le texte par le prisme de la psychanalyse, démontrant ainsi que le psyché est le principal acteur dans l'aliénation et l'accomplissement de l'être.

On constate donc que Lawrence exploite le flux de conscience afin de donner une voix au conscient et à l'inconscient d'un personnage, leur permettant ainsi d'interagir et de « dialoguer » au sein d'un même esprit. Cette multiplicité de voix, qui appartient au même individu, rappelle une schizophrénie qui exprime en fait l'aliénation découlant d'un conflit entre le conscient et l'inconscient. A l'issue de ce conflit, les désirs refoulés resurgissent au travers de symptômes physiques ou de maladies mentales et c'est en ce sens que Lawrence considère le psyché comme nocif pour l'individu. Il critique en fait une société qui priorise l'intellect au détriment du corps. Il essaye donc de donner davantage d'importance au corps en glorifiant une vie appréhendée au travers des sensations. Pour Lawrence, la véritable essence des choses ne peut être connue qu'à travers le corps et il rejette ainsi une vie seulement appréhendée à travers l'intellect. Ainsi, le véritable problème ne vient pas du psyché mais d'une société aliénante qui pousse l'individu à rejeter le corps.

En ce sens, l'individu contrôlé par son intellect est incapable d'atteindre l'accomplissement de l'être. La morale et la maîtrise de soi l'empêchent de devenir qui il est vraiment et d'entamer le voyage intérieur qui est nécessaire à la transformation du psyché. Cette transformation doit mener à une renaissance : l'individu devient conscient de sa nature en tant qu'être humain faisant partie d'un ensemble symbolisé par le cosmos. D'après Lawrence, une parfaite harmonie avec le cosmos inclut le rétablissement de l'individu et de son rapport à la nature, permettant ainsi de guérir d'une société aliénante, physiquement comme mentalement.

Keywords : LAWRENCE, PSYCHE, ALIENATION, FULFILMENT, PSYCHOANALYSIS, CONSCIOUS, UNCONSCIOUS, BODY, INTELLECT.

ACCOMPLISSEMENT, PSYCHANALYSE, CONSCIENT, INCONSCIENT, CORPS.