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Symbolic and Stylistic Significance in D. H. Lawrence's ShBy

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Abstract

The fundamental concept of Lawrence's philosophy is found in the struggle and embrace of the two opposite facades of darkness (blindness) and light.. Everything that exists in the study's concern has two sides. It is a kind of duality pervading principle of life. So, Lawrence expresses it throughout in terms of opposed forces, in terms of the flesh and the spirit, the heart and the mind. This conflict never ends as long as life exists. The study investigates the symbols in the short selected fiction, whether they are internal or external, the result of which is the vitality of human beings, accompanied by a state of mental balance.

As for his stylistic features, Lawrence achieves forceful intensity. His characters of these stories under study are ex-soldiers, workers at the pubs, with their naïve dialects. Through them, Lawrence succeeds in conveying the feel of life. Lawrence has a prophetic / apocalyptic vision. His aim is to unite man and woman , the two halves in one.

Introduction

D.H. Lawrence (1885-1930) considered fiction and philosophy as one like " a nagging couple, with Aristotle and Thomas and beastly Kant" [1] . In this sense, fiction is capable of a truth adequate to experience; that is, it entices the writer to make an experience richer. Indeed, the concatenation traced by Lawrence is rather prophetic because he creates a world of values and truths [2]. Lawrence, here, is in the spirit of time or rather ahead of it. He is seen coping with the Biblical *Revelation*. In *Revelation* of the Bible, one can find an upturn of human ties as can be seen in the *Levites* where phallic scenery and erotic love are the root of voluptuousness. Hence, throughout his longer and shorter works, it is labeled as Lawrentian constants. However, *Revelation* reads : "When he [Jesus Christ] opened the fifth seal, I [St. John the Divine] saw under the alter the souls of them that were slain for the word of God(Rev.:6:9). This vision or prophecy works to show the fact that Lawrence enhances "the root function of the poet or the seer at a level where the two functions are hardly distinguishable." [3] In *Leviticus*, one can conceive much of ascent and sinister polluted ties between man and woman: it is supremacy in both of them and the demurrage reinforced

by one of them : "They shall not take a wife that is a whore or profane; neither shall they take a woman put away from husband…"(Lev.:21:7).

This piece indicates that there is whoring and betrayal and cuckoldry, out of which comes not only an old disease such as 'leprosy' of the old but also the modern ones – verminous syphilitic diseases or worst of all *Aids*.

Moreover, Stephen Spender maintains that Lawrence "is a skilful raconteur because he had the power of entering into the people and things that he was describing and making a whole scene come to life around him." [4] Not only is he "skilful", he is also "unique" [5] . His uniqueness lies in the direct,fresh,spontaneous observation of nature and reaction towards human situations. Nature goes side by side with the actions of his characters, mingling till their intregration.

The study,then, tackles how Lawrence focuses on the people's sexuality which "had been ignored by their parents and education,or if not ignored, treated as a dirty joke, or irrelevant, or as a scientific fact, like a piece of machinery".[6] Such ignorance leads to 'doubt' and 'doubt', in turn, leads to maljudgements. Hereby, Lawrence shows in this problem, even more than in most of his early stories ,a subtle understanding of the tight-drawn ones of sex. In this respect, Lawrence was once formulating the central philosophy of his life in a letter quoted by Harry Moore: "My great religion is a belief in the blood, the flesh, as being wiser than the intellect. We can go wrong in our minds. But what our blood feels and believes and says, is always true."[7] Consistently, his specialty is "the study of certain obscure states of the human soul."[8] He says: "I am a novelist, and being a novelist, I consider myself superior to the saint, the scientist, the philosopher, and the poet, who are all greater masters of different bits of man alive but never get the whole hog."[9]

Further, many critics have different standpoints. Walter Allen, for example, writes about Lawrence's "deeper vision."[10] E.M. Forster holds the same speculation. He says that "Lawrence himself is …the only prophetic novelist today – all the rest are fantasists or preachers" [11]; whilst Francis Fergusson maintains a view quite different from those above. He describes Lawrence as a pantheist: "[Lawrence] seems to perceive the 'objective equivalents' at one glance, inextricably mixed with the reality they are to convey…. He can never see anything without feeling it as part of his own spiritual life".[12] In this sense, Lawrence's treat of the scenes either in his long fiction or his short one is to a considerable extent apocalyptic. It seems that he is really ahead of his time because he saw, in his life time, the losing the values that "had prophetically haunted the minds of novelists"[13]. True, Lawrence digs

deep in the dark,mysterious secrecy of man's soul. Here lies Lawrence's uniqueness, his disposition as being more than a philosopher, as mentioned before. Pertinent to this point in particular is Graham Hough's contemplation of the polarity concerning the conflict between the flesh and spirit which shows that man becomes himself their unity in duality. He says in this respect :

> Lawrence sees the right relationship as a perpetual traveling from one pole to the other and back again. Complete consummation in the flesh for the moment annihilates spirit and transcends all duality. And at the same moment a new movement begins towards the opposite pole, to be concluded by a complete consummation in the spirit. And it is only when man has had full experience of both that he can become himself [14]

Lawrence's polarity,however, is shown more distinctly in all short stories under study. Indeed, he is tacitly keen on handling the opposite sides such as 'darkness' mingling with 'light'. Death is warring against life. To Lawrence,it is a natural and universal symbol, for this 'darkness' is half of the rhythm of the day. The darkness of unconsciousness is the other side of one's mind. Simultaneouly the darkness of death is so often a half tinge of life. Any violation in this duality underscores destruction of the "otherness" or "thereness"[15]. Lawrence,in this sense, has the greatest gift for recognizing potency in various races of people,as Stephen Spender affirms that "Lawrence's philosophy did not really indicate death, in fact, it resented illness even,as being a form of impotence… death was a leveller,it made everyone equal".[16]

What aches him much more than anything else is the concept wildly colouring modern life; it is rather related to "possessionship". It is somewhat "Lawrence's most concentrated image of the disease of human idealism".[17] Lawrence himself detested the war as something hateful. He writes to his friend,Mcleod,on 5 January,1915,
Saying that "[n]o, the war is for those who are not needed for a new life. I hate and detest the war; it is all wrong,all foolish,all a wretched mistake".[18] His sensibility, whether religious,moral or poetic,or preachable, " was a root sensibility".[19] Hence,he thought of establishing a new commonwealth; so he wrote to William Hopkins about it on 18 January,1915, as a scheme "to sail away from this world of war and squalor and found a little colony where there shall be no money".[20] For this reason, Lawrence,as so often, during the crises of World War I, was accused of being a German agent due to his marriage to Frida. At that time, he was considered as anarchist, though he "balked at the word

anarchist".[21] The poet, W.H.Auden,too, is not inclined to call attention to D.H.Lawrence as being an anarchist because "World War I was a shock to him but not so great a shock as World War II to Virginia Woolf"[22]. Her death is by drowning; yet, the death-wish, like Mrs Woolf's,to Lawrence,becomes mingled with human passion. The only solution for such crises from within and without is to cope with "the Aristotlian view of art as catharsis"[23].

However, love is manifold. For him, love is of two kinds: "sacred and profane"[24]; that is, they are pure and erotic. The love between man and woman is "the greatest and most complete passion… because it is dual … it is the perfect heartbeat of life, systole and diastole".[25] Here, Lawrence glorifies the first kind of kind of love, saying in particular that a lover always seeks "perfect communion of oneness with her".[26] Within the absence of love, there stems from that alienation of modern man the fact that "he has been transformed into a commodity experiencing his life forces as an investment which must bring him the maximum profit obtainable under existing market conditions.[27] In this context, man has lost his individuality. Everything spiritual as well as material objects become "an object of exchange and of consumption".[28] True, Lawrence has written of man and woman, finding union within himself; that is, it is the union of female and male polarity , for this "polarity is the basis of all creativity"[29].

Yet, Lawrence with his great virtuosity maintains the same polarity in nature: the polarity of receiving and penetrating, the earth and rain, of night and day, of matter and spirit. Consonant with this attitude, Lawrence seriously thought of living far away from England, from that horrible incubus of war and modern capitalism – these are the onset of ennui and discomfort. For this reason, he sought, from time to time, his personal transfiguration in his short fiction. Once, he himself thought of retreat. Without hesitation, he wrote a letter to Catherine Carwell on 5 January,1917: "I still dream of that far-off retreat, which is the future to me".[30] On the 22nd he asked Campbell's help with the passports : "I hope, in the long run, to find a place where one can live simply, apart from this civilization, on the pacific and have a few other people who are also at peace and happy, and live and understand, and be free".[31] Lawrence's novels and short stories are selected on purpose. All of these stories are taken from *England, My England Collection* (1920). There is more terse and clear-cut symbolism in these stories. In them, Lawrence's talent for images, as dramatic and thematic expressions is associated with vicissitudes of the miner's families in the industrial regions or farmers or soldier's coming home. These stories under study are as follows: "England, My England", "Tickets, Please", "The Blind Man", "You Touched Me", and "Samson and Delilah".

Of Lawrence's style, however, it is required as almost poetic and sublime. And it is clear that "he rejected the traditional canons of structure and method"[32] in his works. Definitely, he almost deviates from the novelistic track and becomes a preacher. In this case, "the action of these stories is set at a carefully calculated distance from the world of contemporary civilization. Their characters are simplified figures who epitomize particular aspects of the human condition in relatively pure form".[33] These stories, once again, are not really empty of a mixture of realism and symbolism; they never "emerge as flat allegories and their characters manage to remain fully expressive and alive".[34] In this respect, Lawrence proves that his prophetic vision of doom for modern man is more powerful than his vision of hope. Artist as he is, he could create a story like "Samson and Delilah" or "You Touched Me", as examples,or the Laurentian success story "Tickets, Please", where Annie succeeds in breaking Cody's hold over her. Up to this point, Lawrence has lived for his art. Art for him is a symbol of sentience, to use Susanne Langer's phrase. For her as for him, "art is craftsmanship for the sake of achieving forms of significant human feelings".[35] It is also a vessel of symbolism by which man can set forth the ideas of his living sentience; that is, it is a means to convey social values and problems of the age. From this point, an examination of one of Lawrence's short pieces will demonstrate symbolic method in all its multiplicity. Though each story, here, is only six or eight pages long, it is rewarding from unfolding standpoints. The reader, however, finds much of microcosm of Lawrence's thematic basis and stylistic approach, which is more invaluable; that is it goes side by side with the significance of the symbols throughout the five stories above. Each one shows Lawrence at his best. Other ones, out of these circumstances are not our concern. Their style,complicated and various, helps emerge the emphatic and pathetic verisimilitude Lawrence aims at in them.

NOTES

1 Michael Ragussus : *The Subterfuge of Art: Language and the Romantic Tradition* (Baltimore : The Johns Hopkind Univ. Press,1978), 173.
2 Ibid.
3 Harry T. Moore : *The Life and Works of D.H.Lawrence*(London: Unwin Books,1963), 64.
4 Stephen Spender : "D.H.Lawrence Reconsidered", in *The Penguin New Writing*;ed. John Lehmann (Harmondsworth : Middlesex,1941),121.
5 Ibid.; 128.
6 Ibid.; 124.
7 Quoted by Harry T. Moore in *The Life and Works of D.H.Lawrence*, 86.
8 Graham Hough : *The Dark Sun* (Harmondsworth : Penguin Books,1961), 28.
9 Quoted by Hough in *The Dark Sun*, 23.

10 Walter Allen : *The English Novel* (Harmondsworth : Penguin Books, 1967), 359.
11 Harry T. Moore : *The Life and Works of D.H.Lawrence*, 126.
12 Francis Fergusson : "D. H. Lawrence's Sensibility" in *Forms of Modern Fiction*; ed. William Van O'Connor (Bloomington : Indiana Univ. Press, 1964), 74.
13 Dorothy Van Ghent : "On *Sons and Lovers*" in *D. H. Lawrence: A Collection of Critical Essays*; ed. Mark Spilka (N. J.: Prentice-Hall; Inc.,1963), 15.
14 Hough: *The Dark Sun*, 265.
15 Dorothy Van Ghent : "On *Sons and Lovers*", 16.
16 Stephen Spender : "D. H. Lawrence Reconsidered", 127.
17 Julian Moyahan : *The Deed of Life: The Novels and Tales of D. H. Lawrence*(N.J.: Prince Iou Press,1963),188.
18 Harry T. Moore : " The Intelligent Heart" in *The Life and Works of D. H.* Lawrence, 231.
19 Francis Ferguson : "D.H. Lawrence's Sensibility ", 77.
20 Harry T. Moore : "The Intelligent Heart", 230
21 Ibid

II

SYMBOLIC SIGNIFICANCE

Lawrence's fiction, on the whole, whether the story surveys microsociety or otherwise, never wears thin. One might revamp the history of mankind, insisting on "what characterizes the movement of thought from Wordsworth, Hegel and Keats, to Nietzsche, Freud and Lawrence, is a coherent search to appropriate a portion of the life history that has been lost"[1]. In "England, My England", for instance, the theme matches language. The protagonist Egbert's desire is to get beyond the materialistic and away from the rind of modern life. His death, then, is a death from within, before the body smash happens. This is the life history of far lost, yet found in the stories, a streak of Egbert's endeavour towards his children, one of whom is Joyce. Egbert in reality is insouciant; he is content to live off the bounty of his father-in-law (Godfrey Marshall). Owing to his neglectic evidence not of his intention, Joyce is now injured. Joyce's wound makes Egbert's wife, Winifred, turn him down and on her turn, she refers to her father, if she" were in difficulty or doubt" (P.12). In all perilous and serious matters, she depends not on her husband, but on her father.

Nevertheless, Egbert's maenad tempter leads him to seek his mother's solicitude and care; but this seems to be of no avail. Egbert, then , is a born rose, an 'amateur' . The images of roses of different kinds such as hawthorns, lilies,and primroses ,stamp the story with how Winifred's children grow like lilies. Jesus

Christ says in this respect : "Consider the lilies how they grow; they toil not, they spin not; and yet, I say unto you, that Solomon in all his glory was not arrayed like one of these" (Lk. 12:27). In this sense, the images of lilies, as the children are, are seen as sacred not only by Egbert, but also by the author himself. They are found everywhere among the commons and marshes where Crockham Cottage is located. Gratfield as Egbert is the glow of his physical passion; yet, Winifred, on such occasion, draws the substance of the fire of her passion from him. She loves him physically; yet, "she would not easily turn to the cold white light of feminine independence … she would hunger … for the warmth and shelter of true male strength"(P.20). As her daughter, Joyce, goes limped as a result of a sickle cut. With the sickle cut Egbert left lying about after cutting the grass. In this case, Winifred's frigidity begins this time, and a certain dominion over her soul is still sustained by her father. Almost a sort of magical control of paternity is practiced by Godfrey Marshall, his lying-in expenses are his,too. Here, Lawrence uses the biblical background, not far from the paternity of Abraham practised upon Isaac: "Here was a man who had kept alive the old red flame of fatherhood; fatherhood that had even the light to sacrifice the child to God"(P.20). Definitely, Lawrence borrows this metaphor from the Bible; that is, it is much more with the domineering authority of the prophet Abraham over his sons resembling that of the industrialist Godfrey Marshall over Winifred. Therefore, the word 'troch' and paternal godhead' bear the concept of authority echo the same scene in the Exodus: as it is seen in the relationship between Egbert and Winifred,however, is replaced by her father. The latter is described as "a pillar of society" (P. 17). In this case, Lawrence repeats the resemblance of the Exodus: "and the Lord went before them by day in a pillar of a cloud, to lead them [Moses and his people] the way out of the land of Egypt (Exodus : 13:21); whilest Egbert,isolated and ignominious though he is, is no longer "the father of the old English type"(P.19). To Winifred, there are only three aspects of her 'acrid' faith : hers, Joyce's and Marshall's are the trinity of her soul.

Thus , Winifred would be no longer eager for his male authority which is not greater than her father's. To Egbert, she is "closed as a tomb"(P.28). Hence, Lawrence links the images of the robust vegetation of her family tree with the withering primroses and the tassels hanging on the hazel-bushes in a metaphorical exposition; the stigma makes little Joyce pale and frail but Egbert is "made of quite a different paste. The girls and the father [are] strong-limbed,thick-blooded people, true English, as holy-trees and hawthorn are English"(P.10).

However, Lawrence,tactfully enough, uses the scenes of the garden where Egbert works. There, he imagines the torpid snakes and hissing adders. Symbolically speaking, Egbert is bitten by them soon after Joyces's terrible

accident. Lawrence writes in this respect as follows : "the sense of frustration and futility, like some slow torpid snake, slowly bit right through his heart. Futility, futility:the horrible marsh-poison went through his veins and killed him"(P.29). Here, again, the presence of unseen snakes hiding and awaiting him goes parallel with the accident of Joyce and Winifred's love for him. It becomes rigid; it is therefore passive. Her only concern of love is persuasion and security, but his concern for his children - Joyce the lame in particular, Isabel and Arabel – is of orientation, guide but not of 'authority' like that of Marshall. It is he who "would try to confine his own *influence* even to himself. …He would try to abstain from influencing his children by assuming any responsibility for them…[it is] liberty"(P.20),(the Italics the author's), which instills in his children's souls a kind of love for life.

More importantly, the image of snakes unfolds the fact that he would be bitten by the same snake. This time, he "was drafted into the light artillery"(P.34). He becomes a victim much as Isaac was victimized by Abraham who offered him as subject of immolation for God's blesses and grace: "[A]nd Abraham took the wood of the burnt offering, and laid *it* upon Isaac his son; and he took the fire in his hand, and a knife…"(Gen.22:6). In this sense, Egbert is the burnt offering; thus she is the victim. The war with the Germans was abhorred and Lawrence wrote to Harriet Monroe, telling her that he thought he was "much too valuable a creature to offer myself to a German bullet gratis and for fun."[2] Here, "England, My England" becomes a synecdochic title implying what describes England at war with Europe. The soldier Egbert is endowed with "Englishness" as a means to escape from the anguish.

So often does Lawrence turn out to be prophetic, for Egbert will confront the darkness of death. He could see "three horsemen on a little eminence, very small, on the crest of a ploughed field"(p.37). Three horsemen are also seen by Saint John. He says of the last horseman: "and I looked and beheld a pale horse and his name that sat on him was death"(Rev. 68). Indeed, Lawrence intermingles the inevitable death of Egbert with that of in the *Revelation* . Egbert,then, is no longer a parasitic dweller at Godfrey Marshall's family colony at Crockham; he is now free from the apparently benevolent paternalism that dominates the colony. Marshall,in fact,is an exponent of military financiers as well.

However, in his philosophical essay "The Crown", Lawrence has reiterated the symbols of dark and light. To him, darkness stands for the flesh, the senses in their continual war with the spirit. Dark and light, as it were, are the lion and the unicorn fighting for the crown – which is the symbol of the perfect self.[3] By contrast, a man like Egbert has conveyed the possibilities of the warring

extremes of his nature,the bulwark stems the dark from the stigma of Joyce and his wife's frigidity. Lawrence describes the threatening moment of death so beautifully that, even when its approaching step and strike are set off before hand, the reader thinks that the scene conveyed is almost metaphoric:"Yet, at the centre the soul remained dark and aloof,alone, brooding on the face of the uncreated flux, as a bird on a dark sea"(P.37). On both facades of vision – which is shaped after the fashion of the *Revelation* – spring the two ranges of comparison between the soul of Egbert and the bird on the dark sea, thereby implying a sense of Egbert's approaching, inevitable death through Lawrence's use of "dark" and "darkness". At the last moment Egbert could see "the dark bird flying towards him,flying…)(P.38). So, he struggles with the "darkness", his own death.

Further, however, the war story is "Tickets,Please", elucidating an idea similar to that of "England,My England". The story, in all respects, is most serious; it embraces two polarities: the first is of the male; the second,of the female. The tragic influence of *the touch* – is of the most importance in strengthening the relationship between John Thomas Raynor (Coddy) and Annie, the tramway conductor. Theirs is seen as typical within this little world – Midlands where the wartime tramway system is the base sustained by tramway girls, due to the casualties and evil days of the First World War. It brought with it an inevitable decreasing number of men. On such stipulation as that made by marriage, the tramway girls need Coddy more than he needs them. To trigger his pride off as a man of authority (as being inspector), Coddy no longer succumbs to the female burden thus represented by Annie, the tram conductor, for marriage or bond, to him at least, means a surrender of his freedom[4] ; yet the girls are subjugating to "equity", a concept of 'New Woman'. The concept, moreover, is indicated by suggestion rather than by being explicit. It is indicated in at Statutes Fair where John Thomas (Coddy) and Annie exchange emotions, a kind of a workable *touch*. Here, Spinoza (1632-1677) maintains the concept of emotions. This thesis is, for emphasis, explained:

> They necessarily pursue, not in the sense that they always in fact deliberate about what will give them most pleasure and then choose to act accordingly but in the sense that their so-called choices, and their pleasures, can always be explained as arising from the conatus (ie natural impulse)of the organism, its tendency to self-maintenance and self-preservation.[5]

In this sense, Spinoza differentiates between passive and active 'affection'. Coddy's practice of passive affection suggests that he is not about to lose his freedom. On the other hand, Erich Fromm has pointed out that "love is an

action, the practice of human power, which can be only in freedom and never as the result of compulsion"[6]. In this context, Coddy expressively decides to exercise his masculinity, his manly power, but without losing his freedom. Annie can fulfill herself only in marriage – the only equity she must achieve. When he fails to "choose" her, he is led on to the depot

and there he is punished:

> Turn your face to the wall and say which
> one touches you. Go on – turn your face we
> only just touch your back – one of us…,
> say which one touches you … The sight
> of his white, bare arm maddened the girls.
> He lay in a kind of trance of fear and antagonism(P.5).

Annie's "antagonism", alongside with the embattled girls who are trying to redredd the balance out off Thomas Raynor's favour, is a symbol of their feminine triumph as against his masculine pride and arrogance. Coddy has realized his exclusion since then. His exclusion is likened to that of Egbert in "England, My England". So, with her own victory, Annie loosens her hold on him by being haunted with fear and agony. Here is the scene of how appalled Annie is:

> But without a word or sign he had opened the door
> and gone, his face closed, his head dropped.
> 'That'll learn him," said Laura.
> 'Coddy! Said Nora.
> 'Shut up, for God's sake! Cried Annie Fiercely, as if
> in torture(P.54).

Another war story is "The Blind Man" whose central characters are Maurice Pervin, who comes home effectively blind and badly disfigured from the First World War, and his wife, Isabel, who is almost well-educated, living out her life of passion with her husband. Also, there is mutual, cultural rapport between Isabel and her second cousin, Bertie Reid. The two live in isolation, in great intimacy. In this case, they love each other, unlike Egbert and Winifred in "England, My England". This story, however,different from "England,My England" in its overtone. Is seen as the aftermath of war – the aftereffects the result of which is shown in the blindness of Mr Pervin and the reaction of Isabel towards him. His domestic work on the farm has yet kept him in touch with nature. Nature to Lawrence in particular is "providing the standards against which humanity is judged and condemned."[7] E.M. Forster maintains, in this respect, that "to go for a walk with Lawrence was to notice flowers that one had

never seen before, to hear the birds singing, to be extraordinarily aware of the minutest things in nature."[8] Almost all Lawrence's poems, for example, are concerned with phenomena of nature. In this poem, entitled "Grapes", for instance, runs as such:

So many fruits come from roses
From the rose of all roses,
From the unfolded rose,
Rose of all the world.

A Admit that apples and strawberries and peaches/
And pears and blackberries
Are all Rosaceae,
Issue of the explicit rose,
The open-countenanced,skyward-smiling rose.[9]

These "fruits" taken as examples of Lawrence's treatment of nature, are symbols of a nature uncorrupted by an industrialist's preposition. They also stand for the life of the instincts; that is, the mode of the relationship between human and nonhuman creatures: animate and unanimate. . To see both of them, the blind Pervin, in his dark world, feels them in *touch*. The *touch* is coloured and moulded by this character:"Lawrence cannot establish this special quality of being as an operative factor in the story through the dialogue and dramatic scenes … . The Lawrentian essence dos not lend itself to conventional representation. But it can be…created…through imagery,metaphor,and symbol,and through highly metaphorical descriptions of unnamable feelings which surge through the living man and woman".[10] Similarly, Van Ghent is of the belief that "part of nature is constituted by earth and air and water and the nonhuman creatures … and the attitudes towards nature are deeply associated with attitudes towards human 'good', human destiny, human happiness, human salvation."[11] In "The Blind Man", nature plays an essential part in the blind Maurice's life. The *touch*, in his darkness, is the means to an end. He lives happily with his wife, though he lives shrouded by the world of darkness. But his wife usually breaks the monotony of their life by reviewing some books or reading for him certain articles she prepares for the newspapers.. Yet, the *touch*, here, is shown working in a negative, reverse drift. It is with Bertie's visit that such a drift will be depicted. Bertie Reid is Isabel's oldest and dearest friend. He is a barrister and literary man. He is afraid of or terrified by women. Isabel, who is down to earth, is fond of him; yet, she despises him. This ambivalence on both sides is vehemently seen. Afraid of physical *touch*, Bertie is drawn forwards by the blind man to touch his "disfigured eye sockets"(P.73). His *touch* is not of this scar; it includes the barrister's body as well, Maurice, then,

> closes the dome of the skull in a soft, firm grasp, gathering it, as it were,; then, shifting his grasp and softly closing again with a fine close pressure till he had covered the skull and the face of the smaller man,tracing the brows,and touching the full, closed eyes, touching the small nose and the nostrils, the rough, short moustache, the mouth, the rather strong chin(P.73).

Here, there is a new phase of consciousness, pervading him, body and soul. This consciousness is "the famous 'phallic' or bodily form of consciousness" and Maurice's sense of the life-flow can easily be traced to its awakening."[12] The Lawrentian narrator, in this sense, reveals the beginning of it thus:"it was a pleasure to stretch forth the hand and meet the unseen object, clasp it, and possess it in pure contact. He did not try to remember, to visualize. He did not want to. The new way of consciousness substituted itself in him"(P.64). His blindness, therefore, leads him on to a change of *being* , to closer contact with primitive forces. More importantly, Stephen Spender tackles it from another angle:

> The man who is aware of powerful instinct urges in himself realizes that his life is largely controlled by forces deeper and more primitive than his own conscious will …. It is more like a pagan or oriental awareness of that which is unapproachable, untouchable, mysterious and godlike in the minds and bodies of one's fellow beings.[13]

Maurice is very much afflicted with such change – a change accumulated at the time when he tells the meeker, neutral lawyer to touch his scar. Bertie, at his best, quivers with revulsion, he is now under the power of the blind man, as if hypnotized. Even Isabel is afraid of him as she confronts her husband in his fecund world of "unresolved blood-intimacy."[14] The dark world around the bar,at Grange, brings fear not only to Isabel but also to Bertie Reid. It is thus seen in "retualistic terms, as a communion-fear [of both]".[15] In this case, however, the blind man is seen like "a strange colossus"(p.74) by Isabel (his wife), whereas Bertie Reid is like "molluse whose shell is broken"(p.75). Maurice is actually filled with hot, poignant love,the passion of new acquaintanceship. Perhaps, it is this passion of friendship which Bertie shrinks from most. Thus, the blind man achieves his fullness of *being* through "blood intimacy", this "wonderful and unspeakable intimacy"(p.55). 'Blindness'

becomes a symbol of transcendence; it leads to the couple to break the circle of their marriage. Also, the change of *being* is at last found in Bertie as a result of Maurice's dark world.

If the *touch* in "The Blind Man" involves a situation similar to the *touch* in the next story "You Touched Me". It is better to elucidate that the first id negative, reverse track; the second, a positive one. Hadrian, a demobilized young soldier, returns to Rockley's house where he had been adopted as "a charity boy by Ted Rockley, who is very ill, dying of a kidney disease"(p.108). The Rockley girls Matilda at the age of sixteen, Emmie of fourteen, are still worn out with nursing their sickly father – Mr Rockley. Emmie persuades her father because of her severe dropsy, to have his bed made finally in the morning-room downstairs, whilst the room upstairs is prepared for Hadrian. Here, Lawrence is striving to build up a dramatic situation in keeping with different and warring attitudes of the Rockley girls, on the other hand, and those of Hadrian, on the other: "He [Hadrian] explored the pottery premises as if he had some secret purpose in doing so. He talked with Mr Rockley when the sick man had strength"(p.114). The purpose seems to have been materialistic. In this context, F.R. Leavis confirms the point to the full: "an attempted summary of the story might suggest that Mitlda Rockley is the victim of a callous league between the ruggedly perverse will-full of the Midlands' character, her father and the calculating materialism of Hadrian, his adopted charity son."[16]

Emmie's standpoint towards Hadrian is that "he is all right for looks, but there's too much of the little mannie about him – he is *sly*"(p.112),(Italics Lawrence's). Overhearing him talking with her father laconically, with plebeian energy, Matilda believes that "he had only proper *respect* for anybody or anything that he was sly and *common*"(p. 113)(Italics Lawrence's). In this case, as might be expected, the sisters are preoccupied with the idea that Hadrian has come hoping something out of their father, he hopes "for legacy"(p.112). This remarkable auspicious expectation will come true at the time when their father, on his deathbed, orders them to "give Hadrian [his] watch and chain, and hundred pounds out of what's in that bank, and help him if he ever wants helping. [He] hasn't put his name in the will"(p.114).

Further, as if in trance, Matilda, nearly at midnight, goes to see whether or not her father is sleeping, she reaches her hand in the darkness to *touch* his forehead , nose and eyebrows. What stirs her most is that his response to her question: "Can't you sleep tonight?" is "Yes,I can." Her *touch*, therefore, stirs in him unrecognized intention through his unconscious acts. He keeps repeating "you touched me", as though it is an excuse to maintain his claim. In this respect, Lawrence reveals his attitude thus:

> …He had a keen memory stinging his mind, a new set of sensations working in his consciousness. Something new was alert in him. At the back of his reticent, guarded mind he kept his secret alive and vivid. She was at his mercy, for he was unscrupulous, his standard was not her standard(p.116).

Though she is not pretty, her nose is too large, her chin is too small, her neck is too thin; she has clear, fine skin and a high-bred sensitiveness she shares with her father. Hadrian, then, could see all this in her tapering fingers, which are white and ringed. So, these secret or unconscious acts in Freudian terms are in parallel with what Mr Rockley is going to inform Matilda. As his pain abated, Mr Rockley lies still. He threatens her that if she does not accept to marry Hadrian, Hadrian will have every thing. Here, the dying Rockley's "interposition, his brutal assertion of will, is just the caprice of rugged masculine character"[17] , but in such situation, Hadrian, in a symbolic tone, stands for life, and the old, collapsed world of the Pottery House – the story's setting at the beginning, resembles the old dying man on his deathbed:

> The Pottery House was a square, ugly, brick house girt in by the wall that enclosed the whole grounds of the Pottery itself. To be sure, a privet hedge partly masked the house and its ground from the Pottery-yard and works but only partly. Through the hedge could be seen the desolate, yard, and the many-windowed, factory-like pottery, over the hedge could be seen the chimneys and the outhouses(p.107).

Definitely, this is a skilful portrayal of the ugly industrial town full of colliers or pottery-hands, merely workmen. Since Hadrian respresents the present, Mr Rockley mirrors the decaying past, resembling that of the ugly pottery house. His threat, then, is to secure Matilda's future: "the assurance of a living future".[18] He puts an end to his

two daughters' maidenhood. Notice, for example, the shade of colours so often repeated and its significance throughout the piece below:

> Mr Rockley was dressed – that is,he he had on his trousers and socks – but he was resting on the bed, propped up just under the window, from whence he could see his beloved and resplendent garden, where tulips and apple-trees were ablaze(p.111).

The garden scene, here, is a symbol of a nature uncorrupted by man's civilizing inclination. The scene suggests death and birth: Rockley's approaching death and Hadrian's marriage.

Lawrence's stories reflect his visions. Each story treats a ubiquitous presence and unifying symbol. It shows ineluctable separation or claiming and reclaiming or reunion as is seen in the story "Samson and Delilah." The biblical story of Samson and Delilah is taken as a background of Lawrence's. Samson is a warrior. He fights the philistines soon after "the spirit of the Lord came upon him"(Judges: 14:19). But the conspirators tell Delilah to "entice him [Samson] and see wherein his great strength *lieth*, and by what means [they] may prevail against him, that [they] may bind him to afflict him"(Judges:16:5).Then, Samson takes hold the pillars of the house and pulls them down. Samson dies with a great number of philistines. Yet, Lawrence's story is characterized by brutal conflict between Will Nankervis, who comes back to Cornwall after more than fifteen years in America and to his deserted wife, who keeps a village pub. What is significant in this story is the Lawrentian *touch*. It is revealed when Nankervis looks at his wife with great sensational admiration:

> The woman was buxom and healthy,with dark
> hair and small,quick brown eyes. She was bursting
> life and vigour, the energy she threw into the game
> of cards excited all the men, they shouted,and laughed
> and the woman held her breast,shrieking with
> laughter(p.126).

In this way, however, she ekes out her living dexterously. Concurrent with the above description, the narrator brings forth the first step for the forthcoming 'touch' of the breasts. Besides, Lawrence, as if on purpose, repeats the verb "look" and its synonyms such as "watch", "glance" and "eye" several times mainly because such drama is seen accumulated in a savage encounter between Nankervis(Samson as symbol) and his "Missis" (Delilah as symbol, too): "He sat watching her",and he says,"You know who I am …. At least, I know who you are"(p.130). In fact, his wife is afraid that he comes back to make havoc of her life and savings; for her, it is almost a kind of consternation. In this case, she begins threatening him not to stop "here tonight". But her threat turns out to be propitiation after long disconcertion. Hence, the soldiers in the tavern manage to get a plaited grass rope such as is used for binding bales. They bind him firmly and heave him outside in the silent square in front of the inn. There, as usually found in any Lawerentian scene, nature shares them with the fight: "outside the stars flashed cold … . The man[Nankervis] lay quite still on the cold ground"(p.137). It is in this analogy that the scene resembles the Bible's.

The verb "bound" or "bind", "fasten" or "pin" is repeated nine times. Equally important is the quasi-symbolic significance of the main protagonists; for the Bible's Delilah is prized by being rewarded "eleven pieces of silver"(Judges: 16:5). The deserted wife starts looking at the bound-up body struggling, the muscles working, the shoulders, the hips, the large clean thighs. Then, she sits glowering into the fire as he manages to place himself in front of the range, where a furze fire is still burning and "none of his emotions altered him underneath"(p.134). Also, he watches her there with her breast shaken; they seem to have cast a spell over his mind; as yet, the furze fire is a symbol of passion. Dazed there, Nankervis enters the bar this time. His eyes are fixed brightly on hers. It is then through the effect of the eyes that they are trying to restore their marital relations "part sensual attraction, part conflict and part something else, between returned tin-miner and the landlady of the village pub"[19]. Nankervis's eyes are now becoming the windows of his soul as much as her eyes, hers.

Up to this point, the Bible's story, in a wider scope, reveals Delilah's destructive force: she prepares "seven green withs that were never dried"(Judges: 16:7); whilst Lawrence's, perhaps under the impulse of passionate force, yields little by little without having any fear of pillaging her, as he tells her that he has brought with him a thousand pounds.

Further, Lawrence, as usual, advises his friend that "a woman unsatisfied must have luxuries. But a woman who loves a man would sleep on a board."[20] In this sense, Nankervis is now reaching forward his hand and tentatively touching her between her full, warm breasts, while she is "gazing in her fire"(p.141) – a symbol of her burning passion. In this light, Lawrence shows his reader in "Samson and Delilah" , even more than in most of his earlier stories a tight-drawn problem of marriage during World War I. Moreover, Lawrence, as usual again in most of his novels and short stories, draws the reader's attention to the triumph of the spiritual and physical unity of both sexes. And this flux of his field of views, far from ideas, ties in with his stylistic features we can deal with later.

NOTES

1 Michael Ragussis: *The Subterfuge of Art: Language and the Romantic Tradition* (Baltimore: The Johns Hopkins UP, 1978), 15.
2 Harry T. More: *The Intelligent Heart* (Middlesex: Penguin Books,1960),220.
3 Ibid.
4 Lionel Trilling: "Commentary" in *The Experience of*

STYLISTIC FEATURES

D. H. Lawrence represents the concept of 'repetition'; for like any prophetic writer, he lets his reader be aware of such 'repetition' as to intensify the types of narrative, at all levels, on the one hand, and to hold life together and give it *beingness*, on the other, as Soren Kierkegaard (1813-1855)asserts it thus :" my discovery was of no importance, and yet it was a strong one, for I discovered that there is no such thing as repetition, and I had convinced myself of this by trying in every possible way to get it repeated."[1] On the stylistic level, the repetition in these stories involves the types of lexical cohesion. Along with this point, Lawrence uses dialogues with different variants such as stage-directions, for example. More importantly, Lawrence, throughout these five stories analyzed so far,depends on the third person omniscient narrator. The "I" and "You" in the deepest sense are used to convey Lawrence's attitudes towards his characters. Also, he uses the indirect speech and even direct so as to push the reader closer to the characters' minds.Again, the syntactical items are almost paratactic clause where the clauses, as M.A.K. Halliday and R. Hassan emphasize it, have equal status[2]. Also, the relevant paratactic relation is that of coordination such as 'and', and 'or' and there are two others, namely apposition and quotation.

In hypoctactic complex clauses there are unequal status. They may combine freely in a single complex clause[3]. The stylistic variation in the clauses or sentences springs from a varying of the order of the elements, whether they are fragmentary or not. Take, for example, the following extract from "England, My England":

> Egbert was well-bred,and this was part of his natural understanding. It was unnatural to him to hate a nation *en block*. Certain individuals he disliked,and others he liked, and the mass he knew nothing about. Certain deeds he disliked, certain deeds seemed natural to him, and about most deeds he had no particular feeling(EE:33).

Isolated as he is now, Egbert has taken his decision to join up. Here Lawrence seems drawn to inverted patterns for two main reasons: he wants to record novelty and wonder and register a conclusive action or unambivalant state of Egbert's mind. This inverted order of the four sentences "certain individuals he disliked, and others he liked; and the mass he knew nothing about". This comes nearer to chiasmus Lawrence is fond of using. It is one of the features of his "syntax that has to do with infringements he makes on sentence patterns.[5] In this case, the reader is forced to understand the character's repulsion. Besides, he

repeats an "and" three times sp that the story is "presented like collection of beads threaded onto a string"[6], the adjective "certain" is also repeated thrice together with "deeds". The demonstrative "this" in the above extract does not conduce to full narrative. So too is the use of the opposites such as "natural" versus "unnatural"; "liked" versus "disliked" in a lexical cohesion labeled as antonyms.

However, in "Tickets, Please" the opening sentence is rather windy. It is supplanted by fragments. These fragments are convoluted. They begin with

preposition or prepositional phrases or compound adjectives or a special adjective order. For example, Lawrence describes the whole scene concerning a signal-line tramway system in the Midlands:

> There is in the Midlands … a tramway system
> which boldly leaves the country town and plunges
> off into the black, industrial country-side, up hill
> and down dale, through the long ugly village of workmen's
> houses, over canals railways, past churches perched
> high and nobly over the smoke and shadows, through
> stark, grimy, cold, little market-place, tilting away
> in a rush past cinemas and shops down to the hollow
> where the colliers are, then up again, past a little rural
> church, under the ash-trees, on in a rush to the terminus,
> the last little ugly place of industry, the cold little town that
> shivers on the edge of the wild, gloomy country beyond(Tp:41).

Though the above extract is a bit lengthy, it gives the reader the first impression of tension. Accordingly, it conveys his aim in such a way as to make the reader share his own sensation as it shows some aspects of Lawrence's style by selecting some words suggestive of his feelings.

Further, the description of the journey by tram-car on rugged uneven road brings about loathing and disgust. The roads are snaky and the car is crammed with people, even the patient there is kept waiting for the approaching car, shivering with cold. The long irksome journey carries with it, as Lawrence attends to make it, some kind of monotony. So smartly does Lawrence heap up the prepositions, some of which are doubly repeated: 30 in number in this and others of the same page, all associated with the movement of the tram-car. This type of repetition helps intensify and, above all, sustain the tension inflicting the people. Yet, Lawrence's tendency is to violate the word order because he finds in it some logic, yet, poetic, as Chapman emphasizes the point: "although

English has a rigid word order in some respects, as a result of the disappearance of morphological indications of grammatical relationship, it allows freedom which the native user learns to handle for emphases"[7] .

Here, Lawrence uses no conjunction. He keeps repeating "little" and "cold" several times on purpose. He is inclined to captivate his reader so as to make him identify himself with him around the Midlands scene. One can find not only the pattern of ideas hinted at in the narrative but also the tone of Lawrence's voice there indicates some logic specially in the word order. As M.K. Turner suggests, the adjective order should be adopted thus: general/ age/ colour/ province/, and head[8], but Lawrence breaks this rule as usual in most of his stories under study. He puts them in a reverse order, for example:

"the long ugly village "
"cold little town"
"stark, grimy cold little market-places"(TP: 41);
"rough, short moustache"
"curious little movement"(BM: 67;73);
"grey,fine mud"
drugged blue eyes" (YTM:113;116);
"Cold little wind"(SD: 125).

Here, Lawrence's tendency is violate the word order, as mentioned above, solely because he finds it important, for he yields too fully to mood of his intensified subject. What is important is the use of foregrounding. Every deviation has the function of displaying the items of the scene or scenes for emphasis so that it can stand out from its surrounding [9]. To illustrate, we should say that the tram-car plunges into the black, dirty industrial country-side, "past churches perched high and nobly over the smoke and shadows"(TP:41). In this scene, Lawrence describes the moving car. He also animates the picture of the churches. These churches are looking like birds on top of the ash-trees. Again, "there the green and creamy coloured tram-car seems to pause and purr with curious satisfaction"(TP:41). The tram-car, here, seems to be like a cat purring smoothly and happily. This conventionally literary metaphor is justifiable. It is a signpost of the writer's style. Once again,the sense of the foregrounding we feel in every story is in a sense a deviation from ordinary usage the purpose of which is to intensify images for the reader's perception. Lawrence wants to draw his reader's attention to this uncanny description in order to create premonition and what is to come later. Notice his use of the adjectives with the suffix"y". They come into play as in "ugly","grimy","gloomy","creamy", "perky","jaunty" and "colliery". Some of them are not quoted; they constitute a style choice as they express the alternative ways of showing the same action and effect. Indeed, one

word leads to another in meaning: "perky" has the same meaning as "jaunty" and "grimy" and "gloomy" are of the same meaning,too.

Once more, Lawrence attends to describe a waste of life in such a way as to affirm it. The reader can follow the workings of his mind. His insuperable hero, Maurice, in "The Blind Man", for example, reassures the life-force within the stringencies of war in Flanders. Notice Lawrence's morphemic variations in this respect:

> He[Maurice] went 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 on into the *darkness* with unchanging step. She heard him in the bathroom. Pervin moved about almost in his familiar surrounding, *dark* though everything was. He seemed to know the presence of objects before he touched them. It was a pleasure to him to rock thus through a world of things carried on the flood in a sort of blood-prescience. He did not think of trouble much. So long he kept *this* sheer immediacy of *blood-contact* with the substantial world he was happy, he wanted no intervention of *visual* consciousness. In this state there was a certain rich positivity, bordering sometimes no rapture. *Life* seemed to move in him like *a tide lapping*, and advancing, enveloping all things darkly. It was a pleasure to stretch forth the hand and meet the *unseen* object, clasp it, and possess it in pure *contact*. He did not try to remember, to *visualize*. He did not want to. The new way of consciousness substituted itself in him(BM: 64; italics mine).

This example and many more are coterminous with other elements. They become paramount of his style. Here, the word "dark", "saw" and "visual" help the reader follow Lawrence's attitudes. The word "visualize" is derived from "visual","darkly" or "darkness" from "dark"(noun),"unconscious" and "unconsciousness" from "conscious"; "unseen",from "see". They are used either in a negative or affirmative sense. In addition, there are repetitive words and their equivalents such as "rapture and pleasure". Life (ie. light) is contrasted with death (ie. dark). "Contact" as a noun is used with "blood" to form a compound noun. In this sense, Maurice, in "The Blind Man", decidedly wants to compel the whole universe to submit to him.

Another extract causes a shift in the basic process of the narrative throughout the context of the story's developing meanings. A concatenation of the episodes sustains the action going side by side with the style choice. In this respect, Lawrence writes about an unavoidable and crucial encounter of the blind Maurice and the timid Bertie, when the latter throws the violets at the former, the result of which is the inevitable intimacy between them. Let's read this extract attentively:

> "They are sweet-scented,"he said. "Where do they come from?"
> "From the garden – under the windows," said Isabel.
> "So late in the year – and so fragrant! Do you remember the *violets under Aunt Bell's south wall*?" The two friends looked at each other and exchanged a smile, Isabel's eyes lighting up.
> "Don't I", she replied. "Wasn't she queer!"
> "*A curious old girl*!", laughed Bertie.
>
> …….
>
> "Give them [the violets] to Maurice, will you", she added, as Bertie was putting down the flowers. "Have you smelled the violets,dear? Do! – they are so scented." …"Aren't they sweet, Maurice?" she said… "Very", he said(BM: 67-8;Italics mine).

As if enchanting the reader to accept his shift of the narrative mode, Lawrence tacitly uses a question without a mark question. He puts an exclamation mark instead:"Wasn't she queer!". Also he violates the structure of the sentences; he deletes the subject and the verb in "A curious old girl" followed by the expletive "There's…".

Richard Ohman, as usual in most of his writings on transformational grammar and literary style, proposes that an option favoured by Lawrence (or William Faulkner), for example, is that of deletion, for "one does not need grammatical theory to see that Lawrence is deleting … Lawrentian deletion is a stylistic alternative to *conjunctions*."[10] His deletion, therefore, sustains and heightens the atmosphere of suspense. Let's take some examples from the extract above: "Aren't they sweet, Maurice?". "Very" is used instead of "They are very sweet".

However, Lawrence colours his style with different lexical fillers. They are merely indicative of an expression of emotion: "Ah – but not you and me". Here, he uses the dash and not exclamation mark after "Ah-", and the exclamation mark and not full stop after "Do!" These devices, as it were,slow the narrative string. Again, Lawrence inserts additional incomplete sentences in order to invite the reader to focus his attention on the acts and deeds of the characters. As usual in most of his short stories, particularly the selected ones under study, he refurbishes the technique of his style by blending and fusing and reconciling qualities of synthetic power through imagination or experiences

Such synthesis is so much affirmed by S.T. Coleridge (1772-1834)in *Biographia Literaria*(1817)[11]. The synthesis of Coleridge much as that of D. H. Lawrence is highly considered by the author himself, when the story "You Touched Me" reaches its climax. Matilda's touch awakens in Hadrian a sense of possessiveness:

> And she reached her hand in the darkness to touch
> his forehead. Delicately, her fingers met the nose
> and the *eyebrows*,she laid her fine,delicate on his *brow*.
> It seemed fresh and smooth – *very fresh and smooth* . A sort
> of surprise *stirred* her, in her entranced state. But it could not
> waken her. Gently, she leaned over the bed and *stirred*
> her fingers over the low-growing hair on his *brow*(YTM:115;
> Italics mine).

Pertinent to this point, there are many repeated words such as the intensifiers "very" with double adjective "very fresh and smooth". In these adjectives one can find what is called 'anterior apposition'. Lawrence's technique of style variation refers to a selection of language habits, "the occasional linguistic idiosyncrasies which characterize an individual's uniqueness"[12]. Such uniqueness depends upon "whether goodness of the idiosyncrasy of style is the expression of genuine individual feeling or not"[13].

Further,another word like "stirred" meaning 'agitated' or 'moved' collocates with freshness and smoothness; the "eyebrows" and "brow" are in a cohesive term hyponym of the "eyes". Not only are the above words, but also other words such as "laid" and "touch" collocate with the "eyes" to represent the notion of the new sexual experience Matilda is going through. This type of collocations of words beginning with (s-) words is taken to be consonant cluster such as (st-) words in contrast with the collocation of (f-) words as shown in the extract above. Such collocations are "unique and personal … they must be referred to the personal stylistics of an author"[14] like Lawrence.
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However, Lawrence is again inclined to use alliteration in "a sort of surprise stirred her in her entranced state". Notice the repetition of the sound /s/ which indicates how far this alliteration becomes a helpful factor conveying the

heightening state of anxiety or anger. The repetition around certain types of association must have its significance at these specific situations. They all intensify the word "TOUCH" as a verb and noun. In this respect, there is a short excerpt from "Samson and Delilah" in which there are repetitions of some grammatical items and syntactical features,and which one would have no hesitation in dubbing the collocation as deviation; yet, it would be placed on a scale of lesser deviation:

> He [Nankervis] was afraid of her personality, but
> t did not alter him. She wavered. His small, tawny-brown eyes
> concentrated on a point of vivid, sightless fury, like a tiger's.
> The man was wincing, but he stood his ground. Then she
> bethought herself. She would gather her forces.
> We'll see whether you're stopping here", she said. And she
> turned, with a curious, frightening lifting of her eyes, and surged
> out of the room. The man, listening, heard her saying:" Do you
> mind coming down a minute, boys? I want you. I'm in a
> trouble" (SD: 132).

In the first place, however, the uses of "but" and "and" are repeated twice. So, the sentences are becoming members of parallelism. In the first part, the sentences are joined with "but"; but the second, with "and". What is alien in the sentence is the use of "and"(the coordinating conjunction) at the beginning. Again, what is striking here is the repetition of the present participles which are verbals functioning like adjectives: " she turned,frightening lifting of her eyes"; and "The man listening, heard her saying". However, the participles are used to help the reader to penetrate more smoothly into the mind of the characters: Nankervis and his wife. The repetition of individual sequences of words, as shown in the excerpt "is more significance than the grammatical parallelism which accompanies it"[15].

Instead of a certain mode of resentment and "fury", the deserted wife yields to her husband (Nankervis). Here, Lawrence collocates "stirring" and "resting",nearness and remoteness of the scene in that he produces a particular kind of semantic incompatibles: "He[Nankervis] stirred in his chair, planted his feet apart, and resting his arms on his knees, looked steadily into the fire, without answering. So near to her was his head, and the close black hair, she could scarcely refrain from starting away, as if it would bite her" (SD: 139).One kind of what is labeled as semantic foregrounding can be seen through deviant collocation as in :" it would bite her". She was trying to devour him, but now she seems victimized.

The colloquial expressions embraced in the overlapping statements are obvious in the following conversational elements: the conversation indicates the barwoman's propitiation urging the soldiers to throw Nankervis out of the Inn. She begins her speech staccato:

"What do you think of yourself," she said,"Coming back
On me like this after over fifteen years?"

" You don't think I've not heard of you, neither,in
Butte City and elsewhere"

……

"Yes," he said. "Chaps come an' goes – I've heard
tell of you from time to time."

……

" And what lies have heard of *me*?" She demanded
superbly. "I dunno as I've any lies at all – 'cept as
you was getting on very well, like."

……..

"That's *more* than I can say of *you*," she said.
"Ay, I dessay," he said, looking in the fire (SD:139;
Italics Lawrence's).

The everyday speech as *this* overflows the locality of the situation. On the psychological level, however, it triggers off the barwoman's flounce and uncontrolled umbrage . Though abashed, Mrs Nankervis (Alice)pokes the fire of her passion like his. She first blames him for leaving her without help, for "coming back on [her] like this after over fifteen years." In other words, he has come to scold her, to scandalize her, an expression conveying a colloquial expression . As his reply is "'Chaps come an' goes'" of which the reader perceives his coquettish demeanour. The other replies are also suffused with ungrammatical items of everyday language, most of which are chopped as in "dunno" meaning 'I don't know'; '" –cept as you was getting on very well" meaning 'except when you were making progress'; "I dessay" meaning 'I dare say' as a sort of hesitation and embarrassment. In this scene, Lawrence gives his reader an additional shift to Samson and Delilah of modern society and not the Samson and Delilah of the Bible, for both of them resume their marital life as it had been before the war.

NOTES

1 Robert Bretall (ed.) *A Kierkegaard Anthology* (NY, Phoenix: The Modern Library, 1946),150.

2 M.A.K. Halliday and R. Hassan *Cohesion in English* (London:Longman, 1976),285.

3 Ibid.

4 Jonathan Raban *The Technique of Modern Fiction* (London: Edward Atrnold,1968;rpt.1972),158.

5 Ibid.

6 Ibid.

7 Raymond Chapman *Linguistics and Literature*: *An Introduction to Literary Stylistics* (London:Edward Arnold,1973),48; *passim*.

8 G.W. Turner *Stylistics* (Harmondsworth: Penguin Books,1979),77.

9 Ibid., 120.

10 Richard Ohman "Generative Grammar and the concept of Literary Style" in *Reading in Applied Transformational Grammar*; ed. Mark Lester (NY: Holt Rinehart & Winston,Inc.,1973),128.

11 S.T. Coleridge *Biographia Literaria* (London: J.M. Dent,1952),151.

12 John Middleton *The Problem of Style* (London: OUP,1965),14.

13 David Crystal and Derek Davy *Investigation English Style*(London: Longman,1985),9.

14 Ibid.

15 Ibid., 9-10.

reader to be in the characters' minds. His style, however, falls into the following considerations, so far as semantic, grammatical (sometimes ungrammatical) and syntactic rendering is depicted(a) direct and indirect speech, morphemic variants, alliteration, voicing and colloquial items. (b) inversions; (c)oddments of using punctuation marks; (d)parallelisms and contrasts. In this respect, Lawrence uses free indirect speech mode so that he can present the characters' thoughts through which his reader is tempted to be in a closer link of emotional involvement with these characters. Within these forms, Lawrence inserts stage direction in that he supplies the reader with much more of the narrative processes.

As for morphemic variants, Lawrence derives one word with various uses. In so doing, he keeps the rhythm of the sequences throughout the five stories. Also, there are other stylistic devices like inversion along with repetition and foregrounding in which all Lawrentian oddments are involved. They are used only to draw the reader's attention to sympathize with the characters. He uses the punctuation mark oddly and puts the exclamation mark instead of a question mark or a dash instead of a full stop. Different collocational sets are used in these selected pieces taken from the stories in order to give a specific, symbolic significance. Parallelisms are also employed. They help emerge the striking conflict between a man and a woman.

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A List of Abbreviations

-"England, My England" : EM
-"The Blind Man" : BM
-"You Touched Me" : YTM
-"Tickets, Please" :TP
-"Samson and Delilah" :SD

الأهمية الرموية والأسلوبية في الآدب القصصي عند لورنس

الخلاصة

فلسفة لورنس تتركز على جهتين جانب الظلام و جانب النور. فكل شيء موجود له جانبان. وهو نوع من الازدواجيه المهيمنه على الحياة. وعليه فأن لورنس عبر عنها على شكل قوى متصارعه، الجسد ضد الروح، القلب ضد العقل. وهذا الصراع لا ينتهي ما دامت الحياة. هذه الدراسة تبين الرموز في تلك القصص المختاره وهي رموز داخليه او خارجيه و حصيلته هي حيوية الآنسان و توازنه الذهني. أما الملامح الاسلوبيه فقد اودها بشكل مكثف