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Abstract

D.H. Lawrence's three novellas, "The Fox," "The Ladybird" and "The Captain's Doll," were meaningfully published in one volume in 1923. These works have many elements in common: objective style; title images; demon levers; open ending; and disordered relationships between sexes and the theme of resurrection. But the narratives and devices through which the thematic development is actualized have a wide range of variety. The present essay will single "The Captain's Doll" out from the three, touching upon the other two if necessary. "The Captain's Doll," as is often with Lawrence's fiction, has been exposed to unfavourable comments with the exception of a handful of critics like F.R. Leavis who highly values this novella in his two books. Curiously enough, most commentators have pointed out its comic aspect but their treatments are done at a serious level. Characteristic is its lightness sustained throughout this tale. As a work of pure comedy emphasis is here laid upon the minute analysis of principal actors which I believe is of much use to accept the ending as a proper one. The story is written in an objective style, with the author detached from his discursive doctrine. Main characters are handled like puppet-like figures, which serves to make the theme of male domination clear.

In a sense Lawrence was a novelist who persistently wrote of human relationships — mainly between man and woman. That his life was devoted to establish the ideal relationship is no exaggeration. Three novellas, "The Fox," "The Ladybird" and "The Captain's Doll,"¹⁾ all written by the end of 1921, also deal with man-woman relationships, but in a new light. The central themes of these tales are invariably male domination and female submission. The setting of the drama varies; rural England, the city of London and occupied Germany, but the time is all during or after World War I. Male protagonist is a soldier, a war-prisoner and a captain respectively. As I have discussed before the two novellas, "The Fox" and "The Ladybird,"²⁾ main focus in this essay will be put on "The Captain's Doll."

I. "The Mortal Coil"

During the twenty years of his writing career Lawrence produced seven short novels, or novellas. He was an economic writer. Three novellas in question were products from the earlier short stories. "The Fox," for instance, was a lengthened "You Touched Me," written in June 1916, and "The Ladybird" was an enlarged version of "The Thimble," written in October 1915. In a similar fashion "The Mortal Coil" was turned into "The Captain's Doll." The relevance between "The Fox" and "You Touch Me" or between "The Ladybird" and "The Thimble" is treated in my two articles mentioned above. Before discussing "The Captain's Doll," I will survey the precursory piece, "The Mortal Coil."

"The Mortal Coil" was originally begun in October 1913 when Lawrence and Frieda were staying in Italy. Then it was revised in October 1916 and finally published by *Seven Arts* in July 1917. And it was only in 1968 that the story was collected in *Phoenix II*.³⁾

The story begins with the scene of a young woman in the room waiting for her lover Lieutenant Friedeburg. When he appears, we know that he is distressed by a great deal of debt from gambling. He is afraid of being discharged from the army. To him the military code is everything. Having failed that code by habitual gambling, he finds himself nothing, a "rag of meaningless human life."⁴⁾ In such depressed mental situation, Friedeburg cannot develop successfully his relation with a mistress, Marta. She rails him passionately, criticizing, "If they take your uniform off you, and turn you naked into the street, you are still *yourself*" (p. 72). But he, who puts highest value upon the military world of men, never approves of Marta's argument.

His self-mistrust was too deep. Ultimately he had no belief in himself, as a separate isolated being. He knew he was sufficiently clever,

an aristocrat, good-looking, the sensitive superior of most men. The trouble was, that apart from the social fabric he belonged to, he felt himself nothing, a cipher. He bitterly envied the common working-men for a certain manly aplomb, almost stupid self-confidence he saw in them. (p. 70)

Friedeburg thinks himself no more than "a cipher" if he is dismissed from the military organization. He knows well that the world of men from which he takes his value is his mistress beyond any woman though he wishes in his heart it is not so. Really he loves Marta "far better than men usually love their mistresses" (p. 71). Though not finding a way of solving his debt-problem, he decides to spend the night with Marta terrified by her threatened departure. Rising before dawn with Marta remaining still in bed, Friedeburg leaves for the military maneuvers. Once he puts on his uniform, he feels himself safe in spite of his personal problems. It is only the mask of uniform that brings him inner stability.

Ah! this was life! How sweet, sweet each tiny incident was! How sweet to Friedeburg, to give his orders ringingly on the frosty air, to see his men like bears shambling and shuffling into their places, with little dancing movements of uncouth playfulness and resentment, because of the pure cold.

Sweet, sweet it was to be marching beside his men, sweet to hear the great thresh-thresh of their heavy boots in the unblemished silence, sweet to feel the immense mass of living bodies co-ordinated into oneness near him, to catch the hot waft of their closeness, their breathing. Friedeburg was like a man condemned to die, catching at every impression as at an inestimable treasure. (p.79–80)

After experiencing his soul's exaltation, Friedeburg returns to his room to find both Marta and her friend Teresa dead, suffocated by smoke from the stove. Interrogated by the police, he realizes that the "quick of him was pierced and killed" (p. 83), becoming a living dead. Not only does the uniform cover his physical body but chains his conscious world. The incident reveals that Friedeburg, taken his uniform off, is nothing but a false being with neither power to live nor power to love. The story ends, leaving Friedeburg without any clue to resurrection.

"The Mortal Coil" may be summarized as follows: Lawrence describes ironically and symbolically the automatic aspect of military organization that is ruled by inhuman discipline and order. A man in such society brings nothing fruitful to his relationship with his lover and fails to find a way out. It is evident that the predominant undertone of the story comes from Lawrence's hatred and mockery of the militarism or the war. We can find similar thought in another short story "The Thorn in the Flesh," written at the same period. Both pieces are tragic (or comic) stories about the heroes who fall into the morass of difficulties and try to establish male identity unsuccessfully due to the obstacles of 'mortal coil' and 'thorn in the flesh.'⁵⁾

Lawrence created "The Captain's Doll," "a very funny long story,"⁶⁾ from "The Mortal Coil," "a first-class story, one of my purest creations."⁷⁾ And the author himself characterized the novella along with "The Fox" as being "so modern, so new: a new manner."⁸⁾ The names of the characters in the short story are changed in the novella as follows: Lieutenant Friedeburg to Captain Hepburn; Marta Hohenest to Countess Johanna zu Rassentlow (Hannele); Teresa to Baroness Annamaria von Prielau-Carolath (Mitchka). Both men and women in the novella are no longer young as they are in the forerunner. Hepburn is forty-one and is married to an eight years older woman, with two children between

them. But these superficial differences are of little importance to us. The relevance between story and novella is also very subtle. Surely there are some similarities: the opening scene with a woman waiting for her lover; the strained relationship between them; the setting of the bedroom; the red dresses worn by Marta and Hannele; and the indecisive attitude to their difficulties on the part of the heroes. But seen from the viewpoint of thematic problem, both works have little relevancy between them. The central theme of male identity in "The Mortal Coil" is altered to the theme of resurrection in "The Captain's Doll" as in the other two novellas. Both "You Touched Me" and "The Fox" emphasized 'touch' as the indispensable for the accomplishment of the ideal relationship. In "The Thimble" and "The Ladybird," the 'thimble' played a significant role as a symbol of resurrection. Read in conjunction with the precedent stories, "The Captain's Doll" stands out in its loose relevancy.

It is well known that "The Mortal Coil" was written based on an actual episode of Frieda's father, Baron von Richthofen.⁹⁾ Lawrence followed the source faithfully; besides, the revision of 1916 seems to be done in a small way. At about the time when Lawrence was working on this novella, he had finished writing his "pseudo-philosophy" (as he called it), *Fantasia of the Unconscious*. All the pieces discussed here except "The Mortal Coil" reflect their influences from the philosophy to various extent, and *vice versa*. This means that "The Mortal Coil" we have remains almost the same as the 1913 version. One can discern the distinction definitely between prewar stories and wartime, or postwar ones concerning the writer's thematic tendencies. Lawrence's intention moves from male identity to resurrection through a new type of relationship between sexes.¹⁰⁾ A returned soldier Henry Grenfel in "The Fox," a war-prisoner Count Dioys in "The Ladybird" and a Scottish captain Alexander Hepburn in "The Captain's Doll" — they are all the heroes who appear on the stage to realize their ideals.

II. Old Love

Now I have reached the point where I shall begin to discuss "The Captian's Doll." This novella is clearly divided into three parts in its narrative development: part I; Ch. I — Ch. VII (C 1 — 44), part II; Ch. VIII — Ch. XIII (C 44 — 57) and part III; Ch. XIV — Ch. XIX (C 57 — 86). Of course part II, the shortest, is less important. And each part gives a different impression and is narrated in a completely different background. For these reasons and others I regard this novella as a theatrical performance. For convenience I shall call part I Act I, part II Interlude and part III Act II in my text. Two chapters hereafter will be given to look at two types of love, old love in Act I and new love in Act II.

Hannele is a refugee in defeated Germany and is forced to work for living, making and selling little dolls with her friend Mitchka. At the opening scene she is putting the finishing touches to the doll which is made of her lover Hepburn. Soon after Mitchka and his men Martin exeunt, Hepburn enters with a problem. The military authority through his wife's letters is aware of Hepburn's involvement with a German woman. His superiors advise him to go on leave to visit his wife, but he cannot make up his mind. When Hannele asks Hepburn if he will leave for England, he just answers, "I don't know. I don't know" (C 9). In Act I outstanding character of Hepburn is his inability and inactiveness. He cannot give Hannele any indication as to his plans or intention. Both Friedeburg and Hepburn are men of indecisiveness. They are unable to suggest anything about their future.

"The future! The future! The future is used up every day. The future to me is like a big tangle of black thread. Every morning you begin to untangle one loose end — and that's your day. And every evening you break off and throw away what you've untangled, and the heap is so

much less: just one thread less, one day less. That's all the future matters to me."

"Then nothing matters to you. And I don't matter to you. As you say, only an end of waste thread," she resisted him. (C 12)

The above quotation reveals Hepburn somewhat self-contemptuous and nihilistic. Even when criticized bitterly by Hannele, he crossly responds, "I'm not important a bit. I'm not important a bit!" (C 10).¹¹⁾ Then why is Hannele attracted to such a man? In spite of repulsion on her consciousness, she cannot resist the magical power emanated from his physical presence.

She couldn't help being in love with the man: with his hands, with his strange, fascinating physique, with his incalculable presence. She loved the way he put his feet down, she loved the mould of his loins, she loved the way he dropped his head a little, and the strange, *dark* vacancy of his brow, his not-thinking. (*italics mine.* C 11)

In some ways Hannele parallels March in "The Fox" who, at her first glance of Henry, "already under the influence of his strange, soft, modulated voice, stared at him spellbound" (F 10). And also in "The Ladybird" it is Diony's dark eyes that make Daphne visit the hospital repeatedly despite of her resolution that she will not see him again. It is as if "Words mean so little. They mean nothing" (C 11). In these novellas principal characters who are in Lawrence's favour are not endowed with such kind of attractivenesses that receive general approval. Their attractivenesses cannot be considered from the conventional criterion but from the author's own terms. Lawrence values something intuition- and physical above something intellectual and spiritual. Thus the outward description of the protagonists manifest some characteristics and one of these ex-

amples is seen in the symbolism of darkness. Darkness implies in Lawrence's stories the unconscious world full of vital life. This is one reason the heroes are depicted as demonish lovers. So with Henry or Dionys. Nevertheless, Hepburn in "The Captain's Doll" seems to be lacking in qualifications as a demon lover. Indeed when "he turned, his dark eyes seemed very wide open," but his "black hair was growing grey at the temples" (C 7). With his indecisiveness, Hepburn is demonish in a smaller way than Henry and Dionys who always give out mystic aura around them. I believe this has much to do with Lawrence's intention of making this novella a comedy (to which I shall turn shortly).

In his fiction which treat the triangular relationships, we find Lawrence employing much the same dramatic strategy. Frequent pattern is that the hero rescues the neutral woman from the antagonist. This is roughly true with these novellas. But the neutral beloved does not always play the role of answerer to the male. To be exact, the mutual or complementary force between them functions equally. Then why is it that Hepburn is attracted to Hannele in "The Captain's Doll"? Lawrence shows Hannele as she "was a fair woman with dark-blond hair and a beautiful fine skin. Her face seemed luminous, a certain quick of life about it as she looked up at the man" (C 5). But in Act I it seems that Hepburn is unable to recognize fully her "quick of life." There is still a great distance to go before they reach their final reconciliation.

While Hepburn makes no decision, his wife comes to visit Germany. Since the day after Mrs. Hepburn's arrival, Hepburn's charm does not work on Hannele. At that time he happens to be away on some duty for three days.

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 compro-

mised. (C 19)

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. (C 19)

We can find similar description in "The Fox." After Henry at last gets the promise of marriage at Christmas, he returns to his camp. Lawrence shows March as she saw him off at the station: "Failing his physical presence, she seemed to have nothing of him. And she had nothing of anything But him, himself, and what he was — she knew nothing, she had nothing of him when he left her" (F 55). Under the influence of Banford, March brings herself to write him a letter of renunciation. Much like March, Hannele can not feel 'mystery' without the physical presence of Hepburn. This idea of course comes from Lawrence's charge against the spiritualism or intellectualism as I have already remarked. Though she possesses his doll, it does not substitute for Hepburn: doll is doll. In addition, when Hannele is forced to listen to what Mrs. Hepburn says about the history of their marital life, hatred of Hepburn overspreads her.

"I don't say he's perfect. But whatever else he did, he's never be unkind, and he *couldn't* be brutal. He just couldn't. He'd never tell me a lie — I know *that*. But callous brutality, no, thank goodness he hasn't a spark of it in him. I'm the wicked one, if either of us is wicked." The little laugh tinkled. "Oh, but he's been perfect to me, perfect. Hardly a cross word. Why, on our wedding night, he kneeled down in front of me and promised, with God's help, to make my life happy. And I must say, as far as possible, he's kept his word. It has been his one aim in life, to make my life happy." (C 28)

This is a sheer caricature of a man who is despicable, far from a typical Lawrence hero. He is no more than a love-slave, denying his male identity. Before him we remember such a man in "The Ladybird," where Basil returns home from the front wounded severely and kneels down in front of his wife Daphne.

He suddenly knelt at her feet, and kissed the toe of her slipper and kissed the instep, and kissed the ankle in the thin, black stocking.

"I knew," he said in a muffled voice. "I knew you would make good. I knew if I had to kneel, it was before you. I knew you were divine, you were the one — Cybele — Isis. I knew I was your slave. I knew. It has all been a long initiation. I had to learn to worship you."

He kissed her feet again and again, without the slightest self-consciousness, or the slightest misgiving. (L 39)

As H.M. Daleski points out,¹²⁾ Lawrence portrays this love-scene as typical of "ecstatic, deadly love" with the extremity of irony. When Dionys says "the whited sepulchre of the true love," he means this kind of "white love" (L 27). Then what is Hepburn's opinion of his wife? To the astonishment of Hannele, his explanation about their matrimonial relationship is to affirm his wife's story. After detailing his wife's death, Hepburn begins to confess the truth. When he was a boy, he caught a bird, a black-cap and kept it. He loved it with his whole heart and soul, boy-like, but in quite a few days it died. The feeling that he got from the black-cap came back again when he saw her for the first time. To Hepburn she was a caged-bird, his dear lady, and he treated her as such.

"I always felt she was born in the wrong period — or on the wrong planet. Like some sort of delicate creature you take out of a tropical forest the moment it is born, and from the first moment teach it to per-

form tricks. You know what I mean. All her life she performed the tricks of life, clever little monkey she was at it too. Beat me into fits. But her own poor little soul, a sort of fairy soul, those queer Irish creatures, was cooped up inside her all her life, tombed in. There it was, tombed in, while she went through all the tricks of life that you have to go through if you are born to-day. (C 41)

But Hepburn has made one mistake, missing another aspect of Mrs. Hepburn. She is indeed a dear lady but at the same time she is practical enough to resort to the British military authority to get rid of her rival, even if mistakenly, from the occupied regions. And she writes Hannele a threatening letter in order to buy the not-for-sale doll. It must be noted that Mrs. Hepburn is also one of the 'possessive and devouring women' familiar in Lawrence's fiction. The breakdown of triangle by the death of Mrs. Hepburn does bring no satisfactory result in the development of the relationship between Hepburn and Hannele. He says he did not know what to do except try to make his wife happy and got immense relief by observing the moon. He proves to be an abject specimen. Act I ends with their separation from each other.

(Interlude)

Parting from Hannele, Hepburn goes back to England to settle his affairs and decided to leave the army as soon as he can be free. But he does not recover from the shock of his wife's death, feeling that "the emotional flow between him and all the people he knew and cared for" (C 44) is broken. He can not even think of Hannele in a helplessly depressed situation. Hannele is now in the Austrian Tyrol and engaged to marry the Herr Regierungsrat von Poldi who is approaching fifty: her motto is that "Life is all a choice" (C 38). The quest for new mode of love is continued on the stage of a glacier. Hepburn in Act II is a

thoroughly changed man, no longer a man of indecisiveness as he was in Act I. But the process of his change is not described in a convincing way. Readers are given only an apologetic explanation by Lawrence himself who suddenly intrudes the drama, using a somewhat nineteenth century phrase, "our dear captain" (C 45).

Nevertheless, a man hasn't finished his life at forty. He may, however, have finished one great phase of his life.

And Alexander Hepburn was not the man to live alone. All our troubles, says somebody wise, come upon us because we cannot be alone. And that is all very well. We must all be *able* to be alone, otherwise we are just victims. But when we *are* able to be alone, then we realize that the only thing to do is to start a new relationship with another — or even the same — human being. That people should all be stuck apart, like so many telegraph-poles, is nonsense.

So with our dear captain. He had his convulsion into a sort of telegraph-pole isolation: which was absolutely necessary for him. But then he began to bud with a new yearning for — for what? For love? (C 45)

It seems that when Lawrence came to an end of Act I, he found himself bogged¹³⁾ just as he finished writing Part I of *Mr. Noon*, published in 1984 in its full form. At the very end of part I, the author Lawrence screams, "Oh Deux ex machina, get up steam and come to our assistance, ... So, Deux ex machina, come. Come, God in the Machine, Come!"¹⁴⁾ But after all in that novel *Mr. Noon*, the hero in Part I is altogether different from the one in Part II. Some critics go so far as to say that it [Part I] "should have remained unpublished."¹⁵⁾ But this time Lawrence got over the difficulty less unsuccessfully, because we know that Hepburn has paid the price through "passional changes" (C 44): "it needs a sort

of cataclysm to get out of the old world into the new. It needs a very painful shedding of an old skin."¹⁶⁾

III. New Love

This new Hepburn presents obedience instead of love as a key word to the new human connection. But Hannele still insists on the supremacy of love: love is everything.

"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 adore her."

"It's the same thing. If you love, then everything is there — all the lot: your honour and obedience and everything. And if love isn't there, nothing is there," she said. (C 83)

Lawrence, with the ending of the war, claims that the time has come for a new type of relationship to be established between men and women. In another companion novella "The Ladybird," we can hear almost the same conversation. Like Hannele, Basil is an enthusiastic follower of love while Dionys tries to find more adequate word beyond love.

The Count [Dionys] slowly shook his head, smiling slowly and as if sadly.

"No," he said. "No. It is no good. You must use another word than love."

"I don't agree at all," said Basil.

"What word then?" blurted Daphne.

The Count looked at her.

"Obedience, submission, faith, belief, responsibility, power," he said slowly, picking out the words slowly, as if searching for what he wanted, and never quite finding it. (L 48)

At the end of "The Fox," Henry is waiting for March's "surrender" (F 69); "He wanted to make her submit, yield, pass away out of all strenuous consciousness. He wanted to take away her consciousness, and make her just his woman. Just his woman" (F 68). We can clearly see the germ of a new thought emerging in these novellas; a thought which is closely related to the later novels, so-called leadership novels. After establishing the relationship with women based on obedience, men must go to do a creative work for the great purpose. *Fantasia of the Unconscious* says, "The next relation has got to be a relationship of men toward men in a spirit of unfathomable trust and responsibility, service and leadership, obedience and pure authority. Men have got to choose leaders, and obey them to the death. And it must be a system of culminating aristocracy, society tapering like a pyramid to the supreme leader."¹⁷⁾ The drama "The Captain's Doll" comes to an end when Hannele accepts Hepburn's proposal unconditionally, declaring the triumph of male dominance.

IV. A Comedy of Errors

Although in his two books¹⁸⁾ F.R. Leavis discusses favourably "The Captain's Doll" in an extended treatment, this novella has received little criticism. Even in book-length studies of Lawrence's fiction, the tale is seldom given more than two or three pages of treatment. Of articles, there are but a few. And what is more surprising, there are few critics whose focuses are placed on the comic aspect of this tale. At the beginning in his earlier criticism of "The Captain's Doll," Leavis offers this commentary summarizing the three novellas:

The success of *The Ladybird* depends on the maintaining of a grave and noble seriousness, earnestly and prophetically poetic, ... And *The Fox*, in establishing so perfectly the homely lower-middle-class ordinariness upon which its effect depends, doesn't go in for humor or irony. But that humors and irony and all the liveliness of a refined and highly civilized comedy are to be essential to the mode of *The Captain's Doll* we know at the very outset.¹⁹⁾

But immediately after this initial statement, Leavis commences critique at a serious level. Thus far in this essay I too have analyzed this novella from the thematic viewpoint. Here I want to scrutinize the humourous and ironical elements of the tale. Comical atomosphere is sustained throughout Act I. When the story begins Hannele is completing a doll of Hepburn, "doing something to the knee of the mannikin, so that the poor little gentleman flourished head downwards with arms wildly tossed out" (C 3). This first comical scene serves to define the story as a comedy. The doll which Hannele manipulates is nothing but a lifeless copy and also a product motivated by her dissatisfaction with her love relationship. It reveals that Hannele is a self-centered and possessive woman. In that sense she belongs to the same group of women as Mrs. Hepburn does, which is exemplified as well by the fact that the doll is not for sale. But of course it is Mrs. Hepburn who is handled with the extremity of ridicule. As soon as she makes her appearance on the stage, this drama begins to assume a farce. Indeed she is a heroine in a farce, wearing "a dress of thick knitted white silk, a large ermine scarf with the tails only at the ends and a black hat over which dripped a trail of green feathers of the osprey sort" (C 15). She wears "rather a lot of jewellery, and two bangles tinkled over her white kid gloves as she put up her fingers to touch her hair, whilst she stood complacently and looked around" (C 15). She always laughs "her tinkling little laugh" (C 16). She

takes Mitchka for her husband's lover, thus starting a comedy of errors. Mrs. Hepburn invited Hannele to the tea-party in order to get more information about the affairs and to find a solution. When Hepburn joins them, the farce reaches a climax.

"Ah, Countess Hannele — my wife has brought you along! Very nice, very nice! Let me take your wrap. Oh yes, certainly ..."

"Have you rung for tea, dear?" asked Mrs. Hepburn.

"Er — yes. I said as soon as you came in they were to bring it."

"Yes — well. Won't you ring again, dear, and say for *three*."

"Yes — certainly. Certainly." (C 25)

"Alec, dear," said Mrs. Hepburn. "You won't forget to leave that message for me at Mrs. Rackham's. I'm so afraid it will be forgotten."

"No, dear, I won't forget. Er — would you like me to go round now?"

Hannele noticed how often he said 'er' when he was beginning to speak to his wife. But they *were* such good friends, the two of them.

"Why, if you *would*, dear, I should feel perfectly comfortable. But I don't want you to hurry one bit."

"Oh, I may as well go now."

And he went. Mrs. Hepburn detained her guest. (C 26)

Hepburn here plays the role of a servant, a fool-like figure. This scene reminds me of a Shakespearian drama, *1 Henry IV*, to cite one example, in which Prince Hal and Points are teasing the tapster Francis at the Boar's Head Tavern in Eastcheap.

Fran. Anon, anon, sir. Look down into the Pomgarnet, Ralph.

Prince. Come hither, Francis.

Fran. My lord?

Prince. How long hast thou to serve, Francis?

Fran. Forsooth, five years, and as much as to —

Poins. [Within] Francis!

Fran. Anon, anon, sir. (II . iv. 38–44)²⁰⁾

Poins. [Within] Francis!

Fran. Anon, sir.

Prince. How old art thou, Francis?

Fran. Let me see — about Michaelmas next I shall be —

Poins. [Within] Francis!

Fran. Anon, sir Pray stay a little, my lord. (*ibid.* 51–57)

It is as if Hepburn's "Yes, certainly" echoes Francis' "Anon, sir." After Hepburn leaves the room, Mrs. Hepburn falls into her longwinded chatter, with a hearer Hannele who, taken aback, is just sitting, putting "her fingers to her ears to make sure they were not falling off" (C 27). She even consults Hannele about what they are to do to protect her husband, thinking Hannele her friend. A few days later she threatens in a letter to send away any persons deemed undesirable with the help of her friend Major-General. It is a fine caricature when Mrs. Hepburn says she is "the last person in the world to bear malice" (C 33).

In Act I Scene V (Ch. V) in which whole of the description is done by using a so-called represented speech, Hannele repeats in her mind what Mrs. Hepburn said and is overwhelmed by the disgust against Hepburn, "the husband of the little lady" (C 36). The way he says, "Yes, dear. Certainly" to his wife annoys Hannele deeply and she is left in a suspended situation. Hepburn's charm does not work on her after his wife's arrival. She cannot decide upon which is real he: the man with the vulgarity of the husband of the little lady or the man with

a mystic charm that has cast the spell on her. But the obstacle, Mrs. Hepburn is removed easily enough. Like in "The Fox," a human life is sacrificed to develop the relationship between the two protagonists, Hepburn and Hannele. Mrs. Hepburn falls dead out of her bedroom window of the hotel. The last Scene of Act I (Ch. VII) begins as follows: "And then a dreadful thing happened; really a very dreadful thing" (C 39). Even the adjective 'dreadful' only serves to convey a comical tone. No reader is able to feel the sympathy for Mrs. Hepburn which should be felt in normal situation. Lawrence obviously expects us to accept her death as a proper treatment for a comedy. Unlike in "The Fox" where, apparently by accident, but with a deeper, more deliberate intention, a tree felled by Henry kills Banford, the obstacle is taken off in the accident that has nothing to do with the hero. Death does not occur in "The Ladybird." The rescue of Daphne from Basil is done in a tone of 'tenderness.' While Banford is killed in a 'violent' accident, Mrs. Hepburn exits from the stage with 'mockeries' of the audience. But just because Mrs. Hepburn is dead, it does not follow that "Jack hath Jill."²¹⁾

The earlier comic tone is diluted in Act II. Probably it is because the narrative is concentrated on the serious aspect of the theme. But Mrs. Hepburn alone is not the character who plays a comedy of errors. In Act II Scene III (Ch. XVI) in which both are climbing together up to the glacier, Hannele enjoys thinking to herself without knowing that Hepburn is rather a resurrected man.

He wanted her to love him. Of this she was sure. He had always wanted to love him, even from the first. Only he had not made up his *mind* about it. He had not made up his mind. After his wife had died he had gone away to make up his mind. Now he had made it up. He wanted her to love him. (C 70)

She is still a possessive woman, but the audience refuses to accept it too

seriously because Lawrence takes a comic view of all the actors. While they are climbing the glacier, Hepburn in their quarrel declares, "They [The mountains] are not bigger than me" (C 69) . At this Hannele cannot help retorting, "You must suffer from megalomania" (C 70) . We remember that this same Hepburn said to her in Act I , "I'm not important a bit. I'm not important a bit!" (C 10) . There seems to Hannele no logic and no reason in what he feels and says.

There are two more comic scenes performed in public in the remainder of the drama. One of them occurs when Hepburn alone tries to conquer the glacier in the third stage of the ascent.

Then he tried throwing his coat down, and getting a foot-hold on that. Then he went quite quickly by bending down and getting a little grip with his fingers, and going ridiculously as *on four legs*. (italics mine. C 74)

Hannel is watching this ridiculous exhibition from below, calling him to come back, to the great joy of the other mountaineers. Hepburn exactly reminds us of Chaplin, but by no means of Ahab in *Moby-Dick*.²²⁾ And the final comic scene is played by the two of them. On their return journey by bus, Hepburn and Hannele continues their debate on love. They have to cry or speak loudly because of the noisy swaying bus.

The car gave a great swerve, and she fell on the driver. Then she righted herself. It gave another swerve, and she fell on Alexander. She righted herself angrily. And now they ran straight on: and it seemed a little quieter. (C 81)

In spite of the graveness of the conversational subject, we are meant to feel

just as we felt when Mrs. Hepburn dropped out of the hotel window. So far I have picked up several funny scenes to demonstrate that the comic devices are effectively employed for the development of the theme, resurrection.

V. Symbolism

It is one of the similarities seen among these three novellas that the title-image functions in each as a significant symbol. In "The Fox," the fox is to Banford and March the 'thorn in the flesh' that carries off their hens. They stand sentinel with their guns, but the fox is too quick for them. One evening when March is standing with her gun under her arm, the fox makes his appearance. But instead of shooting, March is spellbound by the fox, by its knowing look, and comes to be obsessed by it. Soon after that, the moment Henry appears, March identifies him with the fox. Thus Henry-fox intrudes the "blank half of her musing" (L 8) and plays the role of rescuer. The fox symbolizes the sterile relationship between the two women on the farm. When Henry kills the fox in order to destroy the Henry-fox identification, the fox-symbol also comes to an end.

In "The Ladybird," the thimble which Dinoys presented Daphne on her seventeenth birthday functions chiefly as a symbol of resurrection. Dinoys asks her to sew a shirt for him with the thimble which has a gold snake at the bottom and a Mary-beetle [ladybird] of green stone at the top to push the needle with. According to one of the various versions concerning Dionysus, he was mangled to pieces by Titans and then reborn as new Dionysus. Thus sewing a shirt suggest the rebirth of Dionys, Dionysus in this tale. And in the sacred ritual of Sabazios, vegetable spirit, a gold snake was used as a holy animal or god-symbol. The thimble with a gold snake symbolizes not only the resurrection but also the fertility.²³⁾

As for symbolism, Lawrence gives an explanation in *Apocalypse*: "Symbols mean something; yet they mean something different to every man. Fix the mean-

ing of a symbol, and you have fallen into commonplace of allegory."²⁴⁾ A symbol that can be replaced by another thing will be a symbol no longer. Subtle ambiguity is rather of much help toward the rich symbolism. The fox in "The Fox" may bear more similarity to March than to Henry.⁵⁵⁾

Despite of Lawrence's clear definition of symbol, the doll-symbol in "The Captain's Doll" conveys a strictly univocal meaning. After seeing Mrs. Hepburn, Hannele is uneasy because she seems to have forgotten him in three days while he has been away. She asks herself: "Why had she made his doll? Why had his doll been so important, if he was nothing?" (C 18). Although the doll is not for sale, Mrs. Hepburn eagerly wants to buy it. Hannele agrees to send it, but later she makes up her mind that the little lady shall never have it because she divines the rival's intentions. These facts manifest the possessive desire of female protagonists. But as we have seen in the previous chapter, Hepburn in Act I rightly deserves "a barren puppet" (C 19). Thus the doll indubitably symbolizes their barren triangular relationships. It is only when we arrive at the end of the drama that Hannele's question of the meaning of the doll-making is clearly answered by the resurrected Hepburn.

"The most loving and adoring woman to-day could any minute start and make a doll of her husband as you made of me." (C 83)

"If a woman loves you, she'll make a doll out of you. She'll never be satisfied till she's made your doll. And when she's got your doll, that's all she wants. And that's what love means." (C 84)

Unlike the fox in "The Fox" and the ladybird in "The Ladybird," the doll is of course an inanimate object. And again unlike the other two novellas, the analogy between the symbol and the characters is a kind of anti-analogy — the doll is a lifeless copy with no magical power or charm which has been inspired in March,

Henry, Dionys and Daphne. The doll is given only negative meaning in the central theme of the novella, the fox and the ladybird vivifying the narratives and structures through which the themes are realized.

In Act II instead of the doll, the central image is the glacier which Hepburn and Hannele climb together in August. The battle is resumed on this glacial mountain side. Their responses to the surroundings and glacier are made in quite different ways. Hepburn hates and loathes them in his heart of hearts while Hannele is delighted, thrilled and excited. The description of the natural surroundings, full of sexual metaphors, is mainly done through Hepburn's eyes.

This valley was just a mountain cleft, cleft sheer in the hard living rock, with brack trees like hair flourishing in this secret, naked place of the earth. At the bottom of the open wedge for ever roared the rampant, insatiable water. The sky from above was like a sharp wedge forcing its way into the earth's cleavage, and that eternal ferocious water was like the steel edge of the wedge, the terrible tip biting in into the rock's intensity. Who could have thought that the soft sky of light, and the soft foam of water could thrust and penetrate into the dark, strong earth? (C 61)

The glacier seems to him almost "obscene" (C 61). As they climb up, the man at the third stage of the ascent, identifies the glacier with the "great, deep furred ice-bear," "immense sky-bear" with "paws of ice" (C 72). But it seems to the woman "to hold the key to all glamour and ecstasy" (C 73). Thus to Hepburn, the glacier symbolizes female's adoring-love to be destroyed in order to show male-supremacy; "I am bigger than the mountains."

As is well known, the symbolic mountain also appears in *Women in Love*. In that novel it is Gudrun, like Hannele, who recognizes with wonder and ecstasy

that the snow-covered mountains are expressive of her desire. Gudrun and Gerald climb up the Alpine slope to see the sunset. Their feelings toward the landscape is in a striking contrast.

To her it was so beautiful, it was a delirium, she wanted to gather the glowing, eternal peaks to her breast, and die. He saw them, saw they were beautiful. But there arose no clamour in his breast, only a bitterness that was visionary in itself. He wished the peaks were grey and unbeautiful, so that she should not get her support from them. Why did she betray the two of them so terribly, in embracing the glow of the evening? Why did she leave him standing there, with the ice-wind blowing through his heart, like death, to gratify herself among the rosy snow-tips?²⁶⁾

Both of them find the destructive in the mountains. But Lawrence intentionally shows two patterns of behaviours to deal with it: Gerald, as a defeated man, chooses to remain in the snow to die, while Hepburn, as a resurrected man, tries to conquer it even in an ugly comical way.

Generally speaking, the mountain-image in both *Women in Love* and "The Captain's Doll" is expressive of something that should be denied in Lawrence's life-philosophy. In his travel book, *Sea and Sardinia*, Lawrence flees from the symbolic Mt. Etna which seems to him a witch.

But Etna herself, Etna of the snow and secret changing winds, she is beyond a crystal wall. When I look at her, low, white, witch-like under heaven, slowly rolling her orange smoke and giving something a breath of rose-red flame,... Why, then must one go? Why not stay? Ah, what a mistress, this Etna! with her strange winds prowling round her like

Circe's panthers, some black, some white. With her strange, remote communications and her terrible dynamic exhalations. She makes men mad. Such terrible vibrations of wicked and beautiful electricity she throws about her, like a deadly net!²⁷⁾

But eventually Lawrence returns to it, attracted by the mountain's magic. He feels the mixture of repulsion and fascination. To be more exact, the mountain in *Women in Love* has two contrary symbolic meanings; the destructive and the sublime. It is only that Gerald is defeated by the destructive which is also personified in Gudrun, while Birkin and Ursula leave Europe, finding the fearful elements in the sublime which exists beyond human power. The same thing can be said about "The Prussian Officer." At the very end of the story, after murdering his detestable officer, the orderly is also dying within sight of the luminous mountains.

Then again, his consciousness reasserted itself. He roused on to his elbow and stared at the gleaming mountains. There they ranked, all still and wonderful between earth and heaven. He stared till his eyes went black, and the mountains, as they stood in their beauty, so clean and cool, seemed to have it, that which was lost in him.²⁸⁾

The recurrent mountain-image throughout the story symbolizes the oneness of life and death. Kingsley Widmer is quite correct when he says, "It is a typical Lawrencean perversity to see the destructive as equally valid as the constructive."²⁹⁾ But again, to return to our novella, the grand glacier has one simple negative meaning to the hero. Ironically enough, to the readers the landscape description is the most impressive scene where intimate communion between nature and human beings is vividly represented. This contradictory feeling in Hep-

burn and us comes from mainly Lawrence's device in which the hero is expected to do role-playing. It may be called a kind of dramatic irony.

VI. Surrender ?

For the benefit of discussion hereafter, I shall quote the concluding scene of this drama. Hepburn and Hennele are finishing their holiday on the glacier and now are rowing a boat toward her villa.

As they were rowing in silence over the lake, he said.

"I shall leave to-morrow."

She made no answer. She sat and watched the light of the villa draw near. And then she said:

"I'll come to Africa with you. But I won't promise to honour and obey you."

"I don't want you otherwise," he said, very quietly.

The boat was drifting to the little landing-stage. Hannele's friends were hallooing to her from the balcony.

"Hallo!" she cried. *Ja. Da bin ich. Ja, 's war wunderschön.*"

Then to him she said:

"You'll come in?"

"No," he said, "I'll row straight back."

From the villa they were running down the steps to meet Hannele.

"But won't you have me even if I love you?" she asked him.

"You must promise the other," he said. "It comes in the marriage service."

"Hat's geregnet? Wie war das Wetter? Warst du auf dem Gletscher?"
cried the voices from the garden.

"Nein — kein Regen. Wunderschön! Ja, er war ganz auf dem Gletscher,"

cried Hannele in reply. And to him, *sotto voce*:

"Don't be a solemn ass. Do come in."

"No," he said, "I don't want to come in."

"Do you want to go away to-morrow? Go if you *do*. But, anyway, I won't say it *before* the marriage service. I needn't, need I?"

She stepped from the boat on the plank.

"Oh," she said, turning round, "give me that picture, please, will you?"

I want to burn it."

He handed it to her.

"And come to-morrow, will you?" she said.

Yes, in the morning."

He pulled back quickly into the darkness. (C 85—6)

As is usual with Lawrence's fiction, the treatment of the ending brings about controversial problems. So with this tale. Harry T. Moore, for example, laments the "concluding scene that has too much contrivance in it. This is unfortunate, for the tension in the early part of the story and suicide or possibly accidental death of the captain's ageing wife, are deftly handled;..."³⁰⁾ Keith Sagar takes a critical attitude toward the handling of Mrs. Hepburn's death and, connecting the accident with the solution of the tale, presents a cynical question: "Is this really an end to justify such callous means?"³¹⁾ Mark Spilka seems to recognize this novella as the "princess-slave relationship."³²⁾ Among those commentators, Graham Hough, like Leavis, highly praises the tale, explaining "It ["The Captain's Doll"] has, it is true, a rather raw Lawrentian maxim undisguisedly at its core; it is not a woman's business to love a man unless she is prepared to honour and obey him as well. But this theme is presented in the view of comedy, at any rate with an unusual and engaging lightness;..."³³⁾ and also gives an interpretation of the ending; "... and the process by which these uncomfortable lovers

finally and inevitably comes together is as good an example of human, unsentimental comedy as we are likely to find in modern fiction."³⁴⁾ But there are not a few critics who consider Hannele's promise of going to Africa with Hepburn as a forced acceptance. They are in the tendency of insisting on her 'begrudgingness,' 'reluctance,' or 'unwillingness.'³⁵⁾ I do quite agree with W.R. Martin who believes that "Hannele's acceptance of Hepburn's proposal of marriage is... carefully plotted into the tale, and in fact essential to its structure and coherence."³⁶⁾ Martin, criticizing Leavis' account, declares that it is Hannele herself and her doll which bring forth passion change in Hepburn. He says it is Hannele who gives him the initial and necessary prod and saves him from his slave-like submission to his wife. This interpretation resembles the idea that Daphne brings about the resurrection of Dionys in "The Ladybird." Martin concludes that the notion of Hannele's submission or surrender is not justified by a careful reading of the text. Though at the same conclusion I arrive, it is in quite a different perspective. It is hardly believable when Martin says Hannele's pointed criticism is the means of his change. I think Hannele is the actress who never changes throughout the drama, while Hepburn is inspired by the author with the qualifications necessary for Lawrentian hero. Indeed Hepburn has some marks as a demon lover (as we have seen) even in the beginning of the drama, but the process of his change, from the man who says, "Yes, dear Certainly" to the man who preaches of honour and obedience, can be found nowhere in the course of action. One feels as if Lawrence, *deus ex machina*, suddenly appears during Interlude and exerts magical power on Hepburn.

Roughly speaking, female characters in these novellas seldom manifest their innermost wills toward the male protagonists. They are usually "half watching, half musing" (F 6) or "half dreaming" (L 23). Also in "The Captain's Doll" Hannele "loved the spell that bound her. But also she didn't love it" (C 13). It is as though they are floating between ambivalent feeling, repulsion and fascination,

for the heroes. Among these women Hannele is very conspicuous in her flirting behaviour. Hepburn goes away after his wife's death, and Hannele becomes engaged to the Herr Regierungsrat, who also seems to her as if "he had no legs, save to sit with. As if to stand on his feet and walk would not be natural to him" (C 51). He is another doll, making her feel "a queen in exile" (C 51). As she is fascinated by Hepburn's "soft, melodious, straying sound of his voice" (C 11), she is now attracted to this old man by his talk. But when Hepburn turns up, she hears his straying voice again, "like a noise that sounds in the silence of night"; the world seems "to split under eyes, and show the darkness inside" (C 54). Leavis sees the profound meaning in the word "darkness" which appears frequently in the works of Lawrence, and asserts that Hannele's acquiescence is hardly a surrender.³⁷⁾ On the matter of surrender, I take sides with Leavis, but again in a different fashion. As is easily seen in the above quotation from the very end, outstanding is the warm and merry atmosphere which is fit for the comical ending. Nonchalant exchanges in German with the friends in the garden serves to reinforce its merriness. This corresponds with the comical opening scene of this drama. Of the two it is Hannele now who is more dominant in their conversation; she calls him "a solemn ass."

At a little earlier stage, before Hepburn's final attack against the glacier, Hannele thinks to herself:

Very well — she would give him a run for his money. That was it: he blackly insisted that *she* must love *him*. And be bullied into it. That was what it amounted to. In his silent, black, overbearing soul, he wanted to compel her, he wanted to have power over her. He wanted to make her love him so that he had power over her. He wanted to bully her, physically, sexually, and from the inside.

And she! Well, she was just as confident that she was not going to

be bullied. She would love him: probably she would: most probably she did already. But she was not going to be bullied by him in any way whatsoever. No, he must go down on his knees to her if he wanted her love. And then she would love him. (C 71)

This is "her triumphant conclusion" (C 71), thought she still misreads his mind. I seize on a key: "She would give him a run for his money."³⁸⁾ After his Chaplinesque climbing, they are in good company together, talking merrily about "glacier fleas" (C 76). She is now ready to follow him. In the prolonged battle on love and marriage the last feeble resistance on the part of Hannele is to heighten the dramatic irony. Her refusal to honour and obey seems to be no more than a teasing prenuptial liberty. She is sure to say "the other" *after* the marriage service. Thus Hannele *willingly* becomes a "patient Griselda (C 82), a doll not for Captain Hepburn but for civilian Hepburn.

Notes

- 1) The Heinemann edition is used here: Lawrence, D.H. *The Short Novels. Vol. I*. London: Heinemann, 1965. All subsequent references to these novellas will be indicated parenthetically in the text by the abbreviation and page number. Abbreviation is as follows: F for "The Fox," L for "The Ladybird" and C for "The Captain's Doll." In this volume page numbering is not consecutive.
- 2) Akio Terada, "A Study of D.H. Lawrence's "The Fox" — Its Pantomimic Aspect and Meanings of 'Dreams' —," *The English Literature in Hokkaido*, XXVII, (1982), 21—30.
———, "A Study of D.H. Lawrence's "The Ladybird" — A Myth of Resurrection —," *Memoirs of The Muroran Institute of Technology*, Vol. 10, No. 4, (1982), 67—90.
- 3) Keith Sagar, *D.H. Lawrence: A calendar of his works* (Manchester: Manchester University Press, 1979), pp. 44—5, pp. 73—4.
———, ed. *A D.H. Lawrence Handbook* (Manchester: Manchester University Press, 1982), p. 26.
- 4) Warren Roberts and Harry T. Moore, eds., *Phoenix II: Uncollected, Unpublished and Other Prose Works by D.H. Lawrence* (London: Heinemann, 1968), p. 70. References to the story will be hereafter indicated by page number only.

- 5) Cf. 'this mortal coil' (W. Shakespeare, *Hamlet*, III. i. 67); 'a thorn in the flesh' (New Testament, 2 Cor., 12: 7).
- 6) Harry T. Moore, ed., *The Collected Letters of D.H. Lawrence* (London: Heinemann, 1965), p. 670.
- 7) George J. Zytaruk and James T. Boulton, eds., *The Letters of D.H. Lawrence. Vol. II* (Cambridge: Cambridge University Press, 1981), p. 669.
- 8) K. Sagar, *op. cit.*, p. 117.
- 9) H.T. Moore, *The Priest of Love — A Life of D.H. Lawrence* — (New York: Farrar, Straus and Giroux, 1974), p. 142.
- 10) Cf. In a letter (30 October 1915) to Lady Cynthia Asquith, Lawrence says about "The Fox"; "This is the story: I don't know what you'll think of it. The fact of resurrection, in this life, is all in all to me now... The fact of resurrection is everything now: whether we dead can rise from the dead and love, and live, in a new life here,... *The Letters of D.H. Lawrence. Vol. II, op. cit.*, p. 420.
- 11) This remark is in striking contrast with what he says in Act II: "They [The mountains] are not bigger than me" (C 69).
- 12) Daleski says, "While Lawrence is benignly receptive to the idea of a woman's kissing a man's feet, he is quick to resent such adulation on the part of a man. In "The Ladybird" (completed in 1922), for instance, when Basil kisses his wife's feet "again and again, without the slightest self-consciousness, or the slightest misgiving," Lawrence ridicules his 'ecstatic, deadly love'". H.M. Daleski, *The Forked Flame; a study of D.H. Lawrence* (London: Faber & Faber, 1965), p. 248n.
- 13) In the same letter in which Lawrence said "very funny long story," immediately following this, he continues, "called "The Captain's Doll," which I haven's finished yet. But I have just got in up in the mountains of the Tyrol, and don't know how to get it down without breaking its neck," *The Collected Letters of D.H. Lawrence, op. cit.*, p. 670.
- 14) D.H. Lawrence, *Mr Noon* (Cambridge: Cambridge University Press, 1984), p. 92.
- 15) *Ibid.*, 'Introduction' p. xxxvi.
- 16) *Ibid.*, p. 290.
- 17) D.H. Lawrence, *Fantasia of the Unconscious and Psychoanalysis and the Unconscious* (London: Heinemann, 1961), p. 179.
- 18) Leavis, F.R., *D.H. Lawrence: Novelist*. Harmondsworth: Penguin, 1955.
———. *Thought, Words and Creativity: Art and Thought in Lawrence*. London: Chatto & Windus, 1976.
- 19) Leavis, *Novelist*, p. 206.
- 20) W. Shakespeare, "The First Part of Henry the Fourth," *The Riverside Shakespeare*.

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- eds., G. Blakemore *et al.* (Boston: Houghton Mifflin Company, 1974) pp. 858–9.
- 21) See Ronald P. Draper, *D.H. Lawrence* (New York: Twayne Publishers, Inc., 1964), p. 128.; W. Shakespeare, *Love's Labor's Lost* V. ii. 875.
 - 22) See R.E. Pritchard, *D.H. Lawrence: Body of Darkness* (London: Hutchinson & Co., 1971), p. 142.
 - 23) See A. Terada, "A Study of D.H. Lawrence's "The Ladybird" — A Myth of Resurrection —," 81.
 - 24) D.H. Lawrence, *Apocalypse and the Writings on Revelation* (Cambridge: Cambridge University Press, 1980), p. 101.
 - 25) See Yoshio Nakamura, "What the Death of the Fox Signifies in D.H. Lawrence's "The Fox"," *Studies in English Literature*, LIX, 2 (1982), 191–200.
 - 26) D.H. Lawrence, *Women in Love* (London: Heinemann, 1966), p. 438.
 - 27) D.H. Lawrence, *Sea and Sardinia* (London: Heinemann, 1964), pp. 1 – 2.
 - 28) D.H. Lawrence, *The Complete Short Stories. Vol. I* (London: Heinemann, 1963), p. 116.
 - 29) Kingsley Widmer, *The Art of Perversity: D.H. Lawrence's Shorter Fictions* (Seattle: University of Washington Press, 1962), p. 165.
 - 30) H.T. Moore, *D.H. Lawrence: His Life and Works* (New York: Twayne Publishers Inc., 1964), p. 180.
 - 31) K. Sagar *The Art of D.H. Lawrence* (Cambridge: Cambridge University Press, 1966), p. 116.
 - 32) Mark Spilka, *The Love Ethic of D.H. Lawrence* (Bloomington & London: Indiana University Press, 1971), p. 62.
 - 33) Graham Hough, *The Dark Sun — A Study of D.H. Lawrence* (New York: Octagon Books, 1979), p. 177.
 - 34) *Ibid.*, p. 179.
 - 35) Such comments can be found, for example, in the following: Draper, *op. cit.*, p. 129; Eugene W. Dawson, "Love Among the Mannikins: *The Captain's Doll*," *The D.H. Lawrence Review*, 1, no. 2 (Summer 1968), 147; Hanice H. Harris, *The Short Fiction of D.H. Lawrence* (New Brunswick: Rutgers University Press, 1984), p. 161.
 - 36) W.H. Martin, "Hannele's 'Surrender': A Misreading of *The Captain's Doll*," *The D.H. Lawrence Review*, 18, no. 1 (Spring 1985–1986), 19.
 - 37) F.R. Leavis, *Novelist, op. cit.*, p. 234.
 - 38) As for this idiomatic expression, 'to give a person a run for his money,' most dictionaries (including English–Japanese ones) give two meanings. OED, for instance, reads as follows: 1) to give (that person) satisfaction or a good return for trouble taken; 2) to offer (him) a strong challenge. (Supplement, Vol. III, sv. 'run') Seen

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from the context, it seems to me that the latter definition is proper to this drama.