CHAPTER II

LAWRENCE AND THE SHORT STORY

The short story has never been adequately defined. There have been many definitions of the short story, and each one focuses attention on one or a few aspects. But none is comprehensive enough to cover all short stories. According to H.E. Bates the short story can be "anything from the death of a horse to a young girl's first love affair, from the static sketch without plot to the swiftly moving machine of bold action and climax, from the prose poem painted rather than written to the piece of straight reportage in which style, colour and elaboration have no place ..." There is John Hadfield's definition, "A story that is not long." But this definition does not tell us anything about the nature and quality of the short story. It tells us only about the quantitative aspects of the short story. H.G. Wells on the other hand has described the short story as a piece of fiction that could be read in twenty minutes. Some critics have placed the stress on plot, since plot is one of the basic elements in all fiction. This approach to the short story, which places stress on plot, is summed up in the words of Horace Walpole, "a record of things happening, full of incident and accident, swift movement, unexpected development, leading through suspense

to a climax and a satisfying denouement." Edgar Allan Poe emphasized that the short story should have unity of impression and singleness of purpose. He formulated the canons of the short story while reviewing Hawthorne's Twice Told Tales (1842) thus:

A skillful artist has constructed a tale. If wise he has not fashioned his thoughts to accommodate his incidents; but having conceived with deliberate care a certain unique or single effect to be brought out, he then invents such incidents - he then contrives such effects as may best aid him in establishing a preconceived effect. If his very initial sentence tends not to the outbringing of this effect then he has failed in his first step. In the whole composition there should be no word written, of which the tendency, direct or indirect, is not to the preconceived design.

Creation of an effect is, therefore, the main objective of a short story. Besides this, what Poe lays stress on is that the writer ought to be meticulous in the choice of words which do not detract from the conceived effect. The story must aim at the creation of an impression and brevity, which works on the principle of elimination. Artful

3. ibid.
significance remains as one of its distinguishing features.

According to Somerset Maugham, the short story must have a definite design, which includes a point of departure, a climax and a point of test. Elaborating the premises of Edgar Allan Poe, Somerset Maugham has observed:

... it is a piece of prose fiction dealing with a single incident, material or spiritual, that can be read at a single sitting, it is original ... must have unity of effect ... it requires a sense of form and no small power of invention.

Poe's conception of the short story as a finished product of art is however opposed by Anton Chekov who believed that the short story should have neither a beginning nor an end. Thus there are two different conceptions regarding the art of short story. The followers of Poe emphasize plot and sacrifice some fidelity to the neat working out of a climax. The Russian school on the other hand evolved a more realistic type of story, concentrating mainly on characterization and atmosphere.

A widely held concept of the short story is that it must have something to say about "characters, a situation, or a way of living." In other words, the short story must

have a theme apart from plot, character and setting. In a short story these various elements must be interwoven. The relative brevity of the short story compels the writer to economy of characters, scenes, details, even language and even to unity of time, place, action and theme where possible. At the same time however, although the component elements are inseparably related, the short story writer may stress importance on character than on any other element. In some story, the stress may be on plot and in some other story, the stress may be on atmosphere. The variations in which a short story can be written is endless, and its variety may be elaborated in the words of H.E. Bates: "There are stories whose contents can be summarised neatly, in the form of an anecdote, there are stories which are themselves not more than anecdotes; stories in which development is plotted by abrupt sequences of action, counter-action, and climax; stories which glance off life, with edges still raw; stories which are episodes, stopping short, final significance withheld; stories which are allegorical, adventurous, reflective, purely pictorial, ingenious, psychological, stories which are pieces of flat reportage; stories which say everything by the process of appearing to say nothing at all. All are acceptable; all are common parts of the development of the modern short story."

The variation in emphasis of the component elements partly explains why the dividing line between the short story and other forms of literature is thin. In fact, a comparison of the short story with other forms of literature will better help throw its individual nature into relief. The short story differs from the essay in that it deals with broad human truths instead of literal truths in a factual manner. The short story differs from character-profile in that it is an organized presentation of life. Unlike a simple prose narrative, it not only recounts but interprets life. In short what distinguishes the short story from other forms of literature with the exception of the novel, is that it narrates or develops an idea or presents character by means of an interpretation of life through an interaction of characters.

In the formal aspect, the short story bears some resemblance to the novel. The elements of plot, character and incident are common to both, but the characteristics of these, too, are bound to be different when applied rigidly to the form of a short story. On the other hand, while the short stories deal with people who are mostly on the fringe of society, in the novel the reader must get the privilege of identifying himself or some aspect of himself with at least one character. A short story writer must be more skillful than a novelist. While the emphasis in the short story is on

10. ibid., p.17.
suggestiveness, the emphasis in a novel is on narration. The short story has a lyric element which the novel can seldom hope to achieve, except in patches. Length is an important element in the short story while the novelist does not have to worry about length. In Frank O'Connor's view there is simply no criterion of the length for a short story than that provided by the material itself. Length is however not the sole criterion to test the short story. John Cournos, while examining the definition of a short story propounded by Edward J.O'Brien, observes:

The decision as to its being short or long depends rather on the nature of its technique. A short story may, indeed, be long, even quite long, if conceptionally and structurally, it creates a concentratedness of mood and single mindedness of purpose which permit of no digression or deviation, no overruling of the frame.

The short story is unique by reason of its being a concentrated art-form which demands of the practitioners a mastery over selection of subject matter and presentation of material in as precise a way as possible to produce the desired effect. It may be as long as Hemingway's "The Snows of Kilimanjaro" or D.H. Lawrence's "The Prussian Officer" or as short as Katherine Mansfield's "Fly."

11. ibid., p.27.
The art of the short story is the art of the moment. The short story writer must suggest, he must omit, he must create characters with a few rapid strokes, he must resort to indirect narration and symbolism for his effect, he must leave gaps in time uncovered, unexplained. In these respects the short story writer brings to the reader's mind the noteworthy skills of a dramatist. The short story is however freer than the drama although both of them are limited in their range of time, place and movement. A short story may combine description and dialogue while in a drama this cannot be done. The short story is more flexible than poetry. While earlier poetry had to follow certain rigid rules of prosody, the short story in contrast has to observe only a rough restriction of length.

There are certain similarities of the short story with an artistic form outside literature, the cinema. Both the short story and the cinema tell a story by means "of subtly implied gestures, swift shots, movements of suggestion."

To sum up, all we may say is that a short story is a newly evolved art which stands on its own right, an attitude of mind towards a phase of reality illuminated with a glow of the moment. It is not a miniature art. It is a 'modest art' aglow with with the glimpse and vision of the artist - the vision as awakened by the people. The elasticity of

the short story makes it an ideal medium of expression for the hectic pace of twentieth century living, for the fleeting but significant experience, for the heightened sensibility of modern man.

Story telling is as old as mankind and short fiction in its various forms such as parable, fable, allegory and homily, has always been a popular form of entertainment. The modern short story might have descended from two sources - the ancient spoken story and the acted mime. Many of the medieval stories have ancient origins. The existence of the tale and the sketch in nineteenth century literature was the germinal cause of the emergence of the modern short story. The keen interest evinced in the nineteenth century in reviving the rich tradition from passing into oblivion, afforded the short story writers some opportunities to develop an art, personal and autonomous, which had some similarities with its forebears. An examination of the two prime origins of the art of the short story lends support to the view that it is a fusion of the qualities inherent in its ancestors. The analytical and suggestive may be traced back to the influence of the sketch, while the dramatic, to that of the tale.

In between these two forms, the lyric and the informal essay may be shown as occupying some places nearer to the centre where the short story lies. But from these superficial similarities, we need not rush into an unguarded pronouncement that the short story is a condensed form of
the loose tale or a kind of lyric in prose or a sketch without its dense episodes. It is a distinct literary form evolving not solely from the earlier mentioned forms, but being moulded by historical necessity.

The earliest history of the short story can be traced to the Jatakas which date from the third century B.C. From this source came many famous stories like 'The Goose that laid the Golden Eggs.' The Panchatantra stories which range from the second to fourth centuries A.D., also migrated far and wide for centuries. These ancient stories mostly give religious and moral instruction, and the whole practice of teaching by fables and parables in fact descended from them. The parables of Christ can be regarded as some of the best examples. Thus the idea that short stories have to point a moral is deeply rooted and for many generations the writer has used the story for such a purpose. These stories travelled to the Middle East and thence to Europe. The Old Testament books of Esther and Ruth are sometimes referred to as early examples of long short story. Other traditional stories came from Greek myth, undergoing much alteration as they passed through the dark ages. These stories travelled to different places, where they were circulated in different versions. In the middle ages, Boccaccio and Chaucer often borrowed from these versions. "In The Canterbury Tales Chaucer sums up and represents the art of the English short story in the
Middle Ages." Like Chaucer and Gower, Lydgate and Occleve also wrote collections of stories.

During the Elizabethan age, authors like Peele and Green used heavy, ornate prose in writing short fiction. Three kinds of stories were written during this period - the nouvelle of the Italian type, the ragamuffin knock-about stories and the 'character' books. In the seventeenth and eighteenth century England, short fiction was popular in the form of character sketch - what now-a-days would be referred to as a profile. During the heyday of the novel, a short story was regarded as a condensed novel. But the short story as we know it today is definitely a child of the modern age.

It was only towards the beginning of the nineteenth century that the development of the modern concept of the short story took place. The main reason probably was that the short story could be accepted only after the novel was established as a serious form of literature in the eighteenth century. Another reason was the rapid growth of newspapers and periodicals in the first part of the nineteenth century. Consequently demand for better and more compact stories developed rapidly. This led to the writing of better stories and at the same time critical study of short story writing became an important subject.

A group of writers belonging to four different countries, who brought forth their work within a few years

16. ibid., p.45.
of each other between 1812 and 1830 can be given the credit of being the originators of the short story. In Germany, the Grimm Brothers brought out their volume of fairy tales between 1812 and 1815. They were followed by E.T.W. Hoffmann who brought out three collections. Irving, the American author brought out his sketch book in 1820. In Russia, N.V. Gogol began his career as a short story writer by 1831. Before that date in France, Merimee, Balzac and Gautier had already started their work.

The Russian writers Gogol, Turgenev and Tolstoy were completely absorbed in the human truth of what they had to say and their short story form seems to come naturally to them. Gogol focused his attention on realism, on the lives of the common people and turned his back on romanticism. In America, Edgar Allan Poe's analysis of the process of short story writing soon became famous. Poe's theory is important because it indicates that the short story form had meanwhile reached its maturity, since Poe as early as 1842 could formulate principles that govern or should govern the short story. Since the time of Poe, the short story has acquired increasing intricacy and complexity in form and content, and though there have been attempts to transcend the limitation imposed by him the basic tenets laid down by him have not been found to be wholly discarded. Poe derived principles from an examination of the objective type of stories which depend for their appeal on durability of plot and fixity of design. The kind of story as popularised by
Poe, Maupassant, Somerset Maugham and others, is basically structured round the close-knit plot. It is this factor which necessitates progression of the incidents through the climax towards the dramatic or the surprise resolution. What they sought for in their stories was the attainment of the maximum effect through the depiction of the fantastic and the external.

Merimee, a French writer is important for the objectivity of his approach. Turgenev’s Sketch of a *Sportsman* is conveyed to the reader as a series of stories and scenes which all come within the author’s own experience. He was the first short story writer to resort to the oblique method of narration. In America, Ambrose Bierce anticipated the practice of short story writers interpreting character by means of apparently casual incidents. According to Stephen Crane, as the short story is limited in space, therefore in it a clear picture is worth a thousand words.

Over in France, Guy de Maupassant insisted on closely co-ordinated structure. In America, O’Henry began his stories with a striking clipped opening and dealt with a double reversal of situation. His style was brisk and breezy and his stories had a surprise ending. His form had dispensed with Maupassant’s balanced lead up and had become quite popular. In Russia, Anton Chekov cut the beginning and the end of his stories. He did not write about the art of the short story in the same way as Poe. "The form with him is the organic expression of each particular flash
of vision." According to Beachcroft, "... it was Chekhov and Maupassant who were writing the short stories that were really short: the implication is that not until the stories are really short do the especial insights of the form truly show themselves."

Anton Chekov rejected the stereotyped story of effect and introduced a natural realistic and individual method of story writing. His method was followed by A. E. Coppard, Katherine Mansfield, Sherwood Anderson, Katherine Ann Porter and many others. Chekov, with his scientific objectivity turned away from the macabre and supernatural and instead, chose for his theme the fragments of experience and the psychopathic states of mind. He was more interested in laying bare the workings of the hitherto unexplored region of the mind; more concerned with inner reality than with outer reality. Psychological analysis pursued with artistic detachment led to the thinning out of the plot and the avoidance of a set pattern culminating in an instantaneous effect. He was concerned not with the manipulation of incidents but with the analysis and interpretation of the nebulous states of mind. It is in this respect that there has been some deviation from the usual matter and technique, and the new concept of story has since emerged, laying more stress on the internal states of mind and the kind of response sought to be produced in the minds of the critical

18. ibid.
readers.

In England, during the transition period, Stevenson and Thomas Hardy carried the short story a long way. "Stevenson's contribution, as we have seen, was rather one of form and Hardy's of content." Hardy's short stories appeared a few years before Joyce's Dubliners. At this time however, the Americans put forward a theory that the short story was an art form. By the end of the nineteenth century, in America short stories had become an important subject and many American Professors were expressing their views on it.

In England, H.G. Wells used the short story as a vehicle for scientific parable and mystic experience and the stories "The Door in the Wall" and "Country of the Blind" are good examples. According to Wells, the nineties was a good period for the writer of short stories. The main reason was that during that period the short stories were reviewed and discussed.

During the early part of the twentieth century, there came some influence from Ireland, after the publication of Dubliners by James Joyce. Joyce used word music to convey a pictorial and emotional effect in Dubliners. Liam O'Flaherty dealt with unusual subjects and thus enlarged the scope of the short story. "From the birth of a lamb, the

19. ibid., p.120.
20. ibid., p.118.
death of cow, the first flight of blackbird, the peasant hatred of brothers, even from the progression of an Atlantic wave gathering and hurling itself against the aran rocks, O'Flaherty extracted a wild, tender and sometimes violently, nervous beauty."

In the 1920's, in the works of the American writer Hemingway, atmosphere and emotion were suggested by choice and sequence of words. Another writer William Saroyan wrote stories without atmosphere and characterization in the conventional sense, as he believed that there is a story in every situation of life and it is enough to present it without making any pattern. Saroyan has shown that a short story need not be contained within a conventional form.

Katherine Mansfield, though under influence of Kipling developed by hard work her own art of short story. Anthony Alpers, in his book Katherine Mansfield says that when "Bliss" and other stories appeared, the short story did not have any status in English writing. This book was epoch making and it established Katherine Mansfield's reputation. In some ways however, Joyce, Coppard and D.H.Lawrence preceded Katherine Mansfield. The stories of H.E. Bates also began to appear in the earlier years of the 1920s. From his earliest stories, Bates maintains a natural unforced

22. ibid., p.191.
24. ibid.
clarity. In his early stories, there are no tricks of style, no elaboration, yet we seem to be living in the tangible yet lyrical world of Shakespeare's songs. A.E. Coppard wrote some of the finest short stories ever since 1920s and they are characteristic stories of that period. His stories have freshness that comes from seeing the new approach of realizing how to write down stories that are penetrating yet simple in appearance. In Frank O'Connor, Chekov's art of story writing has found the greatest exponent in the twentieth century. Instead of focusing attention on technique he has focused attention on what constitutes the essence of a short story.

Frank O'Connor, beginning with Gogol's "Overcoat" as the premises of his theory, has indicated a new kind of attitude towards society. In the process of its evolution, it has come to acquire a distinctive identity - an identity that is based more on the private consciousness than on the mind of the community. The individual in the short story is taken further and further away from the centre of the normal society, and is made to confine himself to the inner recess of his mind, and is warped by the trivialities of lonely existence.

On the other hand, Somerset Maugham is probably the leading influence to stand against Russian models. He "has in due course become the greatest exponent of the art of the
As a man and a writer, D.H. Lawrence is a complete contrast to Somerset Maugham. Though his short stories deal with many different people, his interest is concentrated mainly on certain depth of personality. His essential vision is contained in his short stories and he is at his own best when the limitations of the short story form force some shape and brevity on him and make him concentrate on the story itself. In the stories, Lawrence not only explores psychology and the inner depths of personality which are not readily accessible or understandable, but he also looks outwards to society, human social behaviour, traditions, the relationship of the past with the present. He uses many forms, from total realism to mythic-fable and his prose often shows the rhythmic, symbolical intensity which we associate most readily with the novels. His sensibility creates through repetition, rhythmic, often impressionistic prose, even in most stories which are, on another level, the most ‘realistic.’

In the novels, Lawrence is constantly pushing beyond old limits with respect to both feeling and form. The novels of Lawrence are major explorations of human reality, his lonely and heroic vision of an unknown land. The tales on the other hand represent settlement and domestication. Unlike his novels, the short stories of Lawrence contain

less strained argument and there are fewer lapses into uncertainty. It was in the short stories "... that Lawrence was frequently able to effect a more direct release of his peculiarly rich sense of life within "disciplined limits" that he moved easily within those limits whether he had in hand a mere sketch of half a dozen pages or a near novel like "St Mawr." "26

People who know Lawrence by one or two novels only, who think of him as Paul Morel in Sons and Lovers, can have no idea of the number of scenes that he creates, the sheer range of his stories which like those of Somerset Maugham, fill three volumes. From the very first, they show Lawrence's visual radiance which makes the scenes spring to life.

Lawrence's short fiction has enormous variety in it. The tales vary not only in length, but their raw material ranges from the life of working class folk in the Midlands of Lawrence's childhood to the fashionable cosmopolitan circle of literary expatriates in America and on the continent. The narrative tone of the stories also has a wide range. His tone is that of a sympathetic chronicler in many of his early stories with a Midland setting. In some stories, Lawrence uses a tone of satirical banter. Then again his tone is harsh and bitter as in "New Eve and Old Adam."

Lawrence also experimented with different kinds of narrative technique including the first-person narrator, the impartial and omniscient narrator and the narrator who is himself a participant in the story. Lawrence did not believe in self-conscious attempt to create a work of art. His style was the most direct and personal communication he could achieve. Lawrence wrote the essay intended for the Educational Supplement of The Times in the same way in which he wrote the novel and the short story, the difference being only of length. "There is a great deal of artistry in Lawrence's writing even if it was not produced by the sort of sentence and paragraph carpentry resorted to by the ordinarily artistic writer of the type for which Proust or Conrad might serve as an example." Lawrence prepared for writing by completing the whole story or novel in his imagination and then wrote it down. He then read and considered it and if the effect was bad, an entirely new version would be written. He arrived at the artistic aesthetic effect by following his intuition, while writing the short story. By allowing the full play of natural rhythms of spoken English, Lawrence added to the direct surface appeal of his imagery. The "Sun" provides an excellent example of this technique:

She was fortunate, weeks went by and though the

28. ibid., p.203.
dawn was sometimes clouded, and afternoon was sometimes grey, never a day passed unless, and most days, and winter though it was, streamed radiant. The thin little wild crocuses came up mauve and striped, the wild narcissi hung their winter stars.

Nearly all Lawrence's stories can be read aloud very effectively. The rhythms of the stories of Lawrence match the growth of the story. "The Man who Loved Islands" is a perfect example in this respect. "'The Man Who Loved Islands' is fascinating from this point of view; the slowly beating treacly movement of the passage describing the doomed man's dream world contracts with sharp drum taps of those describing the killing reality that has him by the feet." On the first island:

Followed summer, and cowslips gone, the wild roses faintly fragrant through the haze. There was a field of hay, the fox-gloves stood looking down. In a little cove, the sun was on the pale granite where you bathed, and the shadow was in the rocks. Before the mist came stealing, and you went home through ripening oats, the glare of the sea fading from the high air as the fog horn started to moo on the other island. And then the sea fog went, it

was autumn, the oat sheaves lying prone, the great moon, another island arose golden out of the sea, and rising higher, the world of sea was white.

And on the second island:

... The sea, and the spume and the weather, had washed them all out, washed them out so there was only the sound of the sea itself, its own ghost, myriad-voiced, communing and plotting and shouting all winter long. And only the smell of the sea, with a few bristly bushes of gorse and coarse tufts of heather, among the grey, pellucid rocks, in the grey more-pellucid air. The coldness, the greyness, even the soft, creeping fog of the sea, and the islet of rock humped up in it all, like the last points of vision.

In some stories another kind of effect is created by contrasting descriptive texture with thin, colloquial speech. The feeble character of Juliet's husband at the beginning of the "Sun" is established with great economy and by such a contrast:

The ship sailed at midnight. And for two hours her husband stayed with her, while the child was put to bed, and the passengers came on board. It

32. ibid., p.682.
was a black night, the Hudson swayed with heavy blackness, shaken over with spilled dribbles of light. She leaned on the rail, and looking down thought: This is the sea; it is deeper than one imagines and full of memories. At that moment the sea seemed to have like the serpent of chaos that has lived for ever. 33

One of the greatest merits of Lawrence's writing is in its integrated nature. He had an overmastering sense of unity and probably this is one of the reasons why he deals with the scene, the people, the animals, the things, thought and the action in the same department. In Lawrence's stories, the people are part of the scene and the action is the scene's vitality. In this point, Lawrence was probably influenced by Thomas Hardy. Although the openings of the novels of Hardy are examples of disintegrated writing, once he gets into the book, there is a perfect balance of visual image, thought and action. The last two chapters of Hardy's Jude the Obscure make one think of the technique of D.H.Lawrence. This interweaving is best seen in "The Captain's Doll", "St Mawr" and "The Virgin and the Gipsy." "One of the ways in which Lawrence's intuitions of nature affected his work from first to last is in the importance he attaches to instinct as opposed to the conscious mind and will, another aspect of dichotomy he

makes between "contemplation" and possessiveness." This is the debt he owes to Rousseau. This is Lawrence's reassertion of the natural man.

Lawrence's early realistic stories are important not only for his own development but also because they showed English readers a world they knew nothing about. Earlier the tombs of the Pharoahs were more familiar to them than the streets, markets and cottages of the workers in their own land. In particular, he held up a mirror to the daily routines of the miners and farmers of the English Midlands and at the same time he wrote about the people from within the communities. Lawrence's early fiction also represented in England a genuine break from the past. In comparing Lawrence's works with his immediate predecessors, we find that Lawrence did not employ the distant ironic voices of Flaubert and Maupassant. On the other hand, he applied the voices of Chekov, Verga and Tolstoy to English material. The main element of these voices being that they draw no apparent distinction between the perspectives of narrator, character and community. While Katherine Mansfield changes the variations of Chekov's stories, the early Lawrence shared Chekov's early stance.

It was in June, 1913, a year after Lawrence left England with Frieda von Richthofen Weekley, that he wrote his first fully realized visionary work "The Prussian

34. O'Conner, op.cit., p.146.
Officer." It was a landmark in his own development as well as in the art of short fiction. Like Kafka, Joyce and Woolf, Lawrence was also eager to stretch the realistic short story in such a way as to allow the writer to light up certain areas of the human psyche which realism had left dark. In the previous century Melville, Hawthorne and Poe had lit up those areas but by means uncongenial to the moderns. Kafka wrote dreamscapes with highly realistic surfaces while Virginia Woolf employed the stream of consciousness technique. Joyce on the other hand extended Flaubert's art of implication. But Lawence did something different. In his visionary tales, Lawrence discovered a flexible way by which to retain what he needed from the realistic short story while he reshaped it to his own continually changing sense of human experience. Lawrence also fused the conventions and philosophies of the religious exemplum as seen in "The Prussian Officer." The key to the structure of Lawrence's visionary tales is ritual form. These tales are built around rites of baptism, communion, sacrifice and resurrection. The key to his tone, however, is the literalness of his belief that human experience is sacred. With immense significance Lawrence places the apocalyptic pulses in the quotidian, not elevating the quotidian to a plane outside time and place but investing it where it lies, in kitchens, bedrooms and gardens. He presents plot, character or image in such a way that it tries to show the world as it is, but everything is presented from
the perspective of a passionately religious man. The impulse is mimetic but the world to be imitated is infused with godhead.

The characters in Lawrence's visionary tales have long monologues in which they struggle with their state. Unlike Joyce and James who insisted that characterization came through action and dialogue, these passages resemble the soliloquies of Hamlet or Othello. Further, when visionary characters speak, the words do not seem to come from them but through them. The characters express a view of the world other than they might ordinarily see, but we feel it is their vision.

Lawrence's visionary stories were and are inimitable. Whereas his realistic stories still provide a model of craft and seriousness for contemporary writers, his visionary stories were so deeply a product of his individual sense of life that they created no school. What Lawrence's visionary stories do toward influencing the genre is to demand recognition for the diverse possibilities inherent in the short story. His fables and satires clearly constitute one of the breaks with realism that leads to contemporary antifiction and surfiction. These achievements show that Lawrence did some violence to the short story form and thereby paved the way for new and fresh possibilities in this art form.

There is a marked similarity between the three stories
"Bliss" by Katherine Mansfield, "The Shadow in the Rose Garden" by D.H. Lawrence and "The Dead" by James Joyce. All the three stories are based on the same theme of disillusion. In "Bliss" the wife is disillusioned about her relationship with her husband. In the other two stories however a husband is disillusioned about his relationship with his wife. Though this noticeable resemblance is there between the stories by Joyce and Lawrence, "The Dead" is decidedly a far better story. In it an inimitable atmosphere and a host of subtle suggestions are created by the symbolic treatment of snowfall. Moreover at the climactic moment of the story, Gabriel Conroy, the hero learns that a song heard at the party has reminded his wife of a boy Michael Furey, of whom he has never heard and who died long ago. Gabriel's sudden knowledge of the deepest experience of his wife's life now becomes the deepest experience of his own life also. The root situation of jealousy for his wife's dead lover illuminatingly reveals to him his own standing as a husband and also as a man:

His soul had approached that region where dwell the vast hosts of the dead. He was conscious of, but could not apprehend, their wayward and flickering existence. His own identity was fading out into a grey impalpable world: the solid world itself which these dead had one time reared and lived in was dissolving and dwindling. A few light taps upon the pane made him turn to the window. It
had begun to snow again. He watched sleepily the flakes, silver and dark, falling obliquely against the lamplight. The time had come for him to set out on his journey westward. Yes, the newspapers were right: snow was general all over Ireland. It was falling on every part of the dark central plain, on the treeless hills, falling softly upon the Bog of Allen and, farther westward, softly falling into the dark mutinous Shannon waves. It was falling, too, upon every part of the lonely churchyard on the hill where Michael Furey lay buried. It lay thickly drifted on the crooked crosses and headstones, on the spears of the little gate, on the barren thorns. His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling, like the descent of their last end, upon all the living and the dead.

This kind of stimulating presentation of feelings is not to be found in "The Shadow in the Rose Garden." In this story revelation of his wife's past affair of course came to the hero with dramatic suddenness. Jealousy for his wife's former lover made the husband mad with anguish. But this frame of mind quickly receded when the man learnt from his wife that her former lover is not dead but completely

35. James Joyce, "The Dead" in Dubliners (Glasgow, 1977), pp.255-256
mad. The impact of this discovery is expressed at the conclusion of the story as follows:

They were both shocked so much, they were impersonal, and no longer hated each other.

Evidently from the viewpoint of depth of realisation, the ending of the story falls far short of the ending in Joyce's short story.

Lawrence's influence has been really fruitful in the development of the short story form. This influence is also seen in America, where it makes a natural combination with the inheritance of Hemingway. A powerful satiric tone and a sharp psychological diagnosis in a characteristic atmosphere like that of "The Captain's Doll" and "Jimmy and the Desperate Woman" can be regarded as the legacy of Lawrence. There is also an affiliation between the stories of Kipling and Lawrence as if Lawrence had instinctively turned to Kipling after his encounter with Chekov.