

Višnja Sepčić

## A Link Between D. H. Lawrence's "The Trespasser" and "The Rainbow"

Lawrence's second novel *The Trespasser* contains so much that is alien to his characteristic vision that most critics leave it out when considering Lawrence's novels.<sup>1</sup> Various elements of the thematic approach such as the romantic element in the presentation of the love affair, the vague mysticism that permeates certain parts of the novel, especially some of Siegmund's meditations, the affected antropomorphism in the presentation of Nature, together with the verbal treatment which is coloured by the conspicuous influence of the *fin-de-siècle* aestheticism — create the impression that it is a thing completely apart in the Laurentian *oeuvre*.

While agreeing with the general critical assessment of *The Trespasser*<sup>2</sup> I want to show that although it does not belong to the mainstream of Lawrence's work as a novelist it is not so completely isolated as most critics make it seem. I shall try to establish a link between *The Trespasser* and the major work and to show that although the earlier novel is far from being a success, there are nevertheless in its texture and structure some anticipatory hints of the narrative devices Lawrence was to use later, some tentative attempts at evolving new stylistic

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<sup>1</sup> About the genesis of the novel see Michael C. Sharpe, "The Genesis of D. H. Lawrence's *The Trespasser*", *Essays in Criticism*, Oxford, Vol. XI, January 1961, No. 1, pp. 34—39.

<sup>2</sup> Cf. Lawrence's own statements: "It is a work too chargé, too emotional. It's a sponge dipped too full of vinegar, or wine, or whatever — it wants squeezing out. I shrink from it rather" (*The Collected Letters of D. H. Lawrence*, edited with an Introduction by Harry T. Moore, Heinemann, London, 1962, Vol. I., p. 88). "At the bottom of my heart I don't like the work, though I'm sure it has points, and I don't think it retrograde from *The White Peacock*. It surprises me by its steady progressiveness — I hate it for its fluid, luscious quality" (*Ib.*, p. 93).

means, which appear in a much more highly developed form in Lawrence's major phase.<sup>3</sup>

At first glance *The Trespasser* does not step outside the conventional structural frame. The novel centres upon the climax of the dramatic action between the two main characters, i. e. upon five days of their erotic ecstasy on the Isle of Wight, which in the writer's intention ought to have represented a highly charged lyrical moment where the sensual trance of the lovers is interwoven with the encompassing natural phenomena. The climax of the drama is followed up by an abrupt anticlimax where the writer uses a stark realistic manner in sketching the two main characters in a wider network of relationships. The central action of the novel is framed between two short scenes taking place between Helena and Cecil Byrne (Lawrence's self-portrait) a year after the events on the Isle of Wight, and Siegmund's suicide. These scenes are yet another reminder of the autobiographical situation that had occasioned the writing of the novel. The framing of the central action does not have any deeper significance except that Byrne's identification with Siegmund in an even more emphatic way underlines the essential characteristics of Helena's personality, i. e. her 'idealism'.

The structural framework of the novel appears to be completely conventional. But if we look at it more closely, putting *The Trespasser* into the perspective of Lawrence's later novels, we can perceive some elements that do not look forward to the realism of *Sons and Lovers* but lead directly into the novelistic experiment of *The Rainbow*. The central action of *The Trespasser*, concentrated upon the climax of the drama between the two main characters, comprises an extraordinarily short time of five days. The centring of the thematic interest of the novel upon this concentrated experience of the characters, the reduction of their relationship to the essential, causes some specific devices to be used, i. e. reduces the function of the plot to the minimum and favours the presentation of the subject primarily through a sequence of the inner psychological states of the

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<sup>3</sup> As far as I know, the only commentator of Lawrence's fiction who noticed it is Max Wildi, the author of an interesting but not widely known article "The Birth of Expressionism in the Works of D. H. Lawrence", *English Studies*, Amsterdam, XIX, 1937. He says: "Its (*The Trespasser's*) contents were twice cast into the melting-pot before achieving the final form in the second part of *The Rainbow*. In that part it was destined to appear as the first example of expressionist writing within the covers of a Lawrence novel. For this reason its evolution is of extraordinary interest for the study of the later manner. Something in the experience that lies behind *The Trespasser* refused to go into the old moulds of writing, some crucial aspects demanded restatement until they found adequate expression. Hence the reappearance of the situation described in *The Trespasser* in the next novel *Sons and Lovers* and, ultimately, in *The Rainbow*" (pp. 243—244).

characters. By these characteristics the novel anticipates Lawrence's great experimental novel *The Rainbow*, especially the middle part of the novel where the experimental techniques are applied to the greatest extent. In that part of the novel Lawrence dispenses with the plot, suspends the chronological as well as the causal sequence of events and the epic narrative form which has been retained in the first part of the novel is transformed into a sequence of the essential inner phases of the experience of the characters, which in a more or less free rhythm follow upon one another.

Of course, *The Trespasser* is still linked by strong ties with the traditional manner of telling a story. The firm traditional frame of narration is kept untouched. A specific inner state or mood of a character always gets crystallized into a scene, the spatial and temporal frame of a certain sequence is clearly indicated, the relations between inner and outer reality are not yet blurred. Throughout Lawrence uses the traditional narrative methods: description, the author's commentary, the reproduction of the inner reflections of a character while keeping the logical relations clear etc.

The middle part of *The Rainbow* is very different. We cannot speak about the character and the scene in the traditional sense of the word, the plot is entirely cancelled, the spatial and temporal frame of a given sequence except in its roughest outlines is completely blurred, indefinite. The character is disarticulated into the individual psychological states which are intensified, hyperbolically rendered.

We may also perceive in *The Trespasser* the first uncertain attempts at one specific stylistic device that will be used by Lawrence in a much more mature form in *The Rainbow*.

Contrary to the novelistic tradition which renders the character in action in *The Rainbow* Lawrence wants to realize primarily the deep emotional layers and the irrational dimension of the character. The traditional realistic stylistic means are not adequate for this purpose. In *The Rainbow* Lawrence invents a number of highly original devices in order to realize his thematic intentions. Among them figure conspicuously: 1. The complex use of the poetic image, through which the inner psychical rhythms of the character are expressed; 2. The projection of the subjective dynamics of the character onto an external object. This powerful method of indirection renders vividly concrete the innermost psychical processes of the characters; 3. The symbolic landscape; 4. The character stylization. The writer is not concerned so much with the scrupulous rendering of realistic surfaces as with the creation of the essential inner profile of a character. In the process he uses not only the sharply observed facts of outer reality but the poetic image, details to which a symbolic value is attached etc.

Among these new devices is the technique of symbolic stylization of the action, which I propose to examine here. I refer to a type of scene introduced in the second and the third thematic cycle of the novel, where the inner psychological processes in the characters are subjected to a symbolic stylization but the symbolically stylized action is lent a hallucinatory appearance of reality owing to the uncanny power of Lawrence's description. In this type of scene Lawrence brings into a new relationship character and landscape. Subjective and objective reality merge into one another, the border-line between them is blurred, the writer effects a subtle intercommunication between the phenomena of outer reality and the inner psychological dynamics of character. One partakes of the nature of the other; all that is represented — Nature and the characters — is permeated with a unifying rhythm. The effect is achieved by means of reverberations and overtones in the dense narrative texture of the scene.

I propose to examine in some detail the scene between Ursula and Skrebensky which takes place in the moonlit stack-yard on the occasion of Fred Brangwen's wedding supper,<sup>4</sup> and to show afterwards that the early attempt at this type of symbolic stylization of the action was already in a rudimentary form to be found in Lawrence's early novel *The Trespasser*.

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<sup>4</sup> None of Lawrence's critics, as far as I know, has interpreted this scene. F. R. Leavis passes an essentially exact judgment on the scene but does not dwell upon it. He says: "The essential relation between them (Ursula and Skrebensky) is given in their dancing, as they dance together at Frederick Brangwen's wedding-supper, which is also a celebration of harvest; the whole thing — the supper, the dance, and the subsequent scene in the moonlit stackyard — being done with a sensuous and disturbing force that is intensely Lawrence, and not for a moment suggestive of anyone else..." (*D. H. Lawrence, Novelist*, Chatto and Windus, London, 1955, p. 144).

Harry T. Moore touches on the scene but does not interpret it in detail. He says: "It is not immediate physical death that Skrebensky 'knows' he will undergo in the presence of this ecstasy; his belief in himself is threatened, and he has a dim foreboding that at the last he will be inadequate to fulfill Ursula's demands. His inadequacy is never made clear in so many declarative sentences, for in this book, in authentic *symboliste* fashion, many important statements are made emotionally, musically, rather than in terms of straight narrative or dramatized logic" (*The Rainbow, The Achievement of D. H. Lawrence*, ed. by Frederick J. Hoffman and Harry T. Moore, University of Oklahoma Press: Norman, 1954, p. 152). For David Daiches the scene is incomprehensible and forced. "... when Lawrence tries to reinforce his meaning by a more self-conscious and arbitrary use of symbolism, the result is not happy. The moon is used as a symbolic object in a peculiarly portentous manner... We sense that this love-making is all wrong, and we sense too that in some way the moon is symbolic of some important element in the situation. But the symbol does not really work in its context; its meaning has to be reasoned afterward" (*The Novel and the Modern World*, rev. ed., University of Chicago Press, 1960, pp. 165—166).

The scene begins with a sentence that masterfully sets the tone for the following action, namely the decisive confrontation between Ursula and Skrebensky.

A kind of flame of physical desire was gradually beating up in the Marsh... (298)<sup>5</sup>

Merged in the collective excitement and the rhythm of the blood set aflame, Ursula and Skrebensky, mingling with the crowd, go out in the yard. The writer first gives us a description of the bustle of the crowd in the warm summer night, the reflection of the fires, the voices and the laughter that are heard in snatches. Ursula is transformed into a new being. Refracted through the heightened state of her sensibility "the darkness seemed to breathe like the sides of some great beast" (298), "the darkness was passionate and breathing with immense, imperceived breathing" (299). Her inner excitement with clear sexual overtones, flooding her in a powerful tide, is rendered in intensified, strongly accentuated, hyperbolic forms.

To Ursula it was wonderful. She felt she was a new being. The darkness seemed to breathe like the sides of some great beast, the haystacks loomed half-revealed, a crowd of them, a dark, fecund lair just behind. Waves of delirious darkness ran through her soul. She wanted to let go. She wanted to reach and be amongst the flashing stars, she wanted to race with her feet and be beyond the confines of this earth. She was mad to be gone. It was as if a hound were straining on the leash, ready to hurl itself after the nameless quarry into the dark. And she was the quarry, and she was also the hound. The darkness was passionate and breathing with immense, imperceived breathing. It was waiting to receive her in her flight. And how could she start — and how could she let go? She must leap from the known into the unknown. Her feet and hands beat like a madness, her breast strained as if in bonds. (298—299)

By the suggestive power of this narrative passage and the incantation of the rhythm Lawrence imperceptibly shifts the action from the level of everyday reality and from the category of the real on to a different plane, where this feverish excitement of the senses is given stylized forms although, deceptively, all the time it keeps the appearance of sensuous reality. The initial transition is alluded to by the writer himself at the end of the scene, when the characters return to the level of everyday reality and resume their everyday consciousness, and things and events shrink again to their ordinary dimensions. "The great, blistering, *transcendental* night" (303), explicitly mentioned by the writer, comes to an end then. In the "transcendental"

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<sup>5</sup> References are to page numbers in D. H. Lawrence, *The Rainbow*, The Modern Library, New York.

night the characters existed only as a magnified, hyperbolically treated desire and instinctual drive.

When the dance begins the last bonds with everyday reality begin to dissolve. The social and the moral being of the characters is temporarily suspended.

...the bonds began to slip... One couple after another was washed and absorbed into the deep underwater of the dance... They were both absorbed into a profound silence, into a deep, fluid, underwater energy that gave them unlimited strength... It was a vision of the depths of the underworld, under the great flood. (299)

Ursula and Skrebensky sink into the "underworld" where instinctual impulses and yearnings are temporarily given a free rein, in the collective delirium of the senses. They are filled with the subjectively distorted, exaggerated feeling of their own inner powers, ("... that gave them unlimited strength", 229). Swaying their bodies in the dance they merge into a unifying rhythm with all the other dancers, with the vast night itself.

There was a wonderful rocking of the darkness, slowly, a great slow swinging of the whole night... but underneath only one great flood heaving slowly backwards to the verge of oblivion, slowly forward to the other verge... (299)

Deliriously excited, swaying unconsciously, Ursula suddenly becomes aware of a new powerful influence which from a great distance and yet imminent watches over her ("... the powerful overwhelming watch was kept upon her"; "... the great white watching continued", 300). The big white moon emerging from behind the hills immediately becomes an active presence, the third dramatic agent in the scene. It disturbs the balance of power in the duel between the lovers and comes to Ursula's help. Here we have an example of the characteristic Laurentian ambiguity in the merging of subjective and objective reality. The moon is animistically imagined as a powerful presence in its own right. But at the same time it exteriorizes and embodies the powers that hold sway in the depths of Ursula's subconscious. Throughout the scene Lawrence consistently identifies Ursula and moon. Each of them partakes of the qualities and the nature of the other.

The merging of the subjective and the objective, the balancing on the narrow razor-edge between the categories of the real and the illusory in conjunction with the intensity of the representation of the phenomena (the night, the moonlight, the wrestling of dim wills and irrational yearnings in Ursula and Skrebensky) contribute to the hallucinatory effect of this scene. As if in some powerful delusion of the senses the moon takes the place of Skrebensky and becomes Ursula's lover.

And her breast opened to it, she was cleaved like a transparent jewel to its light. She stood filled with the full moon, offering herself. Her two breasts opened to make way for it, her body opened wide like a quivering anemone, a soft, dilated invitation touched by the moon. She wanted the moon to fill in to her, she wanted more, more communion with the moon, consummation. (300)

Ursula, the warm, kindly girl (the writer will refer to her afterwards in the following terms: "Her heart was warm, her blood was dark and warm and soft", 303) becomes in this hallucinatory delusion of the imagination a dangerous, threatening, destructive presence.

She was cold, and hard and compact of brilliance as the moon itself... cold and unmoved as a pillar of salt... she was bright as a piece of moonlight, as bright as a steel blade, he seemed to be claspng a blade that hurt him... Her hands felt destructive, like metal blades of destruction... (301-302)

Refracted through Skrebensky's sensibility Ursula, the night, the moon, the cornstacks, merge into one overwhelming reality: the cold, cruel, senseless incandescence and destructive burning. ("All was intangible, a burning of cold, glimmering, whitish-steely fires", 302).

They went towards the stackyard. There he saw, with something like terror, the great new stacks of corn glistening and gleaming transfigured, silvery and present under the night-blue sky, throwing dark, substantial shadows, but themselves majestic and dimly present. She, like glimmering gossamer, seemed to burn among them, as they rose like cold fires to the silvery-bluish air. All was intangible, a burning of cold, glimmering, whitish-steely fires. He was afraid of the great moon-conflagration of the cornstacks rising above him. (302)

In the ecstatic derangement of the senses the line of demarcation between the categories of the real and the unreal is blurred. The process is twofold. The unreal materializes:

His heart grew smaller, it began to fuse like a bead. *He knew he would die.* (302)  
...and his soul was dissolved with agony and annihilation... he was not any more. (303)

The real dematerializes: the stacks of corn turn into cold fires that rise to the silvery-bluish air and burn with the great moon-conflagration, Ursula turns into glimmering gossamer that burns among them, all things lose substance and merge into a burning of cold, glimmering, whitish-steely fires. Inanimate things take life and become malevolent agents. When Skrebensky, holding Ursula, leans against the stack, "The stack stung him keenly with a thousand cold, sharp flames" (302).

The essential feature of the stylistic treatment of the scene is the use of a pair of sharply contrasted images which

consistently recur throughout the scene. On the one side there are the images which cluster round the notion of the luminous glow, and on the other the images which cluster round the notion of shadows and darkness. The writer builds up this narrative passage in such a way that he rhythmically develops their manifold connotations. He explores their implications in a succession of variants and thus expands their meaning. The sharply contrasted pair of poetic images becomes the basic means of the characterization of the characters as well as of the building up of the dramatic scene.<sup>6</sup> Thus Lawrence revolutionizes the characterization and the action in this novel. This narrative passage, put in relation to the traditional novel, corresponds to the dramatic scene which plays an important role in the development of the relationship between the characters, to the turning-point in the development of the action. In its function and importance it corresponds to those scenes in the traditional novel that, according to Percy Lubbock's classification, articulate the structure of the novel.

Lawrence represents Ursula through the images of the luminous glow which assimilate her to moonlight and make her partake of its qualities: coldness, insentience, the metallic sheen like that of a steel blade (the associations that spring to the mind are those of cruelty and destruction), the power of searing and corroding like a poisonous liquid that insidiously creeps into the blood, nerves and consciousness to work havoc there. In this hallucinatory metamorphosis Ursula becomes aggressive, merciless, hard. In Skrebensky's imagination she becomes "a beam of gleaming power" (302); the threatening aspect of the moon which has been stressed in direct descriptions from the very beginning ("Some powerful, glowing sight was looking right into her, not upon her, but right at her. Out of the great distance and yet imminent, the powerful, overwhelming watch was kept upon her", 300) passes on to Ursula and becomes her own quality. Her body burns with an inner fire but her passion is cold, destructive, devoid of any impulse towards the warmth and reciprocity of human relationship.

Skrebensky is rendered through the image of a shadow which is 1. inert, sluggish, heavy, in contrast to Ursula's exhilaration and exuberant vitality.

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<sup>6</sup> Cf. Cecil Day Lewis: "As poetry has contracted its field, leaving narrative more and more to the novel, the novelist has naturally taken over that use of imaging by which the poet once gave colour and significance to narrative. But so potent is the poetic image that, with some novelists, it takes control of the scene which we should expect it only to set and to illumine. In the novels of James Joyce, D. H. Lawrence and Virginia Woolf, there is a constant traffic to and fro over the frontier between prose and poetry" (*The Poetic Image*, Jonathan Cape, London, 1947, p. 86).



*She felt like bright metal weighed down by dark, impure magnetism. He was the dross, people were the dross. If she could but get away to the clean, free moonlight. (300)*<sup>7</sup>

But he must weave himself round her, *enclose her, enclose her in a net of shadow, of darkness, so she would be like a bright creature gleaming in a net of shadows, caught.* Then he would have her, he would enjoy her. How he would enjoy her when she was caught. (301)

2. weak and powerless before the encroachment of moonlight.

He waited there beside her *like a shadow which she wanted to dissipate, destroy as the moonlight destroys the darkness, annihilate, have done with.* She looked at him and her face gleamed bright and inspired. She tempted him. (302)

Throughout the scene this and kindred imagery recur in a consistent pattern. The writer develops these images rhythmically, returning to them over and over again. Passing through a succession of variants, the meaning is constantly enriched.

Transferring the devices and techniques of poetry to narrative prose Lawrence does not stifle the dynamic movement of the narration, does not turn it into a static description. On the contrary, by the rhythmic development of the basic contrasting pair of poetic images through which he characterizes the participants in the action and through which, simultaneously, he builds up the scenic background, Lawrence realizes the dynamic movement of the narration. It consists in the gradual unfolding of the inner psychical processes in the characters.

This scene shows very well the distance that separates Lawrence of *The Rainbow* period from the traditional novel. It is charged with dramatic intensity and moves in a crescendo towards the climax but it contains no dramatic action in the traditional sense. The conflict between the characters does not spring from any tangible problem, nor is it realized on the level of the conscious being. Not a single word is uttered. "All is intangible". By means of a poetic-symbolic stylization the scene captures the processes in the characters below the level of consciousness, out of reach of reason and cognitive effort. The

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<sup>7</sup> Cf. "Prayer" from *Last Poems*:

Give me the moon at my feet  
Put my feet upon the crescent, like a Lord!  
O let my ankles be bathed in moonlight, that I may go  
sure and moon-shod, cool and bright-footed  
towards my goal.  
For the sun is hostile, now  
his face is like the read lion,

(*The Complete Poems of D. H. Lawrence*, Vol. III., Heinemann, London, 1957, p. 124).

experience and the reactions of the characters are magnified manifold. Our supposition is that Lawrence makes use of the hyperbolic treatment, the daring freedom of stylization, in order to communicate all the more vividly "the intangible", the dim, inarticulate instinctual impulses. Ursula's exuberant vitality which peremptorily demands its full realization and — in the absence of an adequate outlet for a vehement emotion — suffers, is intensified to cruelty, savagery, an active wish for destruction.

*A strange rage filled her, a rage to tear things asunder. Her hands felt destructive, like metal blades of destruction. (301)*

*Looking at him, at his shadowy, unreal, wavering presence, a sudden lust seized her, to lay hold of him and tear him and make him into a nothing. Her hands and wrists felt immeasurably hard and strong, like blades. (302)*

The absence of this exuberant vitality in Skrebensky, his incapacity to fight Ursula and to subjugate her is hyperbolically rendered in the contrary direction: as a complete powerlessness, annihilation and "death".

*All was intangible, a burning of cold, glimmering, whitish-steely fires. He was afraid of the great moon-conflagration of the cornstacks rising above him. His heart grew smaller, it began to fuse like a bead. He knew he would die. (302)*

In the further unfolding of the scene these two psychical tendencies are fully embodied in what is apparently concrete action.

*She took him in the kiss, hard her kiss seized upon him, hard and fierce and burning corrosive as the moonlight. She seemed to be destroying him. He was reeling, summoning all his strength to keep his kiss upon her, to keep himself in the kiss.*

*But hard and fierce she had fastened upon him, cold as the moon and burning as a fierce salt. Till gradually his warm, soft iron yielded, yielded, and she was there, corrosive, seething with his destruction, seething like some cruel, corrosive salt round the last substance of his being, destroying him, destroying him in the kiss. And her soul crystallized with triumph, and his soul was dissolved with agony and annihilation. So she held him there, the victim, consumed, annihilated. She had triumphed: he was not any more. (303)*

The whole scene, especially its climax, bewilders at the first reading. How are we to understand the action taking place before us? Is it symbolic? But, if so, it has a hallucinatory appearance of reality; it disturbs with its uncanny power. The writer does not give us any clue for the comprehension of the scene.

But in spite of its disturbing effect we cannot really take the scene as immediately real. In spite of the intensity of representation our reason, our sense of the probable and the sense

of proportion that we take over from real life make it impossible for us to take the action at its face value.

We get the scene into focus if we comprehend it on the level of the symbolic stylization which reduces the psychological processes in the characters to their essentials and intensifies them manifold, subjects them to hyperbolic treatment in order to throw them into sharper relief. It lends them such a tremendous visual impact that Lawrence achieves a remarkable illusionist effect: the symbolic and stylized action appears under the guise of the concretely real.

The devices Lawrence uses are: 1. the poetic image as a means of the characterization of the characters as well as of the unfolding of the dramatic action; 2. the merging of the character and the landscape, of subjective and objective reality; 3. the shifting of the border-line between the categories of the real and the illusory; 4. the rhythmic development of the scene. The writer returns to a few basic elements over and over again, but in the process their manifold implications are explored, the meaning is enriched. Thus at the same time Lawrence realizes the dramatic pulsation of the action leading to the final confrontation which results in Ursula's "triumph" and Skrebensky's "annihilation".

In *The Trespasser* we find the first clumsy attempt at developing this particular stylistic device. There is a scene in *The Trespasser* which by its treatment directly anticipates the scene between Ursula and Skrebensky that has just been analyzed. Naturally, we have to allow for the fact that in the early novel everything is in a rudimentary stage, clumsy, unconvincing, and falls far short of success. But it is interesting to note that at the very beginning of Lawrence's novelistic output when he is following the beaten track there emerge at points in the narration the first uncertain contours of his future original stylistic devices.

One evening the main protagonists of the novel, Siegmund and Helena, lie on the slope of the hill by the sea, among the gorse, bracken and honeysuckle. They watch the night sky, meditate on life and their personal destinies. The atmosphere is romantic in its thematic approach, mawkishly sentimental in its treatment. Suddenly in Siegmund there occurs a change and he desires Helena:

Then she heard the beating of his heart, like the muffled sound of salutes, she thought. It gave her the same thrill of dread and excitement, mingled with a sense of triumph. Siegmund had changed again, his mood was gone, so that he was no longer wandering in a night of thoughts but had become different, incomprehensible to her. She had no idea what she thought or felt. All that she knew was that he was strong, and was knocking urgently with his heart on her breast, like a man who wanted something and who dreaded

to be sent away. How he came to be so concentratedly urgent she could not understand. (61)<sup>8</sup>

But Helena who has been fighting Siegmund's sensual desire throughout the novel does not share Siegmund's excitement. For her the moment has primarily an intensely spiritual quality:

Helena found herself glimmering with fragments of poetry, as she saw the sea, when she looked very closely, glimmering dustily with a reflection of stars. (62)

Her mood prevails:

He pressed back his head, so that there was a gleaming pallor on his chin and his forehead and a deep black shadow over his eyes and nostrils. This thrilled Helena with a sense of mystery and magic.

"Die grosse Blumen schmachten", she said to herself, curiously awake and joyous. "The big flowers open with black petals and silvery ones, Siegmund. You are the big flowers, Siegmund; yours is the bridegroom face, Siegmund, like a black and glistening flesh-petalled flower, Siegmund, and it blooms in the Zauberland, Siegmund — this is the magic land".

Between the phrases of this whispered ecstasy she kissed him swiftly on the throat, in the shadow, and on his faintly gleaming cheeks. He lay still, his heart beating heavily; he was almost afraid of the strange ecstasy she concentrated on him. Meanwhile she whispered over him sharp, breathless phrases in German and English, touching him with her mouth and her cheeks and her forehead. (63)

Afterwards she says to herself:

"I have been beyond life. I have been a little way into death!", she said to her soul with wide-eyed delight. She lay dazed, wondering upon it. (63—64)

But in the meanwhile during Helena's ecstasy Siegmund undergoes a curious experience reminding us of Skrebensky's "death" and "annihilation" in the scene from *The Rainbow*:

Suddenly she became aware *that she must be slowly weighing down the life of Siegmund. There was a long space between the lift of one breath and the next...*

She looked down at Siegmund. He was drawing in great heavy breaths. He lay still on his back, gazing up at her, and she stood motionless at his side, looking down at him. *He felt stunned, half-conscious.* (64)

Helena takes pity upon him, sets about "restoring him to life":

"Come", she said gently, *when she knew that he was restored.* "Shall we go?"

He rose, *with difficulty gathering his strength.* (64)

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<sup>8</sup> References are to page numbers in D. H. Lawrence, *The Trespasser*. The Hardborough Publishing Co., 1960.

Afterwards Siegmund feels as if his body were non-existent, he has a taste of ashes in his mouth. Shivering as if in a fever he compares the state he is in to a long forgotten illness in his childhood when he was down with diphtheria and at one moment in a dangerous crisis felt as if all the cells in his body were dissolving in an agony:

Siegmund made a great effort to keep the control of his body. The hillside, the gorse, when he stood up, seemed to have fallen back into shadowed vagueness about him...

... *He felt detached from the earth, from all the near, concrete, beloved things; as if these had melted away from him, and left him, sick and unsupported, somewhere alone on the edge of an enormous space.* He wanted to lie down again, to relieve himself of the sickening effort of supporting and controlling his body. If he could lie down again perfectly still he need not struggle to animate the cumbersome matter of his body, *and then he would not feel thus sick and outside himself...*

... He shuddered lightly now and again, as they stepped lurching down the hill. He set his jaws hard to suppress this shuddering. It was not in his limbs, or even on the surface of his body, for Helena did not notice it. Yet he shuddered almost in anguish internally... . . . Between whiles he was conscious only of *an almost insupportable feeling of sickness, as a man feels who is being brought from under an anaesthetic...*

... They came to a stile which they must climb. As he stepped over it needed a concentrated effort of will to place his foot securely on the step. The effort was so great that he became conscious of it.

"Good Lord!", he said to himself. "I wonder what it is". (65)

Siegmund tries to analyse his condition and to find the cause of the overpowering physical weakness assailing him:

Then he came to the hour of Helena's strange ecstasy over him. That, somehow, had filled him with passionate grief. It was *happiness concentrated one drop too keen, so that what should have been vivid wine was like a pure poison, scathing him. But his consciousness, which had been unnaturally active, now was dulling.* He felt his blood flowing vigorously along the limbs again, and stilling his brain, sweeping away his sickness, soothing him...

*Then Siegmund forgot. He opened his eyes and saw the night about him.* (67)

In this scene we find the elements of the technical treatment that anticipate the scene in *The Rainbow*, where this stylistic device is used in a much more highly developed and perfected form. Lawrence tries to dramatize the conflict between Siegmund's sensuality and Helena's idealism in a symbolically stylized scene reminding us of the later scene in *The Rainbow*. He aims at achieving the symbolic stylization of the psychological relationship between the characters which ought to have appeared under the guise of the concretely real. In the later novel Lawrence succeeded in devising a new stylistic convention by means of a highly individual application of the techniques of poetry on to

narrative prose. The dislocation of the categories of the real and the unreal, the shift from the conscious level of the experience of the characters on to the unconscious level is much more skilfully done. This scene which takes place in the narrow border territory between the two contrasting categories calls for a complex treatment. This virtuosity was, naturally, beyond Lawrence's reach at the time he wrote *The Trespasser*. Therefore the scene between Helena and Siegmund that has just been analysed strikes us as forced, arbitrary, unconvincing. But it nevertheless represents the first clumsy attempt at the symbolically stylized presentation of the emotional relationships of the characters.