

論文

A Study of *The Fox* : D. H. Lawrence's Idea of Duality

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要旨

英語題名を和訳すると「『狐』研究——D. H. ロレンスの二元論について」になる。D. H. ロレンスはエッセイ「王冠」において、光を象徴するユニコーンと闇を象徴するライオンが王冠を支えることによって、王冠は存在することができる」と述べて、光と闇という相異なる性質の存在が物事の存在にとって必要であると主張している。この二元論の思想は、彼の代表作の一つである『恋する女たち』においては、「生命の銀色の川」と「崩壊の黒い川」という対立する川で表現されていて、人間は「生命の銀色の川」しか考えていないが、今、「崩壊の黒い川」を考えることが何よりも必要なのだと、主人公の一人バーキンを代弁者として述べている。

ロレンスのこの二元論の思想は、『恋する女たち』出版の時期とほぼ同時期に執筆されていた『狐』においても唱道されていると筆者は考える。狐が擬人化された若いヘンリーと古いキリスト教機械文明の世界を代表するバンフォードは対立する存在であり、1918年という第一次世界大戦末期を時代背景とする『狐』は、退廃した当時のイングランドを復活させるためには、狐という「闇」の存在が台頭する必要があることをロレンスは書いている。光が強くなりすぎている現代機械文明は、人間の本来的生命が危険に晒されているのであり、ロレンスは闇という混沌が入り込んで、現代を破壊・再生することの必要性を説いている。

これまでの『狐』論では、狐が象徴する闇の世界についてパン神との関連で考察したものがないが、筆者はロレンスが他の小説やエッセイで言及しているパン神との関連において、これまでこの中編小説において詳細に論じられてこなかった彼の二元論を論じている。

キーワード : the fox (きつね), the city world (都市世界), darkness (闇),
The God Pan (パン神), star equilibrium (星の均衡)

Introduction

In his essay ‘The Crown,’ Lawrence advocates that we live, “standing upon one side of the shield, or on the other side,” and comparing one to the lion or darkness and the other to the unicorn or light, he says as follows:

And there is no rest, no cessation from the conflict. For we are two opposites which exist by virtue of our inter-opposition. Remove the opposition and there is collapse, a sudden crumbling into universal nothingness. (*RDP* 256)

The crown can be exist by being supported by the two animals, the lion and unicorn. Lawrence thinks the lion represents darkness and the unicorn light. Darkness and light stand against each other. These two opposites make our life and world. This is his idea of duality. In *Women in Love*, he also gives this idea but using other images.

“The other river, the black river. We always consider the silver river of life, rolling on and quickening all the world to a brightness, on and on to heaven, flowing into a bright eternal sea, a heaven of angels thronging.—But the other is our real reality—— ”

“But what other? I don’t see any other,” said Ursula.

“It is your reality, nevertheless,” he said; “the dark river of dissolution.—You see it rolls in us just the other rolls—the black river of corruption. And our flowers are of this—our sea-born Aphrodite, all our white phosphorescent flowers of sensuous perfection, all our reality nowadays.” (*WL* 172)

Lawrence thinks that “the silver river of life” and “the dark river of dissolution” need to be kept in balance in our world. He says that the modern world thinks it needs only the silver river of life. In reality it needs the chaotic dark river of corruption as well. Lawrence lived the world of World War I and therefore knew the decadence and despair of that time. *The Fox* was begun in December 1918 just after World War I and published in 1921, and it reflects the influence of the war and in it Lawrence tries to describe both sides of life, the light and the darkness. He emphatically tells of the necessity to recognize a change of the sense of values for living. The fox which appears in *The Fox* is a symbol of vitality and it is

an affirmative animal in the story, though it is usually thought to be the sly, wicked and cunning animal as seen in *Aesop's Fables*.

In my paper I want to point out that Lawrence tells that we need to change of our sense of values, and accept his idea of duality, using the fox symbol which embodies the God Pan as seen in *St. Mawr*. Koya Shimizu discusses the dualistic idea of this novella, saying the fox is a symbol of chaos trespassing in our ordinary life⁽¹⁾ It is very stimulating paper. He points out mainly, however, the duality of the “tail part”⁽²⁾ of the story. There appear two antagonists in *The Fox*, Henry Grenfel and Jill Banford. Henry is the messenger of the fox and Banford is his enemy standing for modern civilized Christian England. Claude Sinzelle writes that “Banford must be annihilated because she stands for the evil forces of civilisation (Sinzelle 161).” And Kingsley Widmer says that “the moralistic woman is the objective and rejecting side of the self and must be violently negated to allow vital completion (Widmer 61).” I agree with their understanding of *The Fox*. In our days the modern mechanized world wants only light and Lawrence thinks it lacks the balance, which is a dangerous situation for human beings. He wants the fox’s spirit which stands for the darkness. But Shimizu doesn’t mention how the symbol of the God Pan is related to the fox, or about Lawrence’s idea of duality expressed throughout the novella. Janice H. Harris points out that there are two camps of critics.

In general, those who find the tale successful emphasize its mystic or fairy tale elements. Some see Henry as embodying the ruthlessness of life; Banford stands as either devouring mother, or the exclusively feminine side of March, or the deathliness of modern England. March is seen as a Sleeping Beauty or Persephone figure. A few critics in this camp argue that Lawrence intends the ambivalence one finds at the tale’s end. Those critics who finds flaws in the work tend to see the mystic elements clashing with the tale’s realistic, psychological complexities. Some elaborate on Gregor’s qualms about the characterizations, others analyze switches in narrative tone, particularly in the conclusion, or study Lawrence’s conflicting attitude towards the mythic content.(Harris 163)

I join those in the first camp.

I The Wood vs Bailey Farm

Banford and March are living all by themselves. They are near thirty years old and both unmarried. They make a living by farming in a farmhouse during the last stages of World War I. The time of the story is set in 1918. The homestead called Bailey Farm is located “just one field removed from the edge of the wood (*FCL* 9),” and the fox perpetually steals hens as described “since the war the fox was a demon. He carried off the hens (*FCL* 9).” Since their homestead is situated near the wood which stretches “hollow and dim to the round hills of the White Horse (*FCL* 9)⁽³⁾,” the fox is connected with the ancient prehistoric age. Lawrence depicts the fox as pagan because “he slid along in deep grass, he was difficult as a serpent to see (*FCL* 9).” The girls are not successful farmers, “they seemed to be losing ground, somehow, losing hope as the months went by (*FCL* 9).” Though the farmstead lies far from the city, Lawrence depicts it as still belonging to the world of civilization. The fox belongs to wild nature, that is, the wood. Moynahan writes about the wood as follows.

The wood, as in Lawrence’s first and last novels, is a symbol of a nature uncorrupted by man’s civilizing tendencies. It stands also for the life of the instincts, a mode of being shared by human and nonhuman creatures alike. Out of the wood comes the fox to steal chickens, but also to cast his spell over Nellie March. Henry Grenfel assumes the fox’s qualities as the story moves along, but even without the symbolic connection he is a hunter, a man with a gun rather than a man with a hoe. (Moynahan 200)

Here we can see the two opposite kinds of world. The fox is the symbol of vital erotic life, which tries to rescue March whose young life is oppressed by the Christian idealist Banford. The word “bailey” of Bailey Farm has the meaning “the external wall enclosing the outer court, and forming the first line of defence, of a feudal castle; and in a wider sense, any of the circuits of walls or defences which surrounded the keep (*OED* 887).” Bailey Farm which Banford bought, thus, means a kind of civilized world. Their life is described as semi-lesbian which Lawrence hates. The fox who steals the hens is a dog-fox.

The fox really exasperated them both. As soon as they had let the fowls out, in the early summer mornings, they had to take their guns and keep guard: and then again,

as soon as evening began to mellow, they must go once more. And he was so sly. He slid along in the deep grass, he was difficult as a serpent to see. (FCL 9)

Foxes are usually thought of as sly, cunning and detestable by people but in this story he is an affirmative symbol of vital and wild life which the modern people of the mechanized world are losing. He tempts March into the unconscious world, that is, an erotic one. One evening March is standing and looking at the trees on the wood edge which are a darkish, brownish green in the light of the end of August. Her consciousness is held back and she doesn't see the scenes clearly, and all of sudden, she encounters the fox's eyes.

She lowered her eyes, and suddenly saw the fox. He was looking up at her. His chin was pressed down, and his eyes were looking up. They met her eyes. And he knew her. She was spell-bound. She knew he knew her. So he looked into her eyes, and her soul failed her. He knew her, he was not daunted. (FCL10)

As described in the above scene, the fox and March share a wildness, which Lawrence thinks necessary for March to be rescued from the dry civilized world. The word "knew" connotes a sexual meaning as described in *The Old Testament (The Holy Bible 1)*. Both the fox and March have a mysterious interchange of understanding. He seems to notice her suppressed sexual desire unconsciously. A doe in Lawrence's poem "A Doe at Evening," the narrator and the doe "knew" each other (CP 222). In this case, also, he shares the wild animal's wildness. And as the thing in wild nature the fox "was gone, softly, soft as the wind (FCL 10)," like the doe in the poem. After this incident March is possessed by the fox and always went along the wood edge seeking him and "a great moon rose above the pine trees (FCL 11)." The moon also has a mysterious power on human beings. It invites them to the cosmos.

The fox is ruddy, "yellow and bright, like corn (FCL 20)" and in March's dream he has a hot brush burning on fire. Thus the fox has the same character as St. Mawr, the stallion in *St. Mawr*. As described "was sure to come over the old spell of the fox (FCL 12)," the fox is mysterious. St. Mawr is expressed as "looming like some god out of darkness (SM 31)," and "his great body glowed red with power (SM 31)," having "the full dark, passionate blaze of power and of different life (SM 31)." He has "that mysterious fire (SM 30)." Lou,

the heroine of *St. Mawr* thinks she sees the God Pan in *St. Mawr*. Mr. Cartwright says that Pan is the hidden mystery and that Pan is All, “what you see when you see in full,” and “you may see with your third eye, which is darkness (*SM* 65).” Lawrence tells us that in the modern mechanized world we depend on mind exclusively and forget animalness which is related with the cosmos and we need to remember our animalness which is darkness. In ‘Pan in America,’ Lawrence says that the Great God Pan lived in the woods. He is deeply connected with trees.

Lurking among the leafy recesses, he was almost modern demon than god. To be feared, not loved or approached. A man who should see Pan by daylight fell dead, as if blasted by lighting.

Yet you might dimly see him in the night, a dark body within the darkness. (*Ph* 22)

Strange, those pine-trees! In some lights all their needles glistened like polished steel, all subtly glittering with a whitish glitter among darkness, like real needles. Then again, at evening, the trunks would glare up orange red, and the tufts would be dark, alert tufts like a wolf’s tail touching the air. (*SM* 144)

In the above quotation, the God Pan is associated with darkness, woods and a dangerous demon. The trees where the God Pan hides are pine trees. The fox in *The Fox* also lives in the woods, and is sly and dangerous, as he is “creeping on his belly through the gate,” and “on his belly like a snake (*FCL* 39),” so he is described as “a demon (*FCL* 9),” acting at night, and so associated with the God Pan. The stallion in *St. Mawr* also has the nature of a snake. Both animals are described as the embodiment of the God Pan. Later the young soldier Henry appears as the personification of the fox, helping March escape from Banford’s oppression, and when he kills the animal fox, he feels pity, his thinking being as follows:

And suddenly, it seemed to him England was little and tight, he felt the landscape was constricted even in the dark, and that there were too many dogs in the night, making a noise like a fence of sound, like the network of English hedges netting in the view. He felt the fox didn’t have a chance. For it must be the fox that had started all this hullabaloo. (*FCL* 39)

In the old days cities were enclosed by walls which separated cities from wild nature,

especially the woods. In the above quotation, the dogs' barking makes walls described as "a noise like a fence of sound." Bailey Farm is, thus, expressed as a kind of city. The words "loudly-barking," "thick-voiced," and "tight" express modern people's joyless life. They are full of mind and will. Lawrence has pity for the fox. In the United Kingdom there was the sport of the fox hunting. It was the sport of the upper and middle classes. In this sport a red fox was chased. Considering the emphasis of the "redness" of the fox of the story, the dogs' barking at Bailey Farm is the sound of the fox hunting. Lawrence is criticizing the cruelty of the upper and middle classes. In *St. Mawr*, when Lou is on the ship for America she thinks to herself, "Never again to see the mud and rain, and of snow of a northern winter, nor to feel the idealistic, Christianised tension of the now irreligious north (*SM* 128)." This "tension" is what the European Christian world has, and Lawrence criticizes it. Lou "wanted relief from the nervous tension and irritation of her life, she wanted escape from the friction which is the whole stimulus in modern social life (*SM* 137)." This thought of Lou's is the same thing as that of Henry's in *The Fox*. Henry is Cornish and therefore he has a relationship with the Celts towards whom Lawrence aspired. The Celts lived in an unconscious and tensionless world like animals did, he thought. Henry wants to go to Canada because leaving England, "there would be no more of this awful straining (*FCL* 70)." As I have written, thus, the woods and cities have been shown as being opposed to each other in *The Fox*.

Another feature of the fox is that he has a strong smell, and this smell also functions as a similarity with the God Pan in *St. Mawr*. In the American part of the story, Lou buys a ranch whose name is "Las Chivas," which means "she-goat," and so it has some connection with the God Pan. Before Lou and Mrs Witt, Lou's mother, arrived there, many goats were raised there and they emitted strong smell which people didn't like as shown "the corral had a long, cosy, shut-in goat-shed all down one side, and into this crowded the five-hundred, their acrid goat-smell rising like hot acid over the snow (*SM* 142)." After March met the fox's eyes under her feet, "as if she could smell him (*FCL* 12)," or "she could at last lapse into the odour of the fox (*FCL* 18)." The fox's smell is suggested to be strong, described as "what a strong smell he's got! (*FCL* 42)" by March after Henry killed the fox. Henry also emits odour which Banford dislikes. In *St. Mawr*, Lou's mother Mrs Witt is depicted and criticized as "a pure psychologist, a fiendish psychologist (*St. Mawr* 45)." Lawrence here expresses two kinds of smells, one is thought as good, and the other negative. Mrs Witt is criticized because she belongs to the world of bad smell.

Always this same morbid interest in other people and their doings, their privacies, their dirty linen..... Always this subtle criticism and appraisal of other people, this analysis of other people's motives. If anatomy pre-supposes a corpse, then psychology pre-supposes a world of corpses. Personalities, which means personal criticism and analysis, pre-supposes a whole world-laboratory of human psyches waiting to be vivisected. If you cut a thing up, of course it will smell. Hence, nothing raises such an infernal stink, at last, as human psychology. (*SM* 44)

In *St. Mawr* the goats at Las Chivas ranch emit a strong smell, but Lawrence thinks of them as good. He, thus, expresses his idea of duality using smell, too.

As I have discussed with regard to the pine woods, fire, darkness, dangerousness and its smell, the fox has a deep relationship with the God Pan.

II Henry vs Banford

(1) Henry as the fox

As in March's spirit the fox has become "a settled effect (*FCL* 12)," and it has become "a state permanently established (*FCL* 12)." Whenever March goes towards the wood, she seeks the fox unconsciously. She is more and more attracted to the wood outside the city world, which means Bailey Farm. Banford cries out to March and tries to bring her back into the house whenever March stands near the edge of the wood to look for the fox. Banford belongs to the city world of mind, and March unconsciously wants to escape Banford's control after she encounters the fox. Banford and March have had a semi-lesbian relationship but though they sleep together in the same bed, it doesn't mean that they have sexual relationship. Now the fox has wakened March's erotic desire, and she wants a man.

Then a new stage develops. A young soldier named Henry visits their home and they allow him to stay with them. His grandfather lived at the farmstead before the two girls bought it. Henry joined the army in Canada and returned to England at the end of the World War I. The story is set in the 1914—18 War and the main action is in 1918. He has returned to his former home on holiday. And he looks like a fox very much. Henry's "fresh ruddy skin (*FCL* 14)," "glistening look (*FCL* 14)," and his pose "thrusting his head forward (*FCL* 14)" are like that of the fox. Lawrence emphasizes the resemblance of Henry to the fox on

purpose. And he thinks March as a rabbit and himself as a hunter. Henry thinks how to capture her. Lawrence doesn't criticize him as a sly man, but accepts him. Here is Lawrence's philosophy on how to catch a woman. In *Women in Love* Birkin tells Ursula about a tomcat teasing a she-cat. Lawrence tells it to show the way to get a woman into a man's life, though Ursula thinks the tomcat is just bullying a she-cat. Henry looks like this tomcat. "March felt the same sly, taunting, knowing spark leap out of his eyes as he turned his head aside, and fall into her soul, as it had fallen from the dark eyes of the fox (*FCL* 21)." Before March meets Henry, her being was divided into two planes, conscious and unconscious, and therefore "she primed up her mouth tighter and tighter, puckering it as if it was sewed, in her effort to keep her will upmost. Yet her large eyes dilated and glowed in spite of her, she lost herself (*FCL* 15)." But now she had met Henry, "she need not any more be divided in herself, trying to keep up two planes of consciousness (*FCL* 18)," because "he was identified with the fox (*FCL* 18)." From this description, it is clear that the fox is the object of March's sexual desire.

He is young under twenty, fresh, ruddy and glistening like a young fox. March feels him to be like the fox which she was seeking for. "The boy was to her the fox, and she could not see him otherwise (*FCL* 14)." The youth sent "a faint but distinct odour into the room (*FCL* 18)," and March could smell it and relieved. Her divided consciousness becomes unified. That night she dreamed the fox was singing. In the dream the fox brushes her mouth with his hot burning tail, and she awakes with the pain of it. March is a virgin, so her pain means her virgin is lost to the fox. This foretells that Henry, a real man, will take her away.

(2) Henry's proposal to March

The marriage plans of March and Henry gets them into a difficult situation, because Banford doesn't want to lose her beloved one. After Henry's proposal to March, "in a sort of semi-dream she seemed to be hearing the fox singing round the house in the wind, singing wildly and sweetly and like a madness (*FCL* 29)." Here March is listening to Henry's voice. When he kisses her, his kiss is burning hot as when she felt the fox tail brush her mouth in the dream.

When March confesses that she thought he was the fox, Henry says "perhaps you think I've come to steal your chickens or something (*FCL* 32)." This is also what Banford thinks when Henry tells her he wants to get married to March. At first Banford treated him as if he were her younger brother, and the narrator depicts her to be a kind woman. But after

Banford becomes opposed to their marriage, she is described as if she were a wicked witch. In this point some scholars read this story as a kind of Sleeping Beauty story. March is a sleeping beauty and Banford a witch and Henry a prince. I don't agree with this reading on the whole. Because Henry belongs to the lower working class, and is not a noble prince at all. And after their marriage they could not live a happy life forever. Banford tries to persuade March not to marry to him.

And that's what he wants: to come and be master here. Yes, imagine it! That's what we've got the place together for, is it, to be bossed and bullied by a hateful red-faced boy, a beastly laborer. Oh we did make a mistake when we let him stop. (*FCL* 37)

Henry eavesdrops their talk. He is likened to a fox and described as “deep,” “selfish,” “sly,” “taunting,” having “the dark eyes of the fox (*FCL* 21).” These features give a negative image, but I assert that to get his game he must be strong and cunning as a fox, and this is what Lawrence wants to show. Banford belongs to the lower-middle class which lies above and higher than Henry's laborer class. Lawrence is critical of the conceit of the middle class.

After Henry proposed to March, she is transformed into a more womanly being. She wears a soft dress, which surprises him because she usually wore a land-girl's uniform.

And to his amazement March was dressed in a dress of dull, green silk crape. His mouth came open in surprise. If she had suddenly grown a moustache he could not have been more surprised.

“Why,” he said, “do you wear a dress, then?” (*FCL* 48)

Henry thought March would have soft breasts, white and unseen different from those of Banford's little iron breasts. In this point, the women are depicted as belonging to separate worlds.

As March is wavering because of Banford's opposition to their marriage, Henry takes her hand and lets her feel his heart beating. “And then she felt the deep, heavy, powerful stroke of his heart, terrible, like something from beyond. It was like something from beyond, something awful from outside, signaling to her (*FCL* 52).” This “signaling outside” is associated with the dark God who exists “outside the gate (*K* 285)” in *Kangaroo*. The dark God is terrible, and ordinary people can't imagine it, but Henry is considered to be a kind of

spokesman of the dark God.

(3) The Death of Banford

Banford got angry with Henry when she learned that he had proposed to March. Banford belongs to the old Christian society of England and she despises him because he belongs to the lower class. The following is Banford's comment.

Yes, imagine it! That's what we've got the place together for, is it to be bossed and bullied by a hateful red-faced boy, a beastly laborer. Oh we did make a mistake when we let him stop. We ought never to have lowered ourselves. And I've had such a fight with all the people here, not to be pulled down to their level.

(*FCL* 37)

As seen in the above quotation, Banford thinks Henry is a dirty laborer and she should not be pulled down to his level. After Henry eavesdropped on Banford he goes out to near the woods. "The air was still, the stars bright, the pine-trees seemed to bristle audibly in the sky (*FCL* 38)." As at the ranch in St. Mawr, the pine-trees appear fresh and wild here outside the farmstead of Bailey Farm. This night Henry shoots the fox. And on the same night March dreams of the death of Banford. Her coffin is the rough wood-box in which the bits of chopped wood are kept. March finds the fox skin to line the box with.

And in her dream-despair all she could find that would do was a fox skin. She knew that it wasn't right, that this was not what she could have. But it was all she could find. And so she folded the brush of the fox, and laid her darling Jill's head on this, and she brought round the skin of the fox and laid it on the top of the body, so that it seemed to make a whole ruddy, fiery coverlet, and she cried and cried and woke to find the tears streaming down her face. (*FCL* 41)

March's dream of the death of Banford suggests her subconscious desire because Banford had tried to hinder her marriage. And the fox skin to cover Banford's body hints at Henry's triumph over her.

Before Henry returns to the army after the holiday is over, he and March make the marriage registration in spite of Banford's opposition. But while he is away from them,

Banford's influence on March becomes stronger and she writes to Henry telling him of the impossibility of her marriage with him. Henry naturally gets angry and he returns to them.

There is a dry Scotch-fir-tree near the farmstead and March is trying to cut it down because the tree is about to fall, and it may fall on their farmstead. Seeing March cutting it, he tries to cut it down for her. Banford and her parents are looking on at the scene. Henry desires that the tree would hit Banford and kill her as it fell. The tree falls on her as he wished and kills her. Granofsky says that "the tree felling is part of Lawrence's attack on traditional concepts of class hierarchy (Granofsky 57)," and I think it is an interesting comment. Henry desired it but it is not a murder. Before he fells it, he tells Banford to move away to a safe place because the place where she is standing seems dangerous. But Banford refused his advice. He seems to know she will reject his advice, so he gave her his advice on purpose. In this scene the wills of both persons battle against each other. He is cunning as a fox at this point. But Lawrence depicts it as if Banford seems to accept her fate. He desires that the old, tense, Christian society of England will disappear. Banford is its symbol. Widmer argues as follows:

As we have already noted, Lawrence's symbolic mode consists of "the projection of your own fate" into the living object. One of its traditional forms is the huntsman-in-spirit notion, which we usually consider part of primitive animism, a subordination of the factual world (but without denying its factualness) to subjectivity. It is an essential part of Lawrence's non-Christian, nonrationalist, nonethical religious view: the transcending of morality and reason so that one may will the destiny of desire depends on "how you feel" in the "supreme wish" of love-and-death. (Widmer 62-63)

Henry as a messenger of the fox, which is the spirit of the God Pan, wins against the tense English society of which Banford is a spokesman. Her parents appear in this scene to witness the accident and readers understand Henry is innocent because Banford's parents don't accuse him of being the murderer of their daughter. Lawrence writes of Henry's murder of Banford, but in reality, it is not a murder, but an accident. He often compares her to birds. He is expected Banford to be the prey of Henry, the fox, the hunter.

III The Marriage Life of Henry and March

Though March struggled for her own power, “she felt for a minute that she was lost—lost—lost (*FCL* 25).” The word “lost” means March loses her will power, and this is necessary for her to be reborn. In *The Lost Girl* Alvina got married to Ciccio, an Italian young man who belonged to a lower class than her. And he is also younger than Alvina. When two persons make love to each other, Alvina feels a pain and felt she was being killed by him. There is a scene where Alvina’s old consciousness is destroyed by a new one. This scene is confirmed by Lawrence. In my paper on *The Lost Girl*, I wrote that the word “lost” had five meanings (*SLN* 229). One of these meanings concerns Alvina’s fall from her middle class to Ciccio’s labor class. In *The Fox* also March comes down to Henry’s lower class from Banford’s middle class. And besides this meaning the word “lost” has the meaning of “mad” as well as in *The Lost Girl*, as Banford cries that the marriage of Henry and March is a mad idea.

March also feels pain when Henry proposes to her. She says “Oh I can’t,” and she is “as if in pain, like one who dies (*FCL* 26).” But Henry finally wins March’s consent to marry him, though she is older than he. It is a very important point that the man is much younger than the woman. Her oldness is a symbol of old English Christian world. It needs a fresh wind, and the fox is depicted as that wind. Henry thinks to himself, “What is age? What is age to me? And what is age to you! Age is nothing (*FCL* 25).” His youngness is emphasized when he is described as having a “ruddy, roundish face,” “fresh ruddy skin (*FCL* 14),” and “he was such a boy. (*FCL* 16)” His laugh is “a sharp yap of laughter (*FCL* 18).” And especially he has a very clear eyesight. But there is an obstacle, that is, Banford. Lawrence contrasts her oldness to Henry’s youngness. Banford’s eyesight is weak and she looks old with “wide, tired, slightly reddened eyes (*FCL* 34)” under glasses, and with her worn face framed by faded brown and grey hair. She says “I feel quite sick with the smell of his clothes (*FCL* 37).” The dead fox also gives off a strong smell. The battle between Henry and Banford is evident, “the two antagonists looked at one another (*FCL* 43).” We see here two kinds of redness, Henry’s redness and Banford’s reddened eyes which are depicted as showing two opposite worlds.

We understand now why March was not happy when she lived with Banford alone at Bailey Farm. March played the part of a man then. Though she felt responsible for their happiness, she failed to attain it.

Poor March, in her goodwill and responsibility, she had strained herself till it seemed to her that the whole of life and everything was only a horrible abyss of nothingness. The more you reach after the fatal flower of happiness, which trembles so blue and lovely in a crevice just beyond our grasp, the more fearfully you become aware of the ghastly and awful gulf of the precipice below you, into which you will inevitably plunge, as into the bottomless pit, if you reach any further. (*FCL* 69)

As shown above, the happiness which March wanted was never reached and she was unhappy. But now she was married to Henry, she did not want happiness to be his responsibility. They got married at Christmas and left Bailey Farm and now they live in Cornwall. From this situation Henry's intention of marrying March was not to get Bailey Farm. He is not a thief.

A new conflict between him and March began. He wants the kind of man's superiority over a woman as described in *Women in Love* and *The Lost Girl*. He wanted to take away March's consciousness but "she *would* keep awake. She *would* know. She *would* consider and judge and decide. She *would* have the reins of her own life between her hands. She *would* be an independent woman to the last (*F* 70)." The woman's pose described here is one that Lawrence criticizes in many of his works. He advocates his idea of the star equilibrium which is his original idea of duality in the relationships between man and woman. In *Women in Love*, Birkin loves Ursula but she has a strong will which torments him, so he tells her to throw away her will. "Love is a process of subservience with you--- and with everybody, I hate it (*WL* 153)." "The world is only held together by the mystic conjunction, the ultimate unison between people—a bond. And the immediate bond is between man and woman.....One must be committed. One must commit oneself to a conjunction with the other—for ever. But it is not selfless—it is a maintaining of the self in mystic balance and integrity—like a star balanced with another star (*WL* 152)." Lawrence uses the word "star equilibrium," but it is difficult to understand what this idea is to the readers. I think Lawrence was suffering from women's strong self assertion and he wanted them to throw it away. This is reflected in Henry's attitude towards March, as *The Fox* was written almost at the same time as *Women in Love*. *The Fox* was published in 1922 and *Women in Love* in 1920. Lawrence thinks that the opposing things are always fighting against each other to exist like the unicorn and the lion. So Henry and March will fight

against each other from now on. The novella is open-ended as Lawrence's many other writings are. This is not the fault of the work, I think.

Conclusion

It is very important to notice that the setting of *The Fox* is in the 1914 – 1918 War and the main action is in 1918 (*FCL* 238). There are two versions of the story. One was written on 10 December 1918 and published in *Hutchinson's Story Magazine* on 8 October 1920. In the first edition the story ends with the marriage of Henry and March, but in the second edition the afterlife of their marriage is added. Lawrence finishes the 'long tail to "The Fox"' on 16 November 1921 (*FCL* xii) and the second edition ('The Fox' I – IV) was published in *Dial*, May—August 1922 (*FCL* xiii). There are arguments for or against the tail part. I agree with the author's adding of the tail part. Lawrence himself tells in a letter to Earl Brewster on 16 November 1921, that the fox 'careers with a strange and fiery brush' (*FCL* xxv). Lawrence's description of the fox is very interesting.

In the latter part of the 19th century women's liberation movements got more and more vehement, as women wanted the vote. This movement had a strong relation with the decrease of the number of men who had gone to foreign countries to fight in the wars. Women had responsibility for sustaining society in many fields. They got partial suffrage in 1918. Lawrence had ambivalent feelings towards the suffrage movement. The idea of star equilibrium is his original women's liberation idea. In the tail part of *The Fox*, therefore, Henry expresses his sincere attitude towards March, that of not oppressing his wife, like Birkin in *Women in Love*. By adding the tail part *The Fox* became a more significant and interesting work.

Lawrence writes to Catherine Carswell that he himself is like a fox in a letter on 5 February 1917 just before the year he began to write *The Fox*.

I feel myself awfully like a fox that is cornered by a pack of hounds and boors who don't perhaps know he's there, but are closing in unconsciously. It seems to me to be a crucial situation now: whether we are nabbed by the old vile world, and destroyed, or whether we manage, with the help of the unseen, to make good our escape. (*Letters III* 86)

As shown above, Lawrence suffered from “the old vile world,” and in the story *The Fox*, he depicted the battle between the old world, Banford’s world and the new fresh world, Henry’s world, using the symbol of the fox. This fox is another expression of the God Pan which is written in his many works as the vital power against the Christian world. Lawrence’s idea of duality is, thus, handled in *The Fox*, as the dark world’s victory over the white world. And as the story is open ending, the new battle between man and woman is not over, and this is what catches the imagination of Lawrence’s readers.

Notes

- (1) Shimizu, Koya. See “『Kitsune』 ——Kozo toshitenno Shinpansha” Ed. Tomiyama Takao and Tateishi Hiromichi. *D. H. Lawrence Kitsune to Tekisuto*. Tokyo: Kokusho Kankou Kai, 1994. pp.65–86.
- (2) “Lawrence told Earl Brewster that he ‘put a long tail to “The Fox”, which was a bobbed short story. Now he careers with a strange and fiery brush.’ ” The tail was added in 1921. See “Introduction of *The Fox*, *The Captain’s Doll*, *The Ladybird*,” p. xxv.
- (3) See “Explanatory notes,” p. 238.

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