

On the Uses of the Words “Will” and “Inhuman” in D.H. Lawrence : a Study of *The Woman Who Rode Away* and *The Princess* (Part II)

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【日本語要旨】

本論文は前号に掲載された論文の第2部である。

『*The Princess*』（『王女様』）は男性に強姦された女性の物語ではなくて、女性が男性に対して自分の意志を押し付けたために、最後には間接的に男性を殺す羽目になってしまった、という物語であると捉えるのが筆者の視点である。ゆえに筆者は、ヒラリー・シンプソンやアーサー・バクラックのように、作者ロレンスが、父親によって「王女」と呼ばれる女性に共感を示している、と読むのではなくて、リーヴィスやパーディが指摘しているように、中編小説『王女様』にはアイロニーがあり、作者は王女の生き方を批判している、と捉えている。

王女の父親は少し頭がおかしいので、自分が貴族の血を引いているのだと思い込んでおり、自分の一人娘であるメアリーを「王女」と呼び、彼女は父親の間違った教育観によってゆがんだ女性となってしまったのである。父親は大衆を自分よりも劣った人種とみなして、娘に、彼らと接触をしてはならないと教える。そのため王女は孤立しており、頼ることができるのは父親だけになっており、彼が死んだ後は結婚することによってよりどころを見つけようとして、結婚相手を探すのであるが、相

応しい相手を見つけることがなかなかできないでいる。彼女を引き付けることになったのは、ロメロという名前のインディアンの血をひく男性であるが、彼は下層階級に属している。しかし男性を性的な存在として関係することを嫌悪している王女は、やむを得ず性的な関係を持つことになったロメロを嫌悪して、破滅させる結果を導く。ロレンスはこのような王女という女性を批判しているのである。“Will” と “Inhuman” という言葉が王女の性質を表現するために用いられている。

Chapter II *The Princess*

Introduction

The Princess is not a story of a woman raped by a man, but the story of a woman of dreadful will with power over a man whom she kills in the end. There are these two streams of interpretation which are opposed to each other. One is to read irony into the novel, that is, to blame the Princess for her life, which F.R. Leavis and Bibhu Padhi and others support. The other reading is supported by Hilary Simpson and Arthur J. Bachrach and others. Simpson explains it like this.

The conclusion of the tale is, however, purely Lawrentian in its account of a deathly kind of power struggle between a man and a woman who are attracted to each other. The battle of wills destroys both of them — Romero is shot, the Princess left ‘a little mad’. Lawrence’s sympathy, however seems to a large extent to be with the self-contained little Princess and, as is in *St Mawr*, he avoids the clichéd ending to the story of the white woman and the savage man. (Simpson 126-27)

I disagree with the this position because I don't think Lawrence's sympathy is mainly with the Princess. Bachrach thinks that the theme is the Princess's degradation by Romero(Bachrach 63), but I also disagree with him because I don't think she has been degraded by him.

"The Princess" is the nickname for a woman whose true name is Mary Henrietta Urquhart. It is her father Colin Urquhart who is said to be "a bit mad" by his relatives and treats his daughter as if she were a princess. It is a tragedy for her to have been treated as a princess by her father because towards the end of the novel she kills a man indirectly and never becomes a true woman. Leavis thinks as follows.

Lawrence's insistence on the 'disquality' of the individual is inseparable from his clairvoyant preoccupation with the complementary truth: The truth that, without his relations with other lives, the individual nothing..... they(the father and the daughter) have their life together, keeping the world at a distance, and his queerness doesn't become positively madness till the two or three years before his death.

We see them vividly, in their strange distinguished remoteness, as the world sees them: (Leavis 270)

As mentioned above, Lawrence depicts both the father and his daughter "the Princess" as closed things who don't approach other people, and do not become friends with them. They don't have relationships with other people and Lawrence criticizes them for this. Nor do the readers sympathize with them. Though the Princess is raped by Romero at the end of the novel, we see her remotely and indifferently. Padhi, agreeing with

Leavis, says that “Lawrence does little to ease the weight of irony on the reader. Even in the end, the fact of the princess’s marriage with the elderly man is declared in a sentence whose cold and cutting tone condemns “the Princess” to the irony itself (Padhi 52). The Princess, having tried to avoid the ordinary world, has to marry an ordinary man in the ordinary world. In this point the reader finds irony. Lawrence criticizes her as a woman who lives in the world of a mirror. In other words, Lawrence tells us she can’t find a true life. She has the most dangerous will. In this essay I will prove that a woman of will is dangerous and that the Princess is an extreme example of one, and an example that Lawrence hates. I think this is a new point which other scholars have not noticed.

1. Class Consciousness and Will

In this paper I will first describe the Princess’s father’s faults which deeply influence the Princess’s character. As I mentioned above, the father is a little bit insane because “he claimed royal blood.”

Colin Urquhart was just a bit mad. He was of an old Scottish family, and he claimed royal blood. The blood of Scottish kings flowed in his veins. On this point, his American relatives said, he was just a bit “off.” They could not bear any more to be told *which* royal blood of Scotland blued his veins. The whole thing was rather ridiculous, and a sore point. The only fact they remembered was that it was not Stuart. (*SMOS* 159)

As mentioned above, her father believes he is royal and intends to bring up

his daughter as a princess. He teaches her that other people are inferior to them. In the old days the English aristocracy thought their veins looked blue because of their very white skin which distinguished them from barbarians whose skin was dark. But Lawrence says in an essay that nobles are not nobles because they have power, money, social status, and education. He says in *Lady Chatterley's Lover* that Baronet Clifford Chatterley is inferior to his keeper Mellors. The Princess's father has a strong superiority complex as does Clifford, and he isolates his daughter from the world. Education like this puts her in danger.

The father seems to be good looking, but inside he seems lack something. He looks like an old Celtic hero and has sufficient income to live, being "well received and familiar in the good society of more than one country." (*SMOS* 159) But his characteristic is vagueness. "But Colin Urquhart, by his very vagueness, had avoided any decisive connection." (*SMOS* 159) He does not live a real life, that is, he lives a dreaming life. He is like a ghost or spectre. As a result, his wealthy wife dies young.

He was the father of the little girl she bore at the end of the first year. But this did not substantiate him the more. His very beauty and his haunting musical quality became dreadful to her after the first few months. The strange echo: he was like a living echo! His very flesh, when you touched it, did not seem quite the flesh of a real man. (*SMOS* 159-60)

As already mentioned, the father is such an immature man, and the Princess's mother dies when her daughter is about two years old. Therefore she is brought up only by her father who does not allow other people to

come close to her. As the relatives say, the father is a bit mad. Considering all things, the Princess cannot help but become a bit distorted, too. “She was always grown-up: she never really grew up. Always strangely wise, and always childish.” (*SMOS* 160) She lived just with her father and they travelled in many foreign places. He taught her “the impossibility of intimacy with any other than her father.” (*SMOS* 161) This is a tragedy to her. She is in the strange picture which her father frames her in and she cannot step out of it. Lawrence uses the word “crystal” to express her character. Crystal is hard, perfect, cold and clear. She is cold as crystal and ruthless to men. She is depicted as “to understand things in a cold light perfectly, with all the flush of fire absent.” (*SMOS* 162) Lawrence criticizes women like the Princess in many of his works. Her coldness leads to a discrimination against people. Her father plants class consciousness in her.

“My little Princess must never take too much notice of people and the things they say and do,” he repeated to her. “People don’t know what they are doing and saying. They chatter-chatter, and they hurt one another and they hurt themselves very often, till they cry. But don’t take any notice, my little Princess. Because it is all nothing. Inside everybody there is another creature, a demon which doesn’t care at allYou peel everything away from people, and there is a green, upright demon in every man and woman: and this demon is a man’s real self, and a woman’s real self. It doesn’t really care about anybody, it belongs to the demons and the primitive fairies who never care—....” (*SMOS* 161)

Lawrence thinks that a demon is a man's or a woman's true self and he tells us this using the Princess's father's words. But the father's demon is not clearly evident because he is like a ghost. Maybe he doesn't have a demon. Lawrence thinks modern people fear their "demon" and suppress it, afraid of the disorder in society caused by their "demon." This demon in another word could be called the unconscious. The "Demon" is the real self, but the unreal self is the "willed self" which education plants in people. The Princess has been planted with a "willed self" by her father. It means that she hates and despises other people because she is a "Princess," and her will can be extraordinarily strong.

2. Scentless Virginity

The Princess is depicted as being without scent and she is characterized as sterile and barren. Scent is the most instinctive aspect of creatures. But in her it is absent, which means she is not sexual. Therefore she is opposed to sensual men. When the Princess reaches thirty-years old, she is still tiny and like a dignified, scentless flower. This "scentlessness" suggests that the Princess lacks flesh and blood. This may be compared with Henry in *The Fox*. He sends out strong wild animal smells, that is, a fox's smell. This smell attracts March who finally marries him. Smell is the function that combines March with Henry. Also the Princess is emphasized as being cold.

Those were dangerous moments, though, and she learned to be prepared for them. The Princess she was, and the fairy from the north, she could never understand the volcanic phallic rage with which coarse people could turn on her, in a paroxysm

of hatred.Never for one minute could she see with the old Roman eyes, see herself as sterility, the barren flower, taken on airs and an intolerable impertinence. This was what the Roman cabman saw in her. And he longed to crush the barren blossom. Its sexless beauty and its authority put him in a passion of brutal revolt. (*SMOS* 163)

As mentioned above, the Princess's characteristic is northern, and so she is cold. Also she is barren, that is, sexless and therefore arrogant and authoritative with regard to men of a lower class, who have volcanic rage and strong flesh. As seen in many Lawrence's works, there is this juxtaposed opposition of northern people and southern people. As her father says, he and his daughter face lower people with the power of money.

“Let us be wise, my little Princess, let us be wise. Now we are almost poor, and we are never safe from rudeness. I cannot allow anybody to be rude to me. I hate it, I hate it!” His eyes flamed as he said it. “I could kill any man or woman who is rude to me. But we are in exile in the world. We are powerless. If we were really poor, we should be quite powerless, and then I should die.—No, my Princess. Let us take their money, then they will not dare be rude to us. Let us take it, as we put on clothes, to cover ourselves from their aggression.” (*SMOS* 163-64)

As shown above, the Princess's father has a strong hatred towards low

people because they are rude to them. They have to protect themselves from the power of money. But in the last part of the story, after her father's death, the Princess causes the death of Romero whom she has used as a guide in the mountains of New Mexico. Lawrence juxtaposes "flesh and blood" beside mind and spirit. And in his many works, low people represent "flesh and blood," and high people represents mind and spirit. Lawrence seems to take pity on Romero and hates a woman like the Princess in this work, too.

The Princess is a kind of embodiment of spirituality like Lettie and Crystabel in *The White Peacock*, Helena in *The Trespasser*, Mrs. Morel and Miriam in *Sons and Lovers*, Hermionie in *Women in Love* and Miss Frost in *The Lost Girl*. The Princess herself feels empty. It is necessary to have a relationship with a man for her to escape from emptiness, but the mad father has brought her up to hate a man and sex. Virginity is a kind of avarice as it is presented by Lawrence. The Princess is depicted as a "finished" woman. She lacks mysteriousness which Lawrence thinks is an important characteristic of human beings. Human beings without mysteriousness is like machines. In *The Princess* machine and inhumanity are combined.

Even the horses made a rush for the last bit. They had worked round to a scrap of spruce forest, near the very top. They hurried in, out of the huge, monstrous, mechanical wind, that whistled inhumanly and was palely cold. (*SMOS* 181)

In *The Woman Who Rode away*, the word "inhuman" is mainly used with the same meaning as "natural." But in *The Princess*, this word has

two meanings, I think. On one hand it means “cold and hard,” but on the other it means “natural.” When the word applies to the Princess it means “cold and hard.” When it applied to Romero, it means “natural.” When the Princess climbs the mysterious mountains guided by Romero, she finds barren, ghastly rocky places. Robert H. McDonald points out, “The ‘intestinal knot’ of the mountains is the symbol of her own sterile sexuality faced by the awful destructive demands of ‘volcanic phallic rage.’” (McDonald 354) These barren places represent the Princess’ barrenness. She has strong hatred against wildness that is opposed to her will. In the mountain cabin the princess needs Romero for warmth and they have sexual intercourse.

“What did she want? Oh, what did she want?”— She sat in bed and rocked herself woefully. She could hear the steady breathing of the sleeping man. She was shivering with cold, her heart seemed as if it could not beat. She wanted warmth, protection, she wanted to be taken away from herself. And at the same, perhaps more deeply than anything, she wanted to keep herself intact, intact, untouched, that no-one, should have any power over her, or rights to her. It was a wild necessity in her; that no-one, particularly no man, should have any rights or power over her, that no-one and nothing should possess her.

(SMOS 188)

Her consciousness is divided into two aspects. But finally her will is stronger than her unconscious self. Therefore her will rejects Romero who has had sexual intercourse with her and has kept her warm. Her cruelty

chases him to his death. Her mind is depicted like this.

She had never, never wanted to be given to this. But she had *willed* that it should happen to her. And according to her *will*, she lay and let it happen. But she never wanted it. She never wanted to be thus assailed and handled, and mauled. She wanted to keep herself to herself. (SMOS 188)

In the above quotation, The word "will" seems to mean the Princess's instinct, and the word "wanted" seems to mean what her mind wanted. Leavis says it like this.

Or if we are to talk of will in a being so incapable of resolving her inner contradictions, then what happens in the hut is willed by her against her will. The reaction follows, with its consequence in Romero's death.

In this violence of frustration we have the meaning that underlay, so to speak, the Princess's virginal remoteness: there is no issue for her from the defeat of life, the *impasse*, that her father's crazy egotism entailed. For what the last brief sentence of the story records is something approaching the order of her father's lapse from a hardly sane self-sufficiency into actual madness. (Leavis 273)

The education her father gave her had layers of armor which hid her "demon." This "demon" is "some unrealized part of her."

In a somber, violent excess he tried to expend his desire for

her. And she was racked with agony, and felt each time she would die. Because, in some peculiar way, he had got hold of her, some unrealized part of her which she never wished to realize. Racked with a burning, tearing anguish, she felt that the thread of her being would break, and she would die. The burning heat that racked her inwardly. (SMOS 193)

As seen in the man in *The Man Who Died*, the death which the Princess is afraid of is necessary to her. But she fears it and thinks it is the breaking of her being, which nevertheless may be her rebirth.

3. The Spark of Romero's Eyes

Domingo Romero is a tragic hero of this novel. He is a descendent of Native Mexicans in New Mexico, that is, an Indian. The Princess comes to New Mexico and meets Romero who works as a tourist guide for white people. Many white people are in the rancho del Cerro Gordo near the Indian Pueblo where rich people stay to spend their holidays. The Princess arrives there, but she doesn't like them because they seem vulgar to her. But Domingo arrests her attention. He has a strong natural body and his skin is dark. He is beautiful in a sense, which other white people don't notice except the Princess. Romero's darkness is depicted very impressively.

Domingo, the heir, had spent his two thousand dollars, and was working for white people. He was now about thirty years old, a tall, silent fellow with a heavy closed mouth and black eyes that looked across at one almost sullenly. From behind he

was handsome, with a strong natural body and the back of his neck very dark and well-shapen, strong with life. But his dark face was long and heavy, almost sinister, with that peculiar heavy meaninglessness in it, characteristic of the Mexicans of his own locality . (SMOS 167-68)

Romero's darkness should be contrasted with the Princess's whiteness. His darkness is symbolic of warm life which recalls the unconsciousness important to human beings' wholeness. On the other hand the Princess's whiteness is symbolic of coldness which makes human beings' life freeze like the whiteness of Lettie in *The White Peacock* and Helena in *The Trespasser*.

Now I will think about his eyes. He has a peculiar characteristic.

Doming Romero was *almost* a typical Mexican to look at, with the heavy, dark long face, clean-shaven, with an almost brutally heavy mouth. His eyes were black and Indian looking. Only, at the centre of their hoplessness was a spark of pride, of self-confidence, of dauntlessness. Just a spark in the midst of the blackness of static despair. (SMOS 168)

Other tourists never see the spark in the middle of Romero's eyes because they are not alive enough to see it, but the Princess notices it. This spark is what the Princess has wanted and looked for. Her being is blank and she desperately wants something which gives her life. This spark is his "demon" and it is a fine demon which helps her with "a dark beam of succor and sustaining." (SMOS 170)

Then the smile that suddenly creased his dark face, showing the strong white teeth. It creased his face almost into a savage grotesque. And at the same time there was in it something so warm, such a dark flame of kindness for her, she was elated into her true Princess self.

Then that vivid, latent spark in his eye, which she had seen, and which she knew he was aware she had seen. It made an inter-recognition between them, silent and delicate. Here he was delicate as a woman, in this subtle inter-recognition.

(SMOS 170)

This recognition could only exist when he and she met alone. The Princess asks him to take her into the high mountains where wild animals live and he accepts her wish. She asks him if there are no bigger animals in those mountains, and the animals she wants to see suggest Romero himself. The spark in Romero's eye is of the same quality as the spark in a bob-cat's eye.

And she thought of her adventure. She was going on alone with Romero. But then she was very sure of herself, and Romero was not the kind of man to do anything to her, against her will. This was her first thought. And she just had a fixed desire to go over the brim of the mountains, to look into the inner chaos of the Rockies. And she wanted to go with Romero, because he had some peculiar kinship with her, there was some peculiar link between the two of them. Miss Cummins anyhow would have been only a discordant note. (SMOS 178)

The savage mountains and deserts they climb up to are depicted as inhuman. As I mentioned before, the savageness and inhumanness symbolize two things. One is the Princess's coldness, and the other is Romero's naturalness which is different from the vulgarity and avarice of modern human beings and so affirmative as I wrote in my essay on *The Woman Who Rode Away*. "The massive, heavy-sitting, beautiful bulk of the Rocky Mountains." (SMOS 172) These big mountains look beautiful but include savageness as does Romero. Romero seems elegant and slender, but he is very strong. In this point he looks like Mellors in *Lady Chatterley's Lover*. The Princess is arrogant because she pushes her will against anything. Romero tells her it is dangerous to climb into those high mountains, but she never gives up. So he takes her and her maid Miss Cummins into the savage mountains. They are depicted as "the desert, like a vast mirage tilting slowly upwards towards the west, immense and pallid, away beyond the funnel of the canyon," and "the huge, monstrous, mechanical wind, that whistled inhumanly and was palely cold," or depicted as "the mountain, ponderous, massive, down-sitting mountains, in a huge and intricate knot, empty of life or soul," or "the lifeless valleys." (SMOS 181) The inhumanness of the mountains makes the Princess fear, but she is stubborn and thinks she can use Romero as she likes. He is "strange and ominous, only the demon of himself" (SMOS 182) when they stay at the cabin which Romero sometimes uses deep in the mountains. The night becomes very cold and the Princess cannot sleep, so she asks him help. He sleeps with her, that is, they have sexual intercourse. In this relationship, she has submitted herself to him. But in the morning, when he asks her about last night experience, she says, "I don't like it." This answer gets him enraged. He rapes her again and again and forces her to say that

it is good. But she never says so. She is described again and again being “stony.”(SMOS 192) In the end he is shot by the Forest Service who has come to where the Princess and Romero are confronting each other. She has a spirit hard and is flawless as a diamond. She cannot love any man. Though she was conquered by Romero by force for a time, she never gives in. Lawrence hates this kind of woman. He thinks this type of woman destroys men. Gudrun in *Women in Love* is one of this type of women.

“I don’t want to be with anybody against my will. I don’t dislike you: at least, I didn’t, till you tried to put your will over mine. I won’t have anybody’s will put over me. You can’t succeed. Nobody could. You can never get me under your will.— And you won’t have long to try, because soon they will send someone to look for me.” (SMOS 192)

Romero is killed by the Forest Service men, but in reality he was killed by the Princess who cannot love a man. L. D. Clark points out the Princess’s destructiveness in this way.

The princess never admits to herself what she is doing. She makes of her seeking a game from which she can withdraw at the demand of her will, and withdraw she does, at the cost of Romero’s destruction and a second death for the quick of herself. (Clark 44)

Clark understands the dangerousness of the Princess’s will but he doesn’t take his thoughts on this any further.

Conclusion

The Princess's hard and cold will would bring death to any man. In this point "will" is horrible. This will of hers symbolizes mechanical hardness and the coldness of modern world. Will is linked with class consciousness and money. She is caught up in class consciousness. She has been brought up as a Princess by her mad father. And she too seems to be a little bit mad.

"Oh yes!" said the Princess. "I remember. And I had an accident in the mountains, didn't I? Didn't we meet a man who'd gone mad, and who shot my horse from under me?"

"Yes, you met a man who had gone out of his mind."

The real affair was hushed up. The Princess departed east in a fortnight's time in Miss Cummins care. Apparently she had recovered herself entirely. She was the Princess, and a virgin intact.

But her bobbed hair was grey at the temples, and her eyes were a little mad. She was slightly crazy. (*SMOS* 196)

Openly it was said that Romero became mad, and that they killed him because he attacked the Princess. But Lawrence points out that it is she who was mad¹⁾. She looks down upon any person and she cannot love any man sexually because it is to be captured by a man who is, she thinks, beneath her class. To her all people are vulgar or dull. To be a princess is to be not alive. Finally the Princess gets married to an elderly man and

becomes a virgin again. The Princess's lifestyle is what Lawrence hates. He considers she is not living a whole life. Lawrence sympathizes Romero who is a victim of the modern mechanical world which seeks money and power insanely.

Note

- 1) See Yamada, Akiko "A Study on *The Princess* ---Destructed Integrity" *Literary Symposium* Vol. 87, (the Literary Association Aichi University, 1988), p.12.

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