

論文

A Study of *The Captain's Doll*:

A Life of “a Hard Destiny”

YAMADA Akiko

要旨

英語題名を和訳すると、「『大尉の人形』研究——「厳しい宿命」の人生——」になる。1923年に出版された『大尉の人形』は『恋する女たち』、『狐』及び『アルヴァイナの墮落』等の小説や中編小説と同じ頃に執筆されたD. H. ロレンスの中編小説である。これらの作品群は多かれ少なかれ類似したテーマを持っている。

時代背景は第一次世界大戦直後であり、作品の前半の場所はイギリス軍占領下のドイツである。主人公であるヘプバーン大尉はイギリス軍に所属しておりドイツに来たが、そこでハンネレという女性と恋愛関係になる。しかし彼にはイギリスに妻子がいて、二人の情事を噂で聞きつけた妻は、ドイツへやってきて二人の仲を阻止しようとする。妻は、生計を立てるために人形を作って売っていたハンネレが、愛する大尉をモデルにして作った人形を見て、それを購入したいと言うのだが、彼女の手には渡ることはなかった。

妻は事故で死に、ヘプバーンは新しい人生をハンネレと始めようと思うが、それはこれまでの愛し愛される関係ではなくて、女性に自分を敬愛し従うことを求める関係である。筆者は、本論において、この関係を男性優位の関係と捉えるのではなくて、ロレンスが「星の均衡」の関係を求めていることを論じる。

キーワード：人形的人間、月と星々、敬愛と従順、魔力、太陽と氷河

Introduction

The Captain's Doll by D. H. Lawrence was published in 1923, and *The Fox* (1922) and *The Ladybird* (1923) were published almost at the same time. A few years before *Women in Love* (1920) and *The Lost Girl* (1921) had been published, too. These novellas and novels have more or less a common theme which is the new relationship between man and woman.

The doll is modeled on a captain in the British army occupying Germany after World War I. The maker of the doll is a refugee aristocrat named Countess Johanna zu Rassentlow, also called Hannele, a single woman. She is Captain Hepburn's mistress. His wife and children live in England. Hannele and Mitchka who is Hannele's friend and roommate, make and sell dolls and other beautiful things for a living. Mitchka has a working house. But the captain's doll was not made to sell but because of Hannele's love for him.

The doll has a symbolic meaning in that he is a puppet of both women, his wife and his mistress. This suggests that he is controlled by them. He must conquer his unmanly situation and struggle for his real being. He seeks honour and obedience. He writes "and so, I won't be loved. And I won't love. I won't have nobody loving me. It is an insult. I feel I've been insulted for forty years: by love, and the women who've loved me. I won't be loved. And I won't love.—I'll be honoured and I'll be obeyed: or nothing" (CD 151). Scholars have different comments on Hepburn's idea of his "honour and obey," especially "obey." I think it doesn't mean the ordinary obey, but Lawrence's unique idea, that is, the essence of the relationship between man and woman. He advocated this "star-equilibrium" idea in *Women in Love* using Birkin's words. Hepburn's "obey" thought seems the same as that. I also argue that his "puppetness" comes from his belonging to the army. He is an officer and so the army handles him like a puppet. The symbolic meaning of a doll is, thus, varied in the novella.

I Captain Hepburn's characterization

In Henrik Ibsen's play *Et Dukkehjem* (*A Doll's House* in English), the heroine is a wife who is treated like a doll by her husband and in the end she leaves her home and liberates herself. In *The Captain's Doll* the hero is a man whose portrait doll is made by

his mistress Hannelle. In Lawrence's works the protagonists are suffering from their wives' or girlfriends' dominant desire for them and they want to free themselves from it. Hannelle loves Captain Alexander Hepburn who is married to an English woman. His suffering between his mistress and his wife is not written down though he learns of it through the way that he is handled by his wife and his mistress. When he sees his doll, he speaks to Hannelle as follows:

“You've got me,” he said at last, in his amused, melodious voice.

“What?” she said.

“You've got me,” he repeated.

“I don't care,” she said.

“What?—You don't care?”—His face broke into a smile. He had an odd way of answering, as if he were only half attending, as if he were thinking of something else. (CD 79)

Shown above, he understands that a part of him is possessed by Hannele, but he is smiling, and so he seems gentle, but “only half attending” and his real self seems not to be there. Prichard argues that Hannele made “a miniaturizing, satiric art, like Gudrun's” and by making a doll-portrait of Hepburn, “she had effectively diminished him as much as his wife had done” (Prichard 142). Hepburn is not confident in himself at this stage of the story. He cannot be entirely firm and substantial partly because Hannele and his wife are dominating him. Harris points out that he is in a kind of a prison.

Like Hepburn's other early scenes with Hannele and with his wife, this first scene demonstrates that he is at a closed end; he is sewn up and going nowhere. Like the doll, his expression is characteristically blank; according to the narrator, most of his actions are “staged” and directed by others. Loving Hepburn, Hannele has literally made a puppet of him; and his wife, in the same loving spirit, has implicitly done so. (Harris 158)

F. R. Leavis describes Hepburn's miserable situation like this, “The essential tendency of the doll-presentation gets strong explicit emphasis at the very start: the ‘poor little gentleman’, as the curtain lifts, is revealed in a position and a posture of ludicrous

indignity” (Leavis 199) and “she *has* made the doll, and at the same time she has represented the Captain in those tight-fitting trews which are not his normal wear” (Leavis 201). Furthermore it is just after the war. He is tired doing his duty in the army. In the army human beings were treated as if they were part of a machine. This is described in *Lady Chatterley’s Lover*. Clifford got injured in World War I, and must move in a wheeled chair. He has become, as it were, a part of that machine. Lawrence criticizes wars so bitterly in *Lady Chatterley’s Lover*, *The Captain’s Doll* and other works. Hepburn is like a puppet, which comes as a result of the War. So the doll made by Hannele is a captain in a military uniform, not Hepburn. The doll handled by Hannele seems comic and ridiculous.

Hannele did not lift her head from her work. She sat in a low chair under a reading-lamp, a basket of coloured silk pieces beside her, and in her hands a doll, or manikin, which she was dressing. She was doing something to the knee of the manikin, so that the poor little gentleman flourished head downwards with arms wildly tossed out. And it was not at all seemly, because the doll was a Scotch soldier in tight-fitting tartan trews. (CD 75)

Hepburn as a doll soldier looks tense in a uniform and it is upside-down in Hannele’s hands.

This is the symbolic scene in which the real Hepburn is suffering from his situation as a man and husband. Hepburn is not in his natural condition. He is tense and possessed by a woman. He should escape from this miserable situation, Lawrence hints.

But he attracts Hannele because he is a kind of dark man who is an outsider and is therefore capable of changing himself and his woman, rebelling against the old morals of the society. He has “darkness” which Lawrence makes much of.

He had a curious, very melodious Scottish voice. But it was the incomprehensible smile on his face that convinced and frightened her. It was almost a gargoye smile, a strange, lurking, changeless-seeming grin.

She was frightened, and turned aside her face. When she looked him again, his face was like a mask, with strange, deep-graven lines and a glossy dark skin and fixed look—as if carved half grotesque in some glossy stone. His black hair on his

smooth, beautifully-shaped head seemed changeless. (CD 81)

As mentioned above, Hepburn is described “curious,” “incomprehensible,” “frightened,” “gargoyle,” “strange,” “grotesque,” but “beautifully-shaped.” It is his beauty that attracts Hannele basically, but he exists in another world from her in a sense. Widmer points out that “Hepburn reveals the demonic-heroic qualities” (Widmer 159). Birkin in *Women in Love* is a demon lover and Don Cipriano in *The Plumed Serpent* is the same. Hannele cannot understand him perfectly. He is also hairy. He is usually silent as written “there he was, a continual blank silence in front of her” (CD 83). His strangeness holds her spellbound.

She had a battle with herself. When he put his hand again on her cheek, softly, with the most extraordinary soft-touch, as a kitten’s paw sometimes touches one, like a fluff of living air, then, if it had not been for the magic of that almost indiscernible caress of his hand, she would have stiffened herself and drawn away and told him she could have nothing to do with him, while he was so half-hearted and unsatisfactory. (CD 83)

As written above, Hepburn’s fascination comes from his animalness. His darkness means that he makes more of instinct than correctness of machinery in the world of lightness. His silence means that he likes intuition more than the rationalism of our civilized world. So his being seems like a “gargoyle” and frightens Hannele. His dark being is most important to Lawrence like Romero in *The Princess*, Annable in *The White Peacock*, Birkin in *Women in Love*, Don Cipriano in *The Plumed Serpent*, Henry in *The Fox*, the gipsy in *The Virgin and the Gipsy*, Lewis in *St. Mawr* and Mellors in *Lady Chatterley’s Lover* and so on. Hepburn likes observing the stars and the moon, which shows that his existence is connected with the cosmos.

The sky outside was full of moonlight. He was squatted like a great cat peering up his telescope, sitting on a stool, his knees wide apart. Quite motionless he sat in that attitude, like some leaden figure on the roof. The moonlight glistened with a gleam of plumbago on the great slope of black tiles. She stood still in the window, watching. And he remained fixed and motionless at the end of the telescope.

She tapped softly on the window-pane. He looked around, like some tom-cat staring round with wide night-eyes. Then he reached down his hand and pulled the window open. (CD 92)

Hepburn is like a great cat, and his eyes are opened wide as if they were cat's. The picture of a big tom cat peering up the telescope is interesting and humorous. McDowell notes that the "telescope is life-enhancing, a phallic emblem" (McDowell 316) and that "the moon signifies for the Captain the sacredness of his individuality" (McDowell 316). In *St. Mawr* the groom Lewis is depicted like an animal having thick black hair. He also likes the stars and moon, not believing in a Christian God. The woman in "The Woman Who Rode Away" hears the songs of the stars and the moon when she rides up high among the Rocky Mountains. Thus, Lawrence's heroes and heroines love cosmic and natural things.

"Perfectly amazing," he said, murmuring. She waited for some time, bewitched likewise by the great October moon and the sky full of resplendent white-green light.

It seemed like another sort of daytime. And there he straddled on the roof like some cat. It was exactly like day in some other planet. (CD 92)

Hepburn loves another world that is different from the ordinary world and so he can be flexible and can survive, which charms Hannele. Leavis argues that "we can now tell ourselves more about the significance of the telescope and Alexander's interest in the moon. They point, we see here, to that impersonal purpose (if 'purpose' is the word) which an individual human being must have while he has his integrity and his *raison d'être*; that 'purpose' which cannot, without disaster, be abdicated in favour of anything else" (Leavis 212–13). Hannele also has a different nature from ordinary women like Hepburn's wife. She can be his true mate.

II Hannele and Hepburn's wife

Though Hepburn connotes a shoot of rebirth as a new man, his old self suffers from his present situation after the great War. He belongs to the English occupation army in Germany. Hannele wonders why she is entangled with Hepburn because he seems so

unreal.

She felt that he was already putting some influence towards her. But what? And was he real? Why had she made his doll? Why had his doll been so important, if he was nothing? Why had she shown it to that funny little woman this afternoon? Why was she herself such a fool, getting herself into tangles in this place where it was so unpleasant to be entangled? Why was she entangled, after all? It was so unreal. And particularly he was unreal: as unreal as a person in a dream, whom one has never heard of in actual life. (CD 90)

In spite of Hannele's uneasiness she tries to find something in Hepburn. While he was away she thinks he is unreal, but when he comes back, she knows there is something important to her in him. It cannot be said. He says to her that he doesn't consider he counts, and then she feels that he is a sort of psychic phenomenon "like a grasshopper or tadpole or an ammonite" (CD 94). These descriptions of him are comical but he seems to live outside of ordinary life. It is not normal. It is because of the war's effect on an honest man. The time is just after the war. Because of the war he is unsure and not confident in himself. He says, "I count very rarely. That's how life appears to me. One matters so very little" (CD 94).

In Germany he loves his mistress Hannele, but his wife named Evangeline in England gets a rumor about his affair. She comes to Germany and visits Hannele's and Mitchka's working shop. The wife takes Mitchka for her husband's mistress and when she visits the shop and finds only Hannele there. The wife tells her about her husband's vow when they got married. The wife loves ornaments and jewelry.

Entered the little lady in her finery and her crumpled prettiness. She would not be very old: perhaps younger than fifty. And odd that her face had gone so crumpled, because her figure was very trim, her eyes were bright, and she had pretty teeth when she laughed. She was very fine in her clothes: a dress of thick knitted white silk, a large ermine scarf with the tails only at the ends, and a black hat over which dripped a trail of green feathers of the osprey sort. She wore rather a lot of jewellery, and two bangles tinkled over her white kid gloves as she put her fingers to touch her hair, whilst she stood complacently and looked round. (CD 86)

The quotation describes the wife's bright ornaments, which express her vanity and emptiness of her real state. She belongs to the same world as Lettie in *The White Peacock* and Hermione in *Women in Love*. They love to wear showy dresses. The many crumples of her face is emphasized and she is older than her husband. Hepburn is forty-one and she is forty-nine. Considering her dryness and tastelessness, it is natural that he should want another woman when he is alone in a foreign land. As a husband he vowed that he would serve his wife all his life. When Mrs Hepburn visits Germany she tells this to Hannele. Mrs Hepburn is talkative, and also in appearance she looks ridiculous. "Mrs Hepburn was looking extraordinarily like one of Hannele's dolls, in a funny little cape of odd striped skins, and a little dark-green skirt, and a rather fuzzy sort of hat" (CD 95). She is often described as "a nice little woman," (CD 93) or "the little lady" (CD 98). The adjective "little" indicates a triviality in Mrs Hepburn.

"Oh but he's been perfect to me, perfect. Hardly a cross word. Why, on our wedding night, he kneeled down in front of me and promised, with God's help, to make my life happy. And I must say, as far as possible he's kept his word. It has been his one aim in life, to make my life happy." (CD 99)

Hannele imagines the picture of Hepburn on his knees with his heels up, saying "with God's help, I will make your life happy. I will live for that and for nothing else" (CD 105). In her imagination, he seems like a servant of his wife. Lawrence objects to the husband's aim in life being make his wife happy. In *The Lost Girl* and *The Fox* he advocates it. Human beings don't live just to make others happy, but to do things for themselves. Leavis argues that "a man's *raison d'être* cannot be a woman, or to make her, or anyone else, happy (an illusory aim)" (Leavis 221). When Hepburn says that he counts rarely, it seems to be because of both the war and his wife. Hannele struggles between love for him and aversion to him since his wife appeared and said "my husband has *always* been *perfectly sweet* to me" (CD 105). He seems to her "a limited, rather vulgar person," "A limited, inferior, slightly pretentious individual! The husband of the little lady!" (CD 106). She considers why he attracts her and she knows there is a strangeness about him. She begins to think of his charm.

His room—the big whitewashed walls, the faint scent of tobacco, the silence, the

sense of the stars being near, the telescopes, the cactus with fine scarlet flowers: and above all the strange, remote, insidious silence of his presence, that was so congenial to her also. The curious way he had of turning his head to listen—to listen to what?—as if he heard something in the stars. The strange look, like destiny, in his wide-open, almost staring dark eyes. The beautiful line of his brow, that seemed always to have a certain cloud on it. The slow elegance of his straight beautiful legs as he walked, and the exquisiteness of his dark, slender chest! Ah, she could feel the charm mounting over her again. (CD 106–107)

“Stars being near” gives readers the sense that Hepburn lives in another world different from our world. “The cactus with fine scarlet flowers” shows that he likes warm places. And his strangeness expresses the authenticity which real characters in Lawrence’s works have, who want to change ordinary and dull life. He is a dark man in his nature and has dark eyes and a dark, slender chest. Hannele thinks that his lover has magic. McDowell writes that “there is something extraordinary about the Captain, a preternatural or supernatural aspect, a suggestion that outside powers centered in the heavenly bodies operate through him, a hint of the demonic (as Widmer maintains) that gives him reserves of authority and makes him indifferent at many times to the women in his life” (McDowell 310–11). Widmer also points out that this Hepburn’s power is Satanic “as she identifies him and her passion for him with the serpent” (McDowell 311) quoting from *Apocalypse* “the symbol of the fluid, rapid, startling movement of life within us” that can be “half-divine, half-demonish” *Apocalypse* 123). Though she thinks at first magic is a swindle, magic is worth having. People can’t catch magic in their hands and in a sense they cannot believe it. But Hannele concludes Hepburn’s magic is real.

And yet—let us not to be too hasty. If the magic had *really* been there, on those evenings in that great lofty attic—Had it?—Yes. Yes, she was bound to admit it. There had been magic. If there had been magic in his presence and in his contact, the husband of the little lady—But the distaste was in her mouth again. (CD 107)

Hannele conquers her doubt of Hepburn’s magic being a swindle. She comes to the conclusion that “perhaps all this disillusion of the little lady and the husband of the little lady was falser than the illusion and magic of those few evenings” and “perhaps the

long disillusion of life is falser than the brief moments of real illusion” and “the things she had to fight was the vulgarity of disillusion” (CD 107). Hannele’s conclusion shows Lawrence’s view of life. Hannele decides not to sell her doll of the Captain to his wife though she wants to buy it. “No, she was *not* going to send her the doll. The little lady should never have the doll.” (CD 108). The doll has Hannele’s illusion of him in a sense and the illusion is so important.

III Hepburn’s passional changes

Hepburn’s wife was killed because she fell out of the open window of a hotel where she stayed while in Germany. It was an accident. After his wife’s death Hepburn’s life begins to change. The change appears on his face. When he comes back to his attic, which is in the same building as Hannele lives, she meets him and notices his countenance has changed.

She found him sitting quite still, not even smoking, in his quiet attic. He did not rise, but just glanced round with a faint smile. And she thought his face seemed different, more flexible. But in the half light she could not tell. She sat at some little distance from him. (CD 110)

Lawrence expresses Hannele’s description so subtly, but readers can feel Hepburn is changing, which can be his salvation. The difference and flexibility is what Lawrence thinks to be the most valuable in life. Difference is what makes Man individual separating him from machinery, and flexibility is also a ground which distinguishes Him from machinery. Hepburn is going to be saved from life in death. He says that he is happy about his wife’s death. Here is Lawrence’s unique idea of life.

— 10 —

His wife did not live a true life. Fairies are believed usually to live in woods or rivers or air. She was like a fairy shut into houses, because “she was born in the wrong period—or on the wrong planet” (CD 110–111). She “was cooped up inside her all her life, tombed in” (CD 111). In this stage of the story, the Irish people’s tragedy is expressed through his wife. Irish people now speak English but English is not their real language. Their language was lost.

They think in English, and just put Irish words on top.—But English was never her language. It bubbled off her lips, so to speak. And she had no other language. Like a starling that you’ve made talk from the beginning, and so it can only shout these talking noises, don’t you know. It can’t whistle its own whistling to save its life. Couldn’t do it. It’s lost it. All its own natural mode of expressing itself has collapsed, and it can only be artificial. (CD 111)

Hepburn’s sorrow is Lawrence’s. He shows his deep sympathy for peoples who have lost their own language. His great interest in European history and Etruscan places means his condolence for conquered peoples. When Hepburn says “I feel happy about it” when his wife was killed, the words mean also his deep sympathy for her race. And after losing their original language they collapsed. Hepburn says “she loved the cage. She loved her clothes and her jewels. She must have loved her house and her furniture and all that with a perfect frenzy” (CD 112). But his wife’s “perfect frenzy” also tells of our modern people’s craziness. But Hepburn notices his duty to make his wife happy was wrong.

“And perhaps I was to blame. Perhaps I ought to have made some sort of a move. But I didn’t know what to do. For my life, I didn’t know what to do, except try to make her happy. She had enough money—and I didn’t think it mattered if she shared it with me. I always had a garden—and the astronomy. It’s been an immense relief to me, watching the moon. It’s been wonderful. Instead of looking inside the cage, as I did at my bird, or at her—I look right out—into freedom—into freedom—” (CD 113)

Thus, Hepburn’s salvation lies in seeing the moon and the stars or growing flowers, trees and green things. This pleasure in natural things is Lawrence’s worship for the cosmic

world. The same way of survival is often described in other protagonists of Lawrence's works, for example, Mellors, Connie, Lewis, Cyril, Ursula, Birkin, Paul and so on.

Now Hepburn decides to be alone, and disappears from Germany without telling anything even to Hannele who says later to him that she felt she was sold by him. He himself didn't know why he abandoned all connections with others.

The chief thing that the captain knew, at this juncture, was that a hatchet had gone through the ligatures and veins that connected him with the people of his affection, and that he was left with the bleeding ends of all his vital human relationship. Why it should be so, he did not know. But then one never can know the whys and the wherefores of one's passional changes. (CD 113)

He didn't want to see anybody. He felt a feeling of disgust when he thought of sharing emotions with others and he wanted to be alone. He was in a kind of inertia at that time. Lawrence writes of the importance of "inertia" in *A Study of Thomas Hardy* that "the very adherence to rhyme and regular rhythm is a concession to the body, to the being and requirements of the body. They are an admission of the living, positive inertia which is the other half of life, other than the pure will-to-motion" (STH 91). McDowell also argues quoting *Fantasia of the Unconscious* "the modern individual, discouraged by lifeless tradition and materialism, often lacks the courage 'to withdraw at last into his own soul's stillness and aloneness, and then, passionately and faithfully, to strive for the living nature' (PUFU 150)" (McDowell 314). When people approached him to entangle him in their activities "a helpless disgust came upon him, and until he could get away, he felt sick, even physically" (CD 114). His condition of inertia is necessary for his new start, Lawrence thinks. And then after the time of inertia had passed, he could feel the necessity to start a new relationship.

We must be *able* to be alone, otherwise we are just victims. But when we *are* able to be alone, then we realise that the only thing to do is to start a new relationship with another—or even the same—human being. That people should all be stuck up apart, like so many telegraph poles, is nonsense. (CD 115)

Hepburn wants Hannele again when he wants to start a new life with someone. She is the

only one he wants, he realizes. He doesn't want to adore his woman this time as he did his dead wife.

To him, Hannele did not exactly represent rosy love. Rather a hard destiny. He did not feel one bit of adoration for her. As a matter of fact, not all the beauties and virtues of woman put together with all the gold in Indies would have tempted him into the business of adoration any more. He had gone on his knees once, vowing with faltering tones to try and make the adored one happy. And now—never again. Never. (CD 116)

Hepburn feels intuitively that Hannele also doesn't want to be adored. In *Mr Noon* Johanna elopes with Mr Noon because she hates her former husband who adores his wife as if she were a snow flower. Johanna thinks she is a sunflower. Her husband treated her as if she were a pure and abstract thing, and she couldn't stand it any more. Mr Noon, on the other hand, treats her as a flesh and blood thing. Hannele's real name is Johanna. Readers notice here the similar characterization of Hannele and Johanna in *Mr Noon*. So Hepburn goes to Munich where he knows that the doll modeled on him was bought by someone. Hannele ran a shop in Munich, selling dolls for a living. He found a picture which was a still-life of group of the captain's doll, a poached egg and two sun-flowers. Hepburn bought the picture and went to the Austrian Tirol seeking her. Hannele's friend Mitchka died while involved in a riot. When he finds Hannele she is engaged to the mayor of the city.

IV the quest for a hard destiny

When Hepburn and Hannele make an excursion to the glacier they quarrel with each other over many things. Hannele is a strong woman and she is the only woman Hepburn wants. The descriptions of the white mountain is very impressive.

The whiteness of the mountain symbolizes the womanhood in a sense. Though the glacier is white, Hepburn feels darkness lying over the scene. "To Hepburn it was always as if a dark wing were stretched in the sky, over these mountains, like a doom" (CD 126). And "dark and chill and heavy lay the shadow in the black-and-white town, like a sediment" (CD 126). Hepburn and Hannele are "like lost souls" (CD 126), "in a lost land"

(*CD 127*). The expressions “a dark wing were stretched in the sky,” “sediment,” “lost souls,” and “in a lost land” show Hepburn’s feelings and impression toward the ruined world after World War I. There is “the stony, furious, lion-like river” (*CD 128*). Lightness and blackness are mixed in the mountain.

So the two climbed slowly up the steep ledge of a road. This valley was just a mountain cleft, cleft sheer in the hard, living rock, with black trees like hair flourishing in this secret, naked place of the earth. At the bottom of the open wedge forever roared the rampant, insatiable water. The sky from above was like a sharp wedge forcing its way into the earth’s cleavage, and that eternal ferocious water was like the steel edge of the wedge, the terrible tip biting in its rock’s intensity. Who would have thought that the soft sky of light, and the soft foam of water could thrust and penetrate into the dark strong earth?—But so it was. (*CD 129*)

In the above quotation readers notice the ambivalent nature of the mountain, that is, softness and roughness. This ambivalence shows the nature of human beings and their contradiction. And the difference between men and women. Hepburn sees women’s defects in the mountain. Other tourists are gay and they don’t think and feel about the glacier as Hepburn does. “In his heart of hearts Hepburn hated it. He hated it, he loathed it, it seemed almost obscene, this livid naked slide of rock, unthinkable huge and massive, sliding down to this gulf where bushes grew like hair in the darkness, and water roared” (*CD 130*). The words “hair,” “those awful flanks of livid rock” (*CD 130*) give the impression that the glacier is like a woman’s body in Hepburn’s feelings and “he and Hannele also were not in good company together. There was a sort of silent hostility between them” (*CD 130*). They quarrel about the mountain. Hannele cries seeing the glacier, “Wonderful.” Then he says “It *is* wonderful. But very detestable. I want to live near the sea-level. I am no mountain-topper” (*CD 131*). Hepburn says that he doesn’t like the loftiness and their uplift. And Hannele retorts it.

She looked in wonder on his dark flame burning in the daylight and in the ice-rain: very ineffectual and unnecessary.

“You must be a little mad,” she said superbly, “to talk like that about the mountains. They are so much bigger than you.”

“No,” he said. “No! They are not.”

“What!” she laughed aloud. “The Mountains are not bigger than you? But you are extraordinary.” (CD 137)

Hepburn makes the mountains' loftiness overlap Hannele's or women's dominating desire over men. Gilbert argues the glacier is the symbol of the “Terrible Mother” (Gilbert 152).

They went on their way in the rain in silence. He was filled with a passionate silence and imperiousness, a curious dark, masterful force that supplanted thought in him. And she, who always pondered, went pondering: “Is he mad? What does he mean? Is he a madman?—He wants to bully me. He wants to bully me into something. What does he want to bully me into? Does he want me to love him?” (CD 138)

Hepburn decided not to worship his woman any longer when his wife died, but he wants his woman to obey and honour him from now on. This is not love, he thinks. This is Lawrence's idea of a new form of the relationship between man and woman. The word “obey” doesn't have a common meaning. He doesn't mean women are inferior to men. In *Women in Love* which was published around the same time as *The Captain's Doll* Birkin who is a spokesman for Lawrence advocates the idea of the star-equilibrium which keeps the balance between man and woman like two stars keep in balance, in which the two stars never clash and keep their distance¹. In the chapter “Mino,” in *Women in Love*, a tom cat Mino appears and he gains a she-cat over which is homeless. Birkin says to his sweetheart Ursula the tomcat is not bullying a she-cat². Hepburn is depicted like a tom cat and Hannele is depicted like a she-cat in the quarrel between them in *The Captain's Doll*. In the novella Lawrence expresses his idea of the star-equilibrium again. So Hepburn's word “obey and honour” doesn't mean men holding a dominant position over women. Hannele can't understand his words clearly but she will be going to East Africa with Hepburn. Their complications as a man and a woman will continue after marriage but they need each other. L. D. Clark argues that “it is a battle he never quite wins, though there is a promise of equilibrium in the tension between them. One of the chief symbolic representations of the battle is that the man, Captain Hepburn, must climb a glacier, must face himself in the awful frigid regions that spelled doom for Gerald Crich. But

the captain overcomes that frightful spirit of place” (L. D. Clark 246). Hannele agrees to go to East Africa with Hepburn and she burns the painting in which the doll of Hepburn is drawn. It is a ritual performance for them two to be reborn. Lawrence desires that Hannele is not going to dominate Hepburn and he is going to be honoured and obeyed by her. The star-equilibrium relationship means that man and woman attain their singleness³ which connotes human beings’ wholeness.

Notes

1. See Akiko Yamada, *The Novels of D. H. Lawrence* (Tokyo: Kindai Bungeisha, 2009), pp. 216–17.
2. See D. H. Lawrence. “Chapter VIII Mino” in *Women in Love* (Ed. D. Farmer, L. Vasey and J. Worthen (Cambridge: Cambridge University Press, 1987).
3. See Akiko Yamada, *The Novels of D. H. Lawrence* (Tokyo: Kindai Bungeisha, 2009), pp. 216.

Works Cited

- Clark, L. D. *The Minoan Distance: The Symbolism of Travel in D. H. Lawrence*. Tuscon: The University of Arizona Press, 1980.
- Harris, J. H. *The Short Fiction of D. H. Lawrence*. New Brunswick and New Jersey: Rutgers University Press, 1984.
- Gilbert, S. M. “Potent Griselda: “The Ladybird” and the Great Mother” in Eds. P. Balbert and P. L. Marcus. *D. H. Lawrence: A Centenary Consideration*. Ithaca and London: Cornell University Press, 1985.
- Lawrence, D. H. *Apocalypse and the Writings on Revelation*. Ed. M. Kalnins. Cambridge: Cambridge University Press, 1980. (A)
- _____. *The Fox, The Captain’s Doll, The Ladybird*. Ed. D. Mehl. Cambridge: Cambridge University Press, 1992. (CD)
- _____. *Study of Thomas Hardy and Other Essays*. Ed. B. Steele. Cambridge: Cambridge University Press, 1985. (STH)
- Leavis, F. R. *D. H. Lawrence: Novelist*. London: Chatto and Windus, 1967.
- McDowell, F. P. W. “The Individual in His Pure Singleness: Theme and Symbol in *The Captain’s Doll*” in Eds. D. Ellis and O. De Zordo. *D. H. Lawrence: Critical Assessments Volume III*. East Sussex: Helm Information, 1992.
- Prichard, R. E. *D. H. Lawrence: Body of Darkness*. London: Hutchinson University Library, 1971.
- Widmer, K. *Art of Perversity: D. H. Lawrence’s Shorter Fictions*. Seattle: University of Washington Press, 1962.

Bibliography

- Becker, George J. *D. H. Lawrence*. New York: Frederic Ungar Publishing Co., 1980.
- Beer, John. *D. H. Lawrence: Nature, Narrative, Art, Identity*. England: Palgrave Macmillan, 2014.
- Cavitch, David. *D. H. Lawrence and the New World*. London: Oxford University Press, 1969.
- Dervin, Daniel. *A "Strange Sapience": The Creative Imagination of D. H. Lawrence*. Amherst: The University of Massachusetts, 1984.
- Eggert, Paul and John Worthen (Eds.) *Lawrence and Comedy*. Cambridge: Cambridge University Press, 1996.
- Humma, John B. *Metaphor and Meaning in D. H. Lawrence: Later Novels*. Columbia and London: University Missouri Press, 1990.
- Jackson, Dennis and Fleda Brown Jackson. *Critical Essays on D. H. Lawrence*. Boston: G. K. Hall and Co., 1988.
- Kermode, Frank. *D. H. Lawrence*. New York: The Viking Press, 1973.
- Lawrence, D. H. *Kangaroo*. Ed. B. Steele. Cambridge: Cambridge University press, 1994.
- _____. *Lady Chatterley's Lover and a Props of 'Lady Chatterley's Lover.'* Ed. M. Squires. Cambridge: Cambridge University Press, 2002.
- _____. *Mornings in Mexico and Other Essays*. Ed. V. C. Hyde. Cambridge: Cambridge University Press, 2009.
- _____. *Mr Noon*. Ed. L. Vasey. Cambridge: Cambridge University Press, 1984.
- _____. *Psychoanalysis and the Unconscious and Fantasia of the Unconscious*. Ed. B. Steele. Cambridge: Cambridge University Press, 2004.
- _____. *St. Mawr and Other Stories*. Ed. B. Finney. Cambridge: Cambridge University Press, 1983.
- _____. *The Virgin and the Gipsy and Other Stories*. Eds. M. Herbert, B. Jones and L. Vasey. Cambridge: Cambridge University Press, 2005.
- _____. *Women in Love*. Eds. D. Farmer, L. Vasey and J. Worhten. Cambridge: Cambridge University Press, 1987.
- Moynahan, Julian. *The Deed of Life: The Novels and Tales of D. H. Lawrence*. Princeton: Princeton University Press, 1963.
- Padhi, Bibhu. *D. H. Lawrence: Modes of Fictional Style*. Troy: The Whitston Publishing Company, 1989.
- Partlow, Jr., Robert B. and Harry T. Moore (Eds.) *D. H. Lawrence: The Man Who Lived*. Carbondale: Southern Illinois University Press, 1980.
- Poplawski, Paul. *Promptings of Desire: Creativity and the Religious Impulse in the Works of D. H. Lawrence*. Westport: Greenwood Press, 1993.
- Ragachewskaya, Marina. *Desire for Love: The Secret Longings of the Human Heart in D. H. Lawrence's Works*. Cambridge: Cambridge Scholars Publishing, 2012.
- Ruderman, Judith. *Race and Identity in D. H. Lawrence: Indians, Gypsies, and Jews*. England: Palgrave Macmillan, 2014.
- Sager, Keith. *The Art of D. H. Lawrence*. Cambridge: Cambridge University Press, 1966.

- Schneider, Daniel J. *The Consciousness of D. H. Lawrence: An Intellectual Biography*. USA: The University Press of Kansas, 1986.
- Siegel, Carol. *Lawrence among the Women: Wavering Boundaries in Women's Literary Traditions*. Charlottesville: University Press of Virginia, 1991.
- Widmer, Kingsley. *Defiant Desire: Some Dialectical Legacies of D. H. Lawrence*. Carbondale and Edwardsville: Southern Illinois Press, 1992.