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Encounters with Otherness

in E. M. Forster's *A Room With a View* and D. H.
Lawrence's *The Lost Girl*

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Čestné prohlášení

Prohlašuji, že jsem rigorózní práci zpracovala samostatně, za podpory a pomoci vedoucí rigorózní práce a že jsem uvedla veškerou použitou literaturu.

V Plzni, dne 14. 5. 2006.

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Key words

authentic self

struggle between passion and reason

consciousness versus the unconscious

transcendence of reality

social conventions and rules

otherness

integrated personality

balance

The following abbreviations are used in the text:

RV Forster, E. M., *A Room With a View* (1908), ed. O. Stallybrass, Harmondsworth, Middlesex: Penguin Classics, 2000.

LG Lawrence, D. H., *The Lost Girl* (1920), London: William Heinemann, 1965.

Abstract

In my dissertation, I examine encounters with otherness in E. M. Forster's *A Room With a View* and D. H. Lawrence's *The Lost Girl*. Primarily, I focus on the development of the main protagonists, which is influenced by such a sudden encounter. I also discuss the particular views of the two writers concerning this issue. In both books, Forster and Lawrence dramatize their belief in the great potential of southern emotionality and suggest a sort of solution to the dehumanized and stiff life of the English middle classes, which the writers severely criticised.

In both novels, Forster as well as Lawrence choose Italy as the representation of the great potential of the Southern nations and they place it against the criticised stiffness and sterility of the English middle classes. The portrayal of this southern element, however, differs in several aspects in the respective books. What is more, the conception of otherness appears in various forms in both works, reflecting their author's approaches.

The depiction of the development of Forster's and Lawrence's heroines actually demonstrates their author's beliefs in a possible way for a young middle class woman oppressed by social conventions and values towards her inmost feelings and passions on the grounds of an encounter with otherness. Moreover, there is another interesting point which results from the fact that Forster as well as Lawrence relate their works to slightly different periods of time. Consequently, the two novels also provide a contrast between the position of women in society during the first and the second decades of the twentieth century.

Despite all the above mentioned differences in the authors' views, in the end Forster as well as Lawrence come to more or less similar conclusion. They both seem to realize that neither ungoverned passion nor

too strict rules and conventions can bring utter happiness and so they offer a certain compromise in combining these two counterparts.

Resumé

Ve své rigorózní práci se pokouším o interpretaci románu E. M. Forstera *Pokoj s vyhlídkou* a románu D. H. Lawrence *Ztracená dívka*. Především se zaměřuji na to, jak autoři v těchto dílech ztvárnili setkání s jinakostí a jaký vliv toto střetnutí mělo na vývoj jejich protagonistek. Forster a Lawrence drammatizují v těchto románech svou víru v nesmírný potenciál jižní emocionality a naznačují tak alternativu strnulému a citově chladnému životu anglické střední třídy, který oba spisovatelé vášnivě kritizují.

V obou analyzovaných dílech si Forster stejně jako Lawrence pro znázornění „jižního fenoménu“ zvolili Itálii, avšak její reprezentace se u obou romanopisců v mnoha ohledech liší. Také samotná „rozdílnost“ se zde objevuje v různých podobách, reflektujíc tak přístupy obou autorů.

Celé ztvárnění vývoje Forsterovy a Lawrenceovy protagonistky je pak vlastně demonstrací přesvědčení obou autorů o možné cestě pro mladou středostavovskou ženu omezovanou společenskými konvencemi a hodnotami k realizaci jejích nejniternějším citů a vášní na základě onoho setkání s jinakostí. Dalším zajímavým momentem vyplývajícím ze srovnání analyzovaných románů je skutečnost, že oba romanopisci vztahují svá díla a tedy i život a vývoj svých protagonistek k různým časovým úsekům dvacátého století. *Pokoj s vyhlídkou* a *Ztracená dívka* tak poskytují specifický umělecký obraz a následně porovnání postavení ženy ve společnosti v průběhu prvního a druhého desetiletí minulého století.

Přes veškerou odlišnost přístupů a názorů dochází pak nakonec Forster stejně jako Lawrence k podobnému závěru. Podle obou autorů nemohou ani nespoutaná vášeň ani příliš přísná pravidla a konvence přinést životní naplnění a nabízejí svým protagonistkám určitý kompromis, který spočívá v kombinaci těchto dvou protipólů.

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Introduction

Since I decided to write my dissertation on E. M. Forster and D. H. Lawrence, I have been often asked about the motives of my choice. I often heard questions about the reasons that could have drawn my attention to these two authors and, last but not least, to the topic I selected. Let me mention at least some of them. In the course of my studies at Charles University, I have had the opportunity to encounter quite a number of writers during my literary studies. I have always been interested especially in those authors who were trying to examine the human psyche, since this immaterial yet inseparable part of each person is undoubtedly an enigmatic place.

The psyche is the seat of our deepest feelings and desires, of our inmost thoughts. Often it concerns only our unconscious because the full expression of this somewhat secret area, which is therefore also sometimes described as our 'real' or 'true' self, suggesting its unofficial and rather intimate nature, would be incompatible with social expectations and could complicate our lives. Therefore, we often tend to neglect and disregard this rather hidden sphere of our selves. We try to suppress it in order to keep up appearances and avoid difficulties. Instead, we prefer our consciousness, our reason that is able to control our emotions and establish a sort of artificial, social self. However, a permanent suppression of one's passions might be very harmful. There are many examples – and not only in literature – that show us that a long-lasting period of such self-denial may have various destructive effects on our life, on our own psyche. That is why the idea to focus on writers who were exploring this

doubtless striking area seemed to me interesting and gripping from the very beginning.

E. M. Forster as well as D. H. Lawrence belong certainly to those authors who were dealing with this theme, which is relevant even today. They both were in their own and specific way trying to portray the human psyche, the hidden and unconscious part of our selves, which was, according to them, severely damaged by the rigidity and inhumanity of the English middle-class conventions and norms, which they also fiercely criticised as the main cause for most of the flaws of their times. Nevertheless, apart from this strong disapproval, E. M. Forster as well as D. H. Lawrence offer their readers more than that. Forster and later on also Lawrence, who further developed his predecessor's view, came with the idea that the spontaneity and unrestricted emotionality of the Southern nations, their fresh and so very different approach to life could bring new creative impulses into the stiff and dehumanized life of the English middle classes. They both believed that the encounter with otherness, with the totally distinct and strange quality of the South – suggesting the southern parts of the whole world including Italy, New Mexico, Australia or India - may positively influence and perhaps even free the so far suppressed feelings and emotions. They believed that such an experience might help the human soul to develop in a more natural and healthier way.

In *A Room With a View* (1908) and in *The Lost Girl* (1920), Forster as well as Lawrence chose Italy to represent this special phenomenon. Since I have already been to this doubtless beautiful country myself, I cannot but admit that there is something unique about its genius loci, something which makes one re-think one's own life. Therefore, Forster's and Lawrence's views captured my attention and I decided to write my thesis on these two authors and these two works. What is more, the fact that as their main protagonists they both introduce a young woman looking for

her place in the world in the two respective novels, a heroine that is very close to me further increased my interest.

For these reasons, I decided that in my work I would like to examine how the two authors rendered an encounter with otherness in their novels: *A Room With a View* and *The Lost Girl*. Particularly, I would like to focus on the impact of such an encounter on the development of the main protagonists. I would like to discuss in what way and with what results the encounter with a totally different and strange quality influences the lives and especially the maturation of the minds of the heroines, according to the two writers. Likewise I raise the question whether both authors came to the same conclusion and whether there are any similarities or differences in the way they depicted the above mentioned beliefs in their novels.

Choosing E. M. Forster's *A Room With a View* and D. H. Lawrence's *The Lost Girl* means that one also has to follow the development of their authors' views that altered during the process of writing these two books. Both novels include two parts, one Italian and one English, and in both cases there is rather a long gap between them. That is why *A Room With a View* and *The Lost Girl* give us quite a clear portrayal of the changes that occurred in their authors' ideas and thoughts. As far as E. M. Forster is concerned, the difference between the first and the second half of the book is not really striking. Yet Stone argues that the first Italian part is rather some sort of romantic comedy, whereas the second part taking place in England is much more earnest, trying to offer us an insight into the souls of the characters and thus shows us Forster's "ambivalent desire both to wear a comic mask and to let us see behind it"¹.

The two parts of *The Lost Girl*, however, show much sharper contrasts thanks to the developing views of its author. Lawrence started writing *The Lost Girl* in 1913. This first pre-war part is marked by the author's

disapproval of the situation of women in society. Therefore, he supports his heroine's revolt against the social norms and conventions that oppress and stifle her. However, then the First World War began and Lawrence's original belief that women's emancipation could help to improve the drawbacks of the English middle-class society fighting against its stiffness and sterility was not accomplished. In Lawrence's view, women were just adopting the male position in society with all its flaws and weaknesses and that, according to him, was a great mistake. Therefore, the latter part of the novel expresses Lawrence's disappointment and embitterment in showing the heroine's submission to a man. As Simpson points out, *The Lost Girl* is "a perfect transition-piece clearly spanning Lawrence's pre- and post-war concerns"².

Apart from the above mentioned changes in the authors' thinking, there is one further concern one has to be aware of when discussing Forster and Lawrence. Both writers represent different literary approaches and write within distinct periods, the several similarities and partial interrelatedness I would like to refer to in the course of my dissertation, notwithstanding. That is why the works of these two writers have to be examined and analysed also with respect to the particular theories and philosophical movements that influenced them.

In my dissertation, I use the method of close reading, which I would like to combine with a discussion of philosophical and sociological aspects supported by secondary literature I cite in the Bibliography. The whole dissertation is divided into four chapters corresponding to the particular stages of the development of the main protagonists. Therefore, each chapter includes two parts. In the first half, I focus on Forster's in the second on Lawrence's heroine trying to compare the fates of these two characters and comparing the approaches and views of their authors. In a chronological order, I start with a brief introduction of the main

characters, Lucy Honeychurch and Alvin Houghton and continue with their initiation into the world of desire, across the internal struggle between passion and reason towards an attempt to establish balance in their lives.

On the whole, I have to admit that if one decides to compare such writers as E. M. Forster and D. H. Lawrence it almost resembles the “bursting of a dam”, since both these authors have been dealing with or at least touched upon so many interesting themes that apparently one dissertation would not be enough to cover all of them. However, this was not my intention and that is why I hope the topic I selected for my thesis is discussed in a clear and sufficiently complex way.

Chapter 1

Two Restless Beings

A Room With a View of 1908, Forster's third novel is, as Wilfred Stone states, "essentially an experiment in self-confidence"³. Forster's main characters are struggling for their independence. They want to believe in themselves and their own abilities despite all the social expectations and rigid conventions. Irrespective of any oppressive mechanism created by society they want to manifest their own individuality, their innermost feelings and emotions, which should be according to the author's belief one of the bases of a happy and peaceful life. Forster's heroes and heroines are trying to find the way to their 'real self', as defined in the Introduction, which would not be restrained by conventional rules or laws. Lucy Honeychurch, the main protagonist of *A Room With a View*, also has to go through the complicated process of gradual finding and discovering of her 'true nature'. In the course of the novel, she is able to realize, and finally also to accept her authentic identity.

Lucy is a young 'Edwardian lady'⁴ who spends her somewhat too quiet and conventional life in a villa in Summer Street in Surrey together with her caring mother Mrs. Honeychurch, who is, according to Stone, "totally loyal to the values of her class, yet she stands for all that is good and free about 'family'"⁵, and with her younger and rather mischievous brother Freddy, who is "neither clever nor subtle nor beautiful" (RV, 124). The only moments when Lucy feels to be really herself, acting according to something which is much stronger and much truer than anything she has ever encountered in her everyday life, are the moments connected with music. Lucy's 'true self', which is full of emotions and desires that cannot

be completely governed by any rules or conventions, always sets in after her piano playing:

It so happened that Lucy, who found daily life rather chaotic, entered a more solid world when she opened the piano. She was then no longer either deferential or patronizing; no longer either a rebel or a slave. The kingdom of music is not the kingdom of this world; it will accept those whom breeding and intellect and culture have alike rejected. (RV, 50)

Even though Lucy lives a quite happy and peaceful life, she does not feel really content. There is something missing in her life. She does not know what it is exactly, but she is aware of a certain need that has to be satisfied. Especially music can arouse this strange and intense feeling in her. Everything that is usually suppressed by social conventions as inappropriate or even indecent emerges now “by the mere feel of notes” (R, 51).

Lucy never knew her desires so clearly as after music. (...) she wanted something big. (RV, 60)

Following the philosophy of the Bloomsbury group⁶ – as one of its main representatives – Forster implies here already at the very beginning of the novel one of the key motifs of the whole work. The states of pleasure and happiness, which Lucy experiences in any encounter with music, art or beauty as such, are according to the writer essential moments in one’s life and later on appear as one of the central components of Lucy’s further development.

However, the strange need “smouldering secretly in Lucy’s soul” cannot be satisfied so easily in ‘Edwardian society’, as indicated above.

There were many strict rules and conventions that stood in the way towards one's authentic identity. The situation of a young woman was even more complicated. During the first decade of the twentieth century, young women of Lucy's class were not even allowed to go for a walk on their own. They always had to have an older woman – or another trusted relative, i.e., their father or brother - as a companion to make sure that nothing happened when they met a man. The expression of one's feelings and emotions was not really easy under such strict and omnipresent surveillance. Lucy is also a part of this complex social system. That is why she has to overcome many obstacles, and often she has to fight against her closest environment in order to free herself and to help her innermost passions emerge.

In *A Room With a View*, the supervising companion is represented by Miss Charlotte Bartlett, Lucy's middle-aged cousin and "Sawston's superego in a state of near hysteria"⁷, as Stone calls her. Although Lucy believes and follows Miss Barlett, she feels that her cousin's protection is rather choking her:

I am a woman of the world, in my small way, and I know where things lead to. (...) Miss Barlett only sighed, and enveloped her in a protecting embrace as she wished her goodnight. It gave Lucy the sensation of a fog, and when she reached her own room she opened the window and breathed the clean night air...

(RV, 33-34)

Lucy starts to realize that she needs something more: "The world,' she thought, 'is certainly full of beautiful things, if only I could come across them'" (RV, 61).

The sense of restlessness and discontent connects Lucy Honeychurch with another heroine. Alvina Houghton, the main character of Lawrence's

novel *The Lost Girl* of 1920, also suffers because she believes that her life is lacking something and her social environment is not able to satisfy her. Alvina Houghton also wants to find the way towards her 'true nature'. She desires to "break out from the conventional life prescribed for her"⁶, as Simpson states, which is oppressing her feelings and emotions. Although the action of *The Lost Girl* takes place almost one decade after *A Room With a View* was published, the feelings of both protagonists, Alvina and Lucy, have much in common.

Alvina Houghton is the only child of a quite well off middle-class family living in "a mining townlet" (LG, 1) in the Midlands of England (Fig.6) called Woodhouse. Her father, James Houghton, "a tall, thin, elegant man" (L, G 2), is a local tradesman and a sort of a dreamer:

James Houghton was a dreamer, and something of a poet: commercial, be it understood. (...) He wove one fantasy for himself, a fantasy of commerce. He dreamed of silks and poplins, luscious in texture and of unforeseen exquisiteness ...

(LG, 3)

Mrs. Houghton, Alvina's mother, is "a small, dark woman" (LG, 6), who suffers constantly due to her poor health. As it gradually turns out, the whole marriage of Alvina's parents is as failing and ill as the constitution of Mrs. Houghton. Nevertheless, the Houghton family and their local residence, Manchester House, is "*crème de la crème* of Woodhouse society" (LG, 2).

Under these conditions, Alvina grows up, and becomes a "well-bred and fine lady". She is "a slim girl, rather distinguished in appearance, with a slender face, a fine, slightly arched nose, and beautiful grey-blue eyes. (...) She /is/ ladylike, not vehement at all. In the street her walk had a delicate, lingering motion, her face looked still" (LG, 21). However,

despite all these apparently admirable qualities, there is something hidden deep under the surface of Alvina's flawless facade. Something is constantly trying to emerge and to spoil her perfect image, which can be quite disturbing and almost threatening to her closest environment.

Sometimes, however, she would have fits of boisterous hilarity, not quite natural, with a strange note half pathetic, half jeering. (...) In Vina it came out in mad bursts of hilarious jeering. (...) the girl's strange face could take on a gargoyle look (...) (her) eyes rolling strangely under the sardonic eye-lids ... (LG, 21-22)

After such outbursts of emotions, Alvina is always able to calm herself down and to restore to her usual, affectionate and restrained pose. Even though she believes what she is taught, she feels that there is something wrong with her life and that the blind obedience to social conventions and rules does not bring her happiness.

But there was an odd, derisive look at the back of her eyes, a look of old knowledge and deliberate derision. She herself was unconscious of it. But it was there. And this it was, perhaps, that scared away the young men. (LG, 22)

Even after the first few pages the reader starts to realize the sense of 'falsity' and a strange rigidity, which pervades the whole Woodhouse middle class society. It seems as if the place were shrouded in a stifling heavy fog. Lawrence intentionally evokes such feelings and little by little shows its reader that Woodhouse is actually a sort of a trap. It is a well thought out system with rules and regulations that gradually tries to destroy any resistance in its stale 'ambiance' and that in the end causes only decay of any originally creative and independent soul. The more urgent it is— in Lawrence's view —for his heroine to break out of the firm clasp of Woodhouse unless she wants to choke there. Demonstrating his

belief, Lawrence suggests here the further development of the main character and implies that, as Hilský puts it, 'to crack the thick shell'⁹, which suppresses one's authentic self, and really to start living, Alvina has a long way ahead.

As mentioned above, *The Lost Girl* was published for the first time almost one decade after Forster's novel *A Room With a View*. On the one hand, the two main characters, Alvina and Lucy, share nearly the same feelings and desires and also their fates are quite similar. They are trying to find their 'true self', and have to learn how to defend it against all social conventions and rules. On the other hand, the situation of these two young women differs in several aspects. As McDowall maintains, during the first decade of the twentieth century, women in Britain started to realize their rights step by step, and wanted to demand them¹⁰.

Nevertheless, the first attempts to change their situation did not result in any considerable success. Women fighting for their rights and rebelling against injustice of the system were at first generally neglected and disregarded. Later on, after they started to use more violent methods to claim their rights, they were persecuted by the government. The First World War, however, brought a radical turn. Women had to take men's places in the factories, and often they also had to act like "real men". Such great social changes naturally caused also a significant shift of the view of women and their role in society. As a result, in 1918 British women gained the right to vote. Many people thought that now men and women were equal. Although the battle for true equality was still ahead, the position of women in society was much better¹¹. From the point of view of a contemporary reader, it has to be mentioned that 'the battle' for true equality still continues and that the traditional assumptions about gender roles has undergone considerable changes since the beginning of the 20th century and that it further develops.

Alvina becomes a woman practically at the brink of the First World War. She herself experiences this transitional period. As “a well-mannered lady” she behaves according to the decent education that she receives from her “straightforward, good-humoured” (LG, 20) but rather cold governess and piano teacher Miss Frost, who is “a handsome, vigorous woman (...), with grey-white hair and gold-rimmed spectacles” (LG, 7). However, Alvina is - if compared to Lucy Honeychurch - also a much more self-confident and self-conscious woman of the second decade of the twentieth century. That is why she is also able to make a decision and to maintain it even though it is something as “repulsive and indecent” as a six-month training for maternity nurses. “In Manchester House they were all horrified – not moved with grief, this time, but shocked. It seemed such a repulsive and indelicate step to take” (LG, 30).

Nevertheless, even this small ‘midwife adventure’, as it is shown further, cannot satisfy Alvina. She wants something more. Though she does not know what it should be, she sees gradually that her everyday life in Woodhouse is not able to fulfil her needs.

I know I can't. I can't bear it. I simply can't bear it, and there's an end of it. I can't, I tell you. I can't bear it. I am buried alive – simply buried alive. And it's more than I can stand. It is really. (LG, 28)

Chapter 2

Initiation and its Consequences

Regardless of the rigid social conventions and rules, the 'authentic self', the innermost passions, which are usually hidden from the outside world, will find a way to manifest themselves. There are moments when even the strictest measures will not prevent the normally suppressed emotions and desires from emerging into daylight. Such moments can be seen as an initiation into the complex and mysterious world of one's own 'authentic self'. They offer a sort of insight into it. At least for a while, one is given a chance to perceive the true nature of one's deepest feelings. However, it is still only an initiation, and the way to the 'true self' and its real discovery will need much more time and effort.

Also Lucy Honeychurch is given the opportunity to look almost at the bottom of her soul and to realize the strength of emotions. However, this time it is not music that has this strange effect on her. Lucy experiences her initiation during her stay in Florence, where she comes in order to broaden her horizons facing the ancient beauty of Italy. Her original intention is finally carried out, even though she does not see it at first.

Following Forster's belief, in which the writer actually anticipates some of the later approaches of D. H. Lawrence, Lucy's initiation has to take place in Italy. Forster chooses this country on the grounds of its spontaneity and richness of emotions. In his view, it represents a clear contrast to the stiff and rigid life of the English middle classes. Italy as some sort of a foreign and unknown element has, according to him, the power to arouse feelings and emotions and to open new horizons.

During one wet afternoon at the Pension Bertolini, where Lucy and her cousin Miss Barlett rent two rooms for their stay in Florence, Lucy finds a chance “to do the thing she really liked, and after lunch she opened the little piano” (RV, 50). Nevertheless, music, which has the power to lead Lucy directly to her inmost feelings, causes Lucy’s usual self-restraint and discipline to be somewhat weakened so that she cannot control her desires completely. “This afternoon she was peculiarly restive. She would really like to do something of which her well-wishers disapproved” (RV, 61). That is why Lucy decides to explore the city on her own, which is naturally “unladylike” (RV, 60), as Charlotte has already explained to her. At first she buys a few photographs in Alinari’s shop. One of them is a photograph of Botticelli’s *Birth of Venus*, which is, according to Miss Barlett, a thing one should do without because “Venus, being a pity, spoiled the picture, otherwise so charming” (RV, 61). Despite this little adventure Lucy is still not satisfied. She feels that buying this ‘forbidden’ photograph is not enough.

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But though she spent nearly seven lire the gates of liberty seemed still unopened. She was conscious of her discontent; it was new to her to be conscious of it. (...) ‘Nothing ever happens to me,’ she reflected ... (RV, 61)

This restless and rather sombre mood, conveyed humorously by the narrator, accompanies Lucy as she enters the Piazza Signoria (Fig. 1):

The great square was in shadow; the sunshine has come too late to strike it. Neptune was already unsubstantial in the twilight, half god, half ghost, and his fountain plashed dreamily to the men and satyrs who idled together on its marge.

(RV, 61)

Lucy is filled with a vague sense of suspense, but she is not afraid. She obeys her feelings, and follows them, awaiting something big. “It was the hour of unreality – the hour, that is, when unfamiliar things are real. An older person at such an hour and in such a place might think that sufficient was happening to him, and rest content. Lucy desired more” (RV, 61-62). Then it really happens. Lucy is given an insight into the magical world of her deepest feelings and desires.

In the Piazza Signoria, Lucy witnesses a quarrel between two Italians. One of them is stabbed, and dies before Lucy’s very eyes. “He frowned; he bent towards Lucy with a look of interest, as if he had an important message for her. He opened his lips to deliver it, and a stream of red came out between them and trickled down his unshaven chin” (RV, 62). Lucy is shocked and terrified. Suddenly, the world around her “grew dim, swayed above her, fell onto her softly, slowly, noiselessly, and the sky fell with it” (RV, 62). She is only able to catch the sight of George Emerson, who “happened to be a few paces away” (RV, 62), and then she loses consciousness.

George Emerson is one of the English tourists, who ‘happen’ to stay at the Pension Bertolini. He and his father Mr. Emerson, “the book’s absolutes, the possessors of the true ‘views’”¹², as Stone claims, become a sort of social outcasts at the Pension. Their disrespect for the usual social conventions combined with their insufficient conversational skills is often considered to be offensive and “not tactful” (RV, 31). “The better class of tourists” (RV, 24) they do not belong to are shocked at their behaviour, and try to avoid them. George, though being a young and healthy man, is rather melancholic and depressed.

For a young man his face was rugged, and – until the shadows fell upon it – hard. Enshadowed, it sprang into tenderness. (...) Healthy and muscular, he yet gave (...) the feeling of greyness, of tragedy that might only find solution in the night.

(RV, 45)

However, despite his gloominess and taciturnity there is something attractive about him and even Lucy, who at first shares the disapproving view on the Emersons, realizes gradually that they “would do her no harm” (RV, 65).

The figure of George Emerson is the last image Lucy sees, before she faints in the Piazza Signoria. When she opens her eyes again, she is sitting next to George on the steps in the Uffizi Arcade. “He must have carried her” (RV, 62). Both of them are apparently quite confused about this incident and do not know how to react to it: “How should she talk to Mr. Emerson ...” (RV, 63)?

Soon a strange sense of guilt arouses in Lucy. She feels that her behaviour is now definitely “unladylike”. “(...) one man was stabbed, and another held her in his arms” (RV, 62). In Lucy’s view, it definitely is not in accord with good manners. What is more, she still feels as if being caught between two worlds not being able to leave either of them.

...In the distance she saw creatures with black hoods, such as appear in dreams. Again the thought occurred to her ... - the thought that she as well as the dying man, *had crossed some spiritual boundary* (emphasis added). (RV, 63-64)

Only gradually, Lucy is able to overcome “the horror of blood” (RV, 64), and she returns slowly to the rather cold and objective reality, where she can rely on the well known social conventions and rules. However, Lucy is not the same anymore. She feels that her life, which is full of constraint and inhibition, is really lacking something as there is also a

completely different world filled with desires and emotions. Even though the feeling is not so clear now and she does not know exactly what to think about it, “/i/t has happened” (RV, 64), and she is just on the brink of something “great and new”.

Leaning her elbows on the parapet, she contemplated the river Arno, whose roar was suggesting some unexpected melody to her ears. (RV, 66)

However, the whole incident has more profound consequences. Not only Lucy herself but also George and their mutual relationship undergo a certain transformation. “Her heart warmed towards him for the first time” (RV, 64). Lucy starts to see that George, though not chivalrous, is “trustworthy, intelligent, and even kind” (RV, 65). Lucy is not sure about her feelings now, and she is rather bewildered. Nevertheless, the outcomes of the dramatic event cannot be undone and their effects, as will be shown later, may be even more far reaching than Lucy can imagine.

It was not exactly that a man had died; something had happened to the living: they had come to a situation where character tells, and where Childhood enters upon the branching path of Youth. (RV, 66)

Lucy decides that the whole “affair” must be kept in secrecy. Since George, being a reliable man, is no threat to her in this respect, Lucy, as the ironic commentator puts it, “was left to face the problem alone” (RV, 67). However, she does not know how to cope with it. She feels uneasy and completely baffled. She is only aware of the inappropriateness of her behaviour, but she does not know whether her feelings are just the result of a guilty conscience caused by bad manners or whether there is something else in it.

For the real event – whatever it was – had taken place, not in the Loggia, but by the river. To behave wildly at the sight of death is pardonable. But to discuss it afterwards, to pass from discussion into silence, and through silence into sympathy, that is an error, not of a startled emotion, but of the whole fabric.

(RV, 80)

It seems that Forster lets his heroine open the door slightly into a completely new sphere and allows her to take a short but unforgettable look at things she, though suspecting them, has never seen before. He makes her only taste the dreamy world of feelings and passions. It is just an indication, just an indefinite promise as if the writer were just suggesting its readers the way of the further development of his character.

Meanwhile Lucy is helpless as her conventional world has been for the first time slightly shattered. She does not know how to set things right again. What is more, because of her fear of being blamed and criticised, she cannot ask anybody for advice. “This solitude oppressed her; she was accustomed to having her thoughts confirmed by others or, at all events, contradicted; it was too dreadful not to know whether she was thinking right or wrong” (RV, 67). Finally, Lucy determines to avoid Mr. George Emerson until the end of her stay in Florence, thereby escaping the possibility that in looking into his eyes, she may realize more than she really wants to. She is puzzled and “she did not know what had happened, and suspected that he did know. And this frightened her” (RV, 80).

Due to the role of coincidence, Lucy’s original intention never to meet George again fails when she accepts Mr. Eager’s suggestion to a drive in the hills in order to experience a better view on Florence. ““The view thence of Florence is most beautiful – far better than the hackneyed view from Fiesole’ (Fig.2)” (RV, 70).

nr 29?

Lorenzini

The Reverend Mr. Cuthbert Eager, though he is a religious man, represents probably the most wicked person of the novel. "Of the book's chaste males", Stone calls him, "the most ascetic and obsessed with sin"¹³. He is the one who spreads the rumour that Mr. Emerson is a murderer. "For that man has murdered his wife in the sight of God" (RV, 75), which means, according to Mr. Eager, that the old Mr. Emerson, who did not fulfil his wife's last wish to have their son baptized, is more or less the cause of his wife's death with the sense of sin. There is nothing positive about Mr. Eager, except for his good connections. For he is "no commonplace chaplain":

He was a member of the residential colony who had made Florence their home. (...) Living in delicate seclusion, some in furnished flats, others in Renaissance villas on Fiesole's slope, they read, wrote, studied and exchanged ideas, thus attaining to that intimate knowledge, or rather perception, of Florence which is denied to all who carry in their pockets the coupons of Cook. (RV, 71)

Even though the invitation from Mr. Eager "was something to be proud of" (RV, 71), Lucy finds out very soon that the whole expedition aiming to explore Alessio Baldovinetti's¹⁴ view of Florence is a failure and that the only thing she learns during this 'study' trip is the fact that no rules or conventions can control human desires.

The whole event is not successful from the very beginning. "For a dreadful thing had happened" (RV, 79). The original company, including Mr. Eager, Miss Barlett and Lucy, are at the last moment joined by some unexpected and also rather unwelcome guests. It is Miss Lavish, an eager writer and "fake Bohemian"¹⁵, as Stone describes her, whose hunger for romantic adventure is satisfied when she gets lost somewhere in the back

streets, and the two unconventional Emersons who, without previous consultation, are invited by Mr. Beebe, the last member of the expedition.

Mr. Beebe is also a clergyman and the future rector of the parish at Summer Street. The greatest delight of this “bald” man with “a pair of russet whiskers” (RV, 55) involves observing other people. Especially “maiden ladies” (RV, 53) are in the centre of his attention. However, Mr. Beebe’s studies are only theoretical and he himself “was, from rather profound reasons, somewhat chilly in his attitude towards the other sex, and preferred to be interested rather than enthralled” (RV, 54). Yet Stone maintains that, in contrast to the rest of the ‘better’ Bertolini society, Mr Beebe can be also objective and unbiased. That is why he does not despise the Emersons for telling the truth. What is more, his liberal attitude towards them also influences Lucy’s “guilty affection”¹⁶ for the Emersons.

Nevertheless, Mr. Beebe’s charitable plan to invite also the rather “*déclassé*” occupants of the Pension Bertolini and the consequent transformation of the party results in Lucy and George, despite all resolutions and inhibitions, being thrown together. The very drive in the hills is evidently a torture for Lucy. Although she does not have to sit in the same carriage as George, she suffers. She feels that the course of events is no longer in her hands.

It was Phaeton who drove them to Fiesole that memorable day, a youth all irresponsibility and fire, recklessly urging his master’s horses up the stony hill. (...) And it was Persephone whom he asked leave to pick up on the way, saying that she was his sister – Persephone, tall and slender and pale, returning with the spring to her mother’s cottage, and still shading her eyes from the unaccustomed light.

(RV, 79)

These two ancient gods Phaeton and Persephone¹⁷ (Fig.3 - 4), who once fell victims to insatiable desire, are represented by a pair of Italian

lovers. According to Horatschek, the combination of love and fatal passion evokes a sort of intimate but rather heavy atmosphere, which announces already the future events¹⁸. One cannot but see another sort of connection between the two writers. Lawrence often uses in such scenes the motif of another Greek god. When talking about love and sexual relationships between men and women Lawrence introduces the Greek god Pan¹⁹ (Fig.5), “Lawrence’s redeemer²⁰” – as Hilský calls him. Pan standing for erotic spontaneity and naturalness can be often found specifically in Lawrence’s male characters who function as “a sort of disruption of any social barriers²¹” and whose mere appearance on the scene indicates dramatic changes, especially in the lives of their female counterparts. When compared to Forster, who is only indicating things and uses the Greek gods as a delicate symbol to make up the whole scene, Lawrence is - as stated further – much more explicit and gives the “horned and wicked creature” much greater importance.

After “a little scene” (RV, 82), as Miss Barlett calls it later, which is caused by the “inappropriate behaviour” of the two lovers, the whole company arrives at their destination. Since the exploration of Alessio Baldovinetti’s view is somewhat tiresome, the party splits into groups. Lucy stays as usual with Miss Barlett and Miss Lavish. However, the elder ladies ^{are tired as the narrator (Kaučič) says in 82/} “wish to converse on higher topics” (RV, 86), which are, as they say, “unsuited” for Lucy’s ear. That is why Lucy has to look for her own companions. Nevertheless, instead of Mr. Beebe and Mr. Eager, she finds someone else.

“In the course of some delightful confusions”²², as Stone states, Lucy is brought to the man she desired to meet least of all. In her bad Italian, she asks the driver: “Dove buoni uomini?”²³(RV, 87) meaning Mr. Beebe, but the Italian takes her to George Emerson instead, which is the only good man he can think of.

During the way through the bushes, Lucy feels that she is trespassing a sort of imaginary boundary. As they come closer to the end of the wood, Lucy comes closer and closer to her 'authentic self'. She starts to perceive the world around her from a different perspective. Any conventions and rules that just complicate one's life do not matter anymore and she only starts enjoying herself.

In the company of this common man the world was beautiful and direct. For the first time she felt the influence of spring. (...) She was rejoicing in her escape from dullness. Not a step, not a twig, was unimportant to her.

(RV, 88)

The driver leads Lucy to "a little open terrace, which was covered with violets from end to end". Before leaving the scene he only cries "Courage and love" (RV, 88) and then vanishes as some mysterious prophet. Applying the Bloomsbury Group philosophy of beauty and exquisiteness, Forster makes his heroine relish this very intense and, as it gradually turns out, also very important moment. Lucy is overwhelmed by the sudden beauty that envelopes her. All her suppressed feelings and emotions emerge now. She feels like in a daze, but at the same time she is happy and contented.

From her feet the ground sloped sharply into the view, and violets ran down in rivulets and streams and cataracts, irrigating the hillside with blue, eddying round the tree stems, collecting into pools in the hollows, covering the grass with spots of azure foam. (...) this terrace was the well-head, the primal source whence beauty gushed out to water the earth.

(RV, 89)

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Dr. Lowe

There, "at the brink" (RV, 89) of this colourful profusion, stands George. The magic of this moment also rules over him. George facing "the radiant joy" in Lucy's beautiful face is not able to resist the strength of his own emotions. He follows his desire and kisses her. However, before they are able to wake from this mesmerising trance, the shrill voice of Miss Barlett breaks up the whole situation. "The silence of life had been broken by Miss Barlett, who stood brown against the view" (RV, 89).

Lucy is confused, and does not know what to think about the event. Such state of mind is characteristic of Forster's characters. He often makes them go through moments of intensity which they do not understand at first and which just make them 'confused'. Nevertheless, not only Lucy herself but the whole company is filled with "a general sense of groping and bewilderment". The expedition is considered rather a failure, which is later on confirmed by the sudden change of weather. The consequent storm makes Lucy's feelings even worse. She suffers from a guilty conscience but also from the fear for George, who is left alone in the storm. Lucy is desolate and afraid. "All the way back Lucy's body was shaken by deep sighs, which nothing could repress" (RV, 93).

Constantly, the thought of George, the kiss and the whole situation comes back to Lucy's mind. Her strange moods after the piano playing and even the experience from the Piazza Signoria are nothing if compared to this incident. What is more, now they seem only as some sort of indication, preparing the way for something which is much greater and much more profound. As Stone argues, George's kiss marks the beginning of Lucy's gradual self-discovery²⁴. However, the acknowledgement of her feelings is a complicated process and apparently Lucy is not yet prepared to fight for it. That is why when they return to the Pension, Lucy yields to her cousin Miss Barlett and voluntarily gets entangled in the complex system of lies and insincerity.

After their arrival at Pension Bertollini, Miss Barlett decides that they should leave for Rome the very next morning in order to avoid the unpleasant consequences of the disastrous event. Lucy, who is not able to resist the moral pressure of her cousin anymore, obeys and follows Charlotte's orders. For Lucy is now completely "in her cousin's power" (RV, 96). What is more, Miss Barlett, who "assumed her favourite role, that of the prematurely aged martyr" (RV, 99), persuades Lucy using the most pathetic moaning and lamentation to swear absolute secrecy about the whole affair.

Even though the promise seems to solve the original problem, Lucy is not content. She feels as if she were caught in a web she cannot escape from. Lucy's own lies introduce her into "a cheerless, loveless world (...) - a shamefaced world of precautions and barriers" (RV, 99-101). She suffers. She realizes that her natural need for human love and tenderness is used against her. She feels hurt and puzzled.

(...) the most grievous wrong which this world has yet discovered: diplomatic advantage had been taken of her sincerity, of her craving for sympathy and love. Such a wrong is not easily forgotten. (...) And such a wrong may react disastrously upon the soul.

(RV, 100)

However, despite Lucy's uneasiness and temporary submissiveness, her feelings cannot be suppressed forever. As Stone claims, "Lucy goes along, muddled and cowed, but not brainwashed²⁵. The Italian experience cannot be forgotten so easily and so there is at least some hope that Lucy's emotions and desires find gradually a way to manifest themselves.

Alvina Houghton, the main protagonist of *The Lost Girl*, also undergoes a sort of initiation, which influences her future life. Alvina, as

well as Lucy, is given the opportunity to experience at least for a moment the mysterious realm of her 'authentic self' and to realize the enormous potential of the unconscious world. Yet Alvina also has to go through a lengthy and complicated process of self-discovery in order to break away from the "constricting routine from which there seems no escape"²⁶.

As stated above, Alvina is not satisfied with her life in Woodhouse. She feels as if she were "buried alive" (LG, 28). The stiff and rigid atmosphere of this small industrial town in the Midlands threatens to stifle Alvina's personal desires. The strictly conventional middle-class society does not offer any solution for her. That is why Alvina decides to find a way out on her own.

Alvina's very first attempt to escape from the somewhat oppressive ambience of Manchester House is connected with the arrival of a foreigner in the town, of a totally different and strange element disturbing the calmness of Woodhouse. One cannot but think that the sudden appearance of this rather dark and mysterious man is something more than just an episode. Alexander Graham, a fresh medicine graduate of Edinburgh University, comes to Woodhouse in order to spend here some months practising with the local doctor Mr. Fordham, who is "in some way connected with his mother" (LG, 22). Alexander is an Australian and before going back to Australia, he wants to gain some experience. It is clear that Alvina notices this young and rather exotic looking man quite soon:

He was a man of medium height, dark colouring, with very dark eyes, and *a body which seemed to move inside his clothing*. He was amiable and polite, laughed often showing his teeth (emphasis added).

(LG, 22)

It seems that Alvina's desire for Graham is closely connected with the "body", the physicality of this "dark Australian". In contrast to Forster, who as a member of the Bloomsbury Group does not trespass the mystical boundary of symbols and hints in his writing, Lawrence is much more explicit. The unconscious of Forster's characters is only hinted at and in accordance with the Bloomsbury philosophy it usually emerges during moments 'filled' with great beauty, as indicated above. Lawrence, on the other hand, creates a special and much more open rhetoric for this purpose and develops his own vitalistic theory.

Lawrence's philosophy introduces the idea of ecstatic "exquisite" moments which offer his characters a sort of redemption. During these intense moments, one is able to transcend reality and to become one with the cosmos. Through the unconscious, the unknown and hidden part of one's mind, Lawrence's characters are able to communicate with the universe and to melt together with it, which regenerates them and re-builds their strength. These experiences are according to Lawrence the highest moments of one's life. The "redemptive unconscious", as Lawrence calls it, corresponds in many aspects with Forster's concept of the 'authentic self', since both of these issues concern the same area. That is the unconscious area of one's deepest feelings and desires. Yet Lawrence develops his theory much further and describes it in a much more explicit way.

However, when talking about Lawrence's 'redemptive unconscious', it is important to mention that Lawrence's notion of the unconscious is unique and it should be clearly distinguished from Freudian unconscious. Freud represents the unconscious as something somewhat negative, "as a source of neurosis", associated with the past. For Lawrence, on the

contrary, the unconscious is “potentially redemptive”²⁷ and is – as in Jung – linked with the present.

The mutual sympathy and friendship between Alvina and Graham develops gradually into intimacy. After some time, they get engaged. Yet on Alvina’s part there is a conscious disapproval with her unconscious feelings. He attracts her, and his love flatters Alvina naturally, but the idea of her future life with Alexander does not make her really happy and contented because such a prospect contradicts all the conventions and rules Alvina is used to:

To tell the truth, Alvina herself was a little repelled by the man’s love-making. She found him fascinating, but a trifle repulsive. And she was not sure whether she hated the repulsive element, or whether she rather gloried in it. She kept her look of arch, half-derisive recklessness, which was so unbearably painful to Miss Frost, and so exciting to the little dark man.

(LG, 23-24)

Alvina is torn. She feels as if being drawn to Alexander by some potent but dark force, which can hardly be resisted. She longs for him. Yet there is also Alvina’s intellect, which tells her not to yield to this “evil” yearning. Alvina finds herself in an uncomfortable and tricky situation. However, Lawrence does not see Alvina’s present condition as something really negative. On the contrary, for Lawrence it is a desirable state of affairs, which demonstrates clearly his love ethics.

Lawrence’s mystique of love is largely based on Schopenhauer’s philosophy. Lawrence uses his idea about “the unsatisfied passion of love” which may often cause, according to Schopenhauer, more “unhappiness than happiness”, and transforms it into something more favourable. Lawrence disapproves of Schopenhauer’s pessimistic view on desire as an evil force, which can damage our lives, since it often denies not only

conventions and rules but also “the lover’s own individuality”²⁸. For Lawrence, however, passion is not destructive and malevolent. On the contrary, he sees it rather as a positive and redemptive power, which creates “a basis for renewal”²⁹.

As time passes, Alexander has to prepare for his way back to Australia. He wants Alvina to marry him before his departure, but Alvina hesitates and following the advice of her “beloved governess” (LG, 26) Miss Frost she decides to wait until he sees his family first. Alexander sails away, and Alvina starts to contemplate their relationship. “Alvina missed him, missed the extreme excitement of him rather than the human being he was” (LG, 24). What is more, Alvina’s indecisiveness is supported by Miss Frost, who “could not stand” Alexander from the very beginning claiming “that he had dark blood in his veins, that he was not a man to be trusted, and that never, never would he make any woman’s life happy” (LG, 22). She, like Miss Barlett in *A Room With a View*, wants to regain control over her dear *protégée* and to remove this odd man out of the young woman’s world if it ever “was occupied by *that man*” (LG, 24). For Miss Frost “it /is/ clear as daylight” (LG, 24) that Alvina does not really love Alexander and she is determined to do anything in order to persuade Alvina not to marry him.

Also the other members of Manchester House are not very pleased by the idea of Alvina leaving for Australia. Alvina’s mother, as well as Miss Frost, disapproves quite radically of the whole proposal. Mr. Houghton has a more liberal but still rather negative view on the issue as if he “understood her (Alvina) better than the others” (LG, 25). Last but not least, Miss Pinnegar, a newcomer in “the house of Houghton” (LG, 12) and James Houghton’s new manageress of his work-girls, who soon becomes an inseparable part of the family, also somewhat dislikes the dark stranger.

Alvina feels to be under pressure and does not know how to decide. Sometimes she sees “as clear as daylight also” that she is not really in love with Alexander. “She wondered how he could have the slightest attraction for her. (...) She was as free of him as if he had never existed” (LG, 24-24). However, there are also times when Alvina yearns for Alexander and dreams of running away with him from the dullness and narrowness of her life in Woodhouse. Alvina’s internal split between the conscious part of herself and her feelings represents again the above mentioned love ethics of Lawrence, who welcomes Alvina’s state as something positive.

At such times she wished with all her force that she could travel like a cablegram to Australia. She felt that it was the only way. She felt the dark, passionate receptivity of Alexander overwhelmed her, enveloped her even from the Antipodes. She felt herself going distracted – she felt she was going out of her mind. For she could not act.

(LG, 25)

In the end, Alvina decides to break off her engagement with Alexander, and to stay in Woodhouse. She is not able to bear the constant emotional stress any longer. “The tears she was costing all round” (LG, 26) hurt her. Besides, she realizes that she suffers for a man she actually does not know. “Who was he, after all? She did not know him (...) and found him repugnant” (LG, 26). Alvina does not want to listen to her feelings anymore, and chooses reason instead. The dark but, according to Lawrence, also redemptive power of passion, which is able to draw two people together irrespective of their social standing or their own persuasion, does not succeed this time. However, in the world of D. H. Lawrence, human desire cannot be completely neglected as Alvina herself learns very soon.

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afraid of overexposed

Alvina's announcement to split up with Alexander cheers up the whole Manchester House, and even Alvina herself feels much better. "She was relived, really: as if she had escaped some very trying ordeal. For some days she went about happily, in pure relief" (LG, 27).

However, with Alexander Alvina rejects also her only suitor. The feeling of happiness is soon replaced by a sense of emptiness and shallowness. Even though there are some young men of Alvina's class in Woodhouse, they are just not able to reach Alvina's standards. "The young men of the same social standing as herself were in some curious way outsiders to her" (LG, 22) and that is why they avoid her. Also Alvina herself rather dislikes the local men because she finds them "all either blank or common" (LG, 28).

For these reasons, Alvina starts to feel restless and dissatisfied again. Her original "mood of submission and sweetness" vanishes gradually, and after a few weeks she becomes quite 'intolerable'. " 'I can't stay here all my life,' (...) 'I want to go away,' said Alvina bluntly" (LG, 28). Alvina is almost hysterical. She feels "as if she were destined to join the ranks of old maids, so many of whom found cold comfort in the chapel" (LG, 22). She does not want to spend her life among the 'common' people of Woodhouse bound by rigid conventions and empty rules without any hope of improving her situation. She dreads such a future. Perhaps this is the cause why Alvina comes up with the "random" idea of becoming a nurse:

Alvina was indeed speaking at random. She had never thought of being a nurse – the idea had never entered her head. If it had she would certainly never have entertained it. But she had heard Alexander speak of Nurse This and That. And so she had rapped out her declaration. And having rapped it out, she prepared to stick to it. Nothing like leaping before you look.

(LG, 29)

In Manchester House, they are all shocked at what they see as evidently a wrong step Alvina wants to take. Even Alvina herself feels rather uneasy about her intention, but “some little devil sat in her breast and kept her smiling archly” (LG, 29) and so Alvina persists. In a medical magazine, she comes across an announcement advertising a six-month training for maternity nurses in Islington³⁰ costing sixty guineas, which Alvina can afford. Without any further consideration, she impulsively decides to leave Woodhouse for Islington as soon as possible. After a few days of desperate moaning, the whole Manchester House starts to prepare for Alvina’s departure. “There was a great bustle, preparing her nursing outfit. Instead of a trousseau, nurse’s uniforms in fine blue-and-white stripe, with great white aprons. Instead of a wreath of orange blossom, a rather chic nurse’s bonnet of blue silk, and for a trailing veil, a blue silk fall” (LG, 30).

Now Alvina is really thrilled and full of strange excitement. Despite the severe disappointment she causes her family, she does not feel sorry for her decision. On the contrary, she looks forward to experiencing something great and new. “But no, she wasn’t a bit frightened. (...) Alvina remained bright and ready, the half hilarious clang remained in her voice, taunting” (LG, 31). Alvina really believes that becoming a nurse will bring her satisfaction and happiness. She hopes that as an independent and self-supporting woman she can escape from the restricting and dull atmosphere of Woodhouse. One cannot but agree that in contrast to Forster’s heroine, who, as mentioned above, represents an Edwardian lady for whom having a profession was a strict taboo, Alvina, as a woman of the second decade of the twentieth century, has more opportunities in her life. Yet, as it is shown further, there are still many obstacles that she has to overcome and

that prevent her from being truly independent, as we understand the word today.

Alvina's cheerful and restless mood does not darken when she reaches her destination, the borough of Islington. Even the "horrid, vast, stony, dilapidated, crumbly-stuccoed streets and squares" of this dreary London ward cannot upset her. She looks calmly and contentedly at the dirty and often ramshackle houses all around her, and just enjoys herself. She does not really understand her own feelings. Everything is so filthy and "so common, so indescribably common"; yet she is good-humoured and happy. "Perhaps for her there was a charm in it all. Perhaps it acted like a tonic on the little devil in her breast" (LG, 31). And so Alvina starts her midwife-training.

As the time passes, Alvina starts to alter gradually. The "fine" but rather cold young woman becomes a completely different person. Alvina's fragile figure gains new fuller forms, and her pale complexion shines with unusual freshness. Also Alvina's behaviour changes considerably. Her perfect manners are somewhat neglected. Instead, Alvina tries to adopt a much more "vulgar and coarse" way of communication in order to come closer to her present companions, which she also more or less manages:

She was ready with a laugh and a word, and though she was unable to venture on indecencies herself, yet she had an amazing faculty for *looking* knowing and indecent beyond words, rolling her eyes and pitching her eyebrows in a certain way – oh, it was quite sufficient for her companions!

(LG, 32)

Regardless of the roughness of Alvina's life in Islington, she does not complain. On the contrary, it seems that she thrives on this way of life.

Amazing how she enjoyed it. (...) It was truly incredible how Alvina became blooming and bouncing at this time. (...) It seemed to her she had not a moment's time to brood or to reflect about things – she was too much in the swing.

(LG, 32-33)

However, the gradual change from Alvina's original refined behaviour and elegant appearance into "a rather fat, warm-coloured young woman" (LG, 35) is not the peak of Alvina's development in Islington. As a trainee nurse, Alvina is sent to the local "lying-in hospital" to help with some of the cases. In this "dreadful place", she is confronted with the bitter reality of this job. Alvina encounters here "the inferno of the human animal, the human organism in its convulsions, the human social beast in its abjection and its degradation" (LG, 33). On top of it, she also has to take care of the slum cases. Among "these rude and pitiless people", Alvina goes through one of the most traumatic experiences of her whole life:

It was one of the hardest lessons Alvina had to learn – to bully these people (...). She had to fight tooth and nail for this end. And in a week she was as hard and callous to them as they to her.

(LG, 34)

Even though Alvina seems now to be much harder in her behaviour, she is not that tough, and she cannot completely suppress her feelings. She tries to keep up a blunt appearance, but internally she is hurt and shocked:

It would be useless to say she was not shocked. She was profoundly and awfully shocked. Her whole state was perhaps largely the result of shock: a sort of play-acting based on hysteria. But the dreadful things she saw in the lying-in hospital, and

afterwards, went deep, and finished her youth and her tutelage for ever.

(LG, 33)

Now Alvina's alteration is completed. She is no longer "this frail, pallid, diffident girl, so ladylike". Alvina looks like a fleshy, rosy-cheeked adult woman, rather "strapping and strong-looking, and with a certain bounce" (LG, 35). When she comes home to Woodhouse to spend Easter, everybody is shocked at her new appearance. Alvina's mother is alarmed. Her father and Miss Pinnegar are bitter about Alvina's change and somewhat cutting in their comments. Poor Miss Frost is at first dumb with amazement, and cannot even speak with her beloved ward for one day.

Alvina reacts to this rather cold welcome with her typical archness and derisiveness, which is now even more frightening for the other occupants of Manchester House. "The deep, tender, flowery blue" of Alvina's eyes is substituted by much "harder and greyer" (LG, 35) tones. It seems that Alvina herself is not quite aware of the change she has undergone. Apparently, she does not see all its consequences. She is only able to realize that there are certain differences from her previous life that she despised so much because it could not satisfy her needs and desires. Alvina knows for sure that leaving Woodhouse and becoming a nurse makes her, at least in her own eyes, an independent woman. In this way, she definitely escapes "the purity and high-mindedness - the beautiful, but unbearable tyranny of Miss Frost" (LG, 36) and of the whole rigid Woodhouse society. However, she is not that sure whether her "new" life really is the right solution to her feelings of discontentedness and restlessness. She cannot say whether she acts now according to her inner desires or whether she is again forced into something she does not really want.

Was Alvina her own real self all this time? The mighty question arises upon us, what is one's own real self? (emphasis added) It certainly is not what we think we are and ought to be. Alvina had been bred to think of herself as a delicate, tender, chaste creature with unselfish inclinations and a pure, 'high' mind. Well, so she was, in the more-or-less exhausted part of herself. (...) Now Alvina decided to accept the decision of her fate. Or rather, being sufficiently a woman, she didn't decide anything. She *was* her own fate. She went through her training experiences like another being. She was not herself.

(LG, 34-35)

As can be seen from the quotation, Lawrence's rendering of Alvina's character is somewhat essentialist at this point. According to him, she is not "her own real self". Her change is again only the result of some outside pressure. She just "accepts" the requirements and needs of her present environment, and forms herself according to them. Her deep needs and desires are – in the author's view - neglected again and even though she does not realize it completely, she suffers.

Nevertheless, Alvina feels good in Islington, "among all the horrors of her confinement cases" (LG, 37). Perhaps it is because she is still at work, always in full action. That is why she does not really have time to think about her life and her emotions. She does not have time to feel dissatisfied.

What is more, in Islington, she is surrounded by young and vigorous doctors, who "she knew hailed her" (LG, 37). In Woodhouse, young men dislike Alvina because of the archness and derisiveness in her look. They avoid her. In Islington, the situation is quite the opposite. The local doctors are not afraid of Alvina. On the contrary, they like to be in her company and so does Alvina. She enjoys their attention, though it often quite contradicts good manners. She is just pleased when they put their arms round her waist or kiss her face.

For she did not at all forbid them to "behave like that". Not in the least. She almost encouraged them. She laughed and arched her eyes and flirted. (LG, 37)

However, despite all the flirting and attraction none of the men is able to come closer to Alvina. There is always a great distance between them and her. Even though she likes the young doctors and "the sort of intimacy with them, when they kissed her and wrestled with her in the empty laboratories or corridors" (LG, 37), she is not prepared to develop any sort of close relationship with any of them. Alvina is still not willing to submit to her own desires and tries to suppress them. This desperate and unequal struggle between Alvina's feelings on one side and her consciousness on the other is a ceaseless and exhausting fight, but, as defined above, it is also the basis of Lawrence's mystique of love.

Sometimes her blood really came up in the fight, and she felt as if, with her hands, she could tear any man, any male creature, limb from limb. A super-human, voltaic force filled her. For a moment she surged in massive, inhuman, female strength. The men always wilted.

(LG, 37)

Some of the doctors, who like Alvina in particular, try to overcome the strange "isolate self-sufficiency" and "wild, overweening backbone" of this restrained and "maidenly" woman. However, Alvina responds to their courtship always with tough "resistance and counterattack" (LG, 38), and after some time they are discouraged and frightened away. Lawrence evidently disapproves of Alvina's power and independence. On the one hand, it helps Alvina to overcome the "outdated, false refinement" of the Woodhouse society. On the other hand, her present state is, in the author's

view, just a sort of “healthy vulgarity”³¹, which is not the right solution either.

Sometimes Alvina wonders and asks herself why she actually behaves like this. She feels as if there was something inside her which holds her back and prevents her from doing the things she really desires. She feels as if being caught in chains she cannot break. The conscious part of Alvina is at present too strong and even though she would like to give way to her desire, she just cannot and stays “stiff”:

And though she would have liked to do so, yet the inflexible stiffness of her backbone prevented her. She could not do as she liked. There was an inflexible fate within her, which shaped her ends.

(LG, 39)

After finishing the nurse training Alvina comes home to Woodhouse. There she is “in her nurse’s uniform”, neither engaged nor married but “with high material hopes” (LG, 38). Alvina believes that her dream of independence and self-sufficiency is now coming true. She thinks that as a fully-qualified maternity nurse she can make a fortune in Woodhouse. These thoughts can lighten Alvina’s somewhat gloomy mood. “She would be independent, she could laugh everyone in the face” (LG, 38). Her ambitious plans and calculations help her not to think about the fact that she comes back to Woodhouse, to the place she loathes so much.

On the one hand, Alvina returns as a different person. She is now a mature woman who is able to stand on her own two feet. Yet Lawrence sees her still as the same discontented and lonely woman, whose desires and needs are not satisfied. The sense of disappointment has not really vanished. Despite the partial independence she gained along with her qualification, she feels “beaten”. She is beaten by “an invisible and

occupation is not satisfying

just a woman

devious enemy”, who dwells somewhere inside herself and who without asking her for approval shapes her life.

In a measure she felt herself beaten. Why? Who knows. But so it was, she felt herself beaten, condemned to go back to what she was before. Fate had been too strong for her and her desires: *fate which was not an external association of forces, but which was integral in her own nature*. Her own inscrutable nature was her fate: sore against her will (emphasis added).

(LG, 39-40)

Yet, external circumstances also play their role. Alvina’s audacious plans, which should make her an affluent and self-reliant woman, fail. Despite the slight improvements of women’s position in society in the second decade of the twentieth century, there are still many barriers and inhibitions. The bigoted and conventional Woodhouse society is not prepared to perceive Alvina Houghton as their new midwife. It is simply an “appalling” idea for most of them. “After all, they all knew her as *Miss Houghton*, with the stress on the *Miss*, and they could not conceive of her as Nurse Houghton” (LG, 40). Alvina is slightly before her time in Woodhouse society, yet Lawrence’s love ethics even further complicates the issue.

Soon Alvina loses “her bounce, her colour, and her flesh” and returns again to “the old, slim, reticent pallor” (LG, 41). Gradually, she overtakes the housekeeping of the whole Manchester House, and to Miss Frost’s great relief she also takes care of her mother’s nursing, who is those days very weak and nervous. Alvina spends her days sitting in her mother’s bedroom, looking out silently on the street or attending her moaning patient. Alvina is quiet, dutiful and “lady-like”. She neither complains nor does she think about her life. According to Lawrence’s representation of her at this point, her authentic self is as subdued as

Lucy's after her return to Summer Street from Italy. "Manchester House had settled down on her like a doom" (LG, 41). She just tries to live on without contemplating her future:

She sat quite still, with all her activities in abeyance – except the strange will-to-passivity which was by no means a relaxation, but a severe, deep, soul-discipline.

(LG, 43)

Then Alvina's mother dies. Her father cries a few faint tears, Miss Frost grieves bitterly over the fate of "the poor dead woman", and Alvina cries as well. However, after some time the life in Manchester House returns back to the old rigid routine, and Alvina submits to it. She runs the family household, gives lessons to some of Miss Frost's pupils, and just gets busy. Everything seems to be back on the rails again. Alvina, who appears now to be "completely herself", is again quiet, dutiful, and tender. Also the previous close relationship between Alvina and her beloved governess Miss Frost is more or less re-established. However, in spite of Alvina's present stillness and submissiveness she is not the same anymore. There is a "difference". "Underneath her appearance of appeal, Alvina was almost coldly independent" (LG, 45). Alvina is now an independent but, as it seems, still a dissatisfied woman.

Thus Alvina spends her rather monotonous days in Woodhouse, and tries to go on like a soulless machine. She tries to forget about her feelings and needs, and just carries out her duties. "(...) Alvina was hidden like a mob in the dark chambers of Manchester House, busy with cooking and cleaning and arranging, getting the house in her own order, and attending to her pupils" (LG, 47). Nevertheless, despite Alvina's self-denial and strict discipline, as the author sees it, her desires and emotions cannot be suppressed forever, and they find a way to show themselves. In the least

expected moment, the deeply hidden feelings start to manifest themselves, since the mysterious world of one's 'real self', in D. H. Lawrence's philosophy based on Schopenhauer's vitalism, as shown above, does not respect either personal or official rules.

Also Alvina's suppressed desires and emotions have the power to emerge spontaneously. What is more, they can open new horizons for Alvina and, in accordance with Lawrence's vitalism, they can initiate her at least for a while into the powerful but unknown world of her unconscious, which can make her transcend her everyday life and enter a completely new sphere.

She experiences her initiation in her father's pit. As mentioned above, Alvina's father is a dreamer and so nobody is really surprised when James Houghton starts a completely new project one day and opens a pit with a quite noble name "Connection Meadow". "The whole affair was rickety, amateurish, and two-penny. The name Connection Meadow was forgotten within three months. Everybody knew the place as Throttle-Ha'penny" (LG, 19). However, James Houghton is not discouraged, and carries on this "drossy coal business".

Once Alvina, "seized with sudden curiosity" (LG, 47), decides to visit the place of her father's keen interest, and accompanies him to Throttle-Ha'penny. She is lowered down in an iron bucket to see "the little workings underneath". Her father starts to explain everything to Alvina, but since he is not really competent in it, one of the miners holds the necessary lecture instead of him. Alvina follows this burly and grubby man through the low gangways, and her feelings start to alter. She believes to be pressed or even crushed by the "thick and dark" atmosphere of the pit. "It was as if she were in her tomb for ever (...). She was frightened, but fascinated "(LG, 48).

Alvina is filled with strange fear, but she is not really scared. On the contrary, she starts to be more and more relaxed. She feels as if her body was losing its shape, as if she were becoming a part of this overwhelming darkness. The somewhat sombre figure of the miner is still in front of her showing her the way; yet now he seems to be closer to her, almost touching her face as if they were intimate friends sharing some dark secret.

There was a thickness in the air (...). He seemed to linger near her as if he knew – as if he knew – what? Something forever unknowable and inadmissible, something that belonged purely to the underground: to the slaves who work underground: knowledge humiliated, subjected, but ponderous and inevitable.

(LG, 48)

Alvina feels as if she as well as the dark collier “were melting out in the thick and fluid” atmosphere of the pit:

And still his voice went on clapping in her ear, and still his presence edged near her, and seemed to impinge on her (...) a creature of the subterranean world, melted out like a bat, fluid. She felt herself melting out also, to become a mere vocal ghost, a presence in the thick atmosphere. Her lungs felt thick and slow, her mind dissolved, she felt she could cling like a bat in the long swoon of the crannied, underworld darkness. Cling like a bat and sway forever swooning in the draughts of the darkness–

(LG, 48)

In the pit, Alvina undergoes something unique. She experiences a sort of ecstatic “exquisite” moment, which, as mentioned above, Lawrence introduces as a part of his vitalistic philosophy. In the darkness of the colliery, she becomes aware of something apart from herself, something which penetrates her consciousness and forces it to yield. Gradually, she

forgets about herself, her egotism, and becomes a pure essence, a faint scent, which “melts out” in the pervasive darkness. Alvina is no longer this clearly defined and delimited individual, which concentrates only on itself. On the contrary, she transcends the reality and unites with something, which is in Lawrence’s philosophy much higher than herself. She finds a connection with the entire cosmos and becomes one with it. This intense experience brings Alvina, as Lawrence renders the experience, a sort of redemption. She regenerates herself during this “exquisite” moment, and gains new energy.

After returning on the earth again Alvina, like Mrs Morel in Lawrence’s earlier novel *Sons and Lovers* in the garden, contemplates the world around her with different eyes. Everything seems now much prettier. Even the ugly and common Woodhouse is now filled with strange and shining beauty. Alvina is almost astonished when she looks around herself.

What a pretty, luminous place it was, carved in substantial luminosity. What a strange and lovely place, bubbling iridescent-golden on the surface of the underworld. Iridescent-golden – could anything be more fascinating! (...) She thought she had never seen such beauty – a lovely luminous majolica, living and palpitating, the glossy, svelte world-surface, the exquisite face of all darkness.

(LG, 48-49)

Alvina is fascinated by this extraordinary sight. Nevertheless, she is also able to realize that apart from the surface world, which is dominated by rules and conventions, there is also another dimension, a hidden and unexplored realm of emotions and desires. All feelings that have been suppressed almost for years emerge here and threaten “the superimposed day-order to fall”. This mysterious world is pervaded by fierce and

insatiable passion, by the great dark force, which “/has/ no master and no control” (LG, 49) and which has the power to change human destiny. However, the darkness of this underworld, as shown above, does not connote anything negative or depressing. Lawrence appreciates the great potential of this formidable force and transforms it into something positive.

Alvina, almost hypnotised, observes the miners going home from work. They are dirty and bent with weariness. Yet for Alvina they seem “to loom tall and grey, in their enslaved magic”. For her they are “the slaves of the underworld” (LG, 49), who share some dark and awing secret, the secret of passion.

However, despite the great fascination Alvina returns after a while to her previous self-control and discipline. The amazement fades gradually away, and the somewhat cold and dismal reality gains again control over the situation. Alvina is still filled with the same feelings of restlessness and discontent, but she is not able to break her passivity and so she just stays calm. In Lawrence’s construction of the woman’s self which follows his love ethics and his somewhat paternalistic and essentialist attitudes, she is not yet prepared to understand the full significance of her experience and to realize that the only thing she really longs for and which would satisfy her needs is love, a deep and passionate love. Though she is not completely aware of it, she senses it. She feels that the solution to her problems is ahead.

True, she was filled with the same old, slow, dreadful craving of the Midlands: a craving insatiable and inexplicable. But the very craving kept her still. For at this time she did not translate it into desire, or need, for love. At the back of her mind somewhere was the fixed idea, the fixed intention of finding love, a man. But as yet, at this period, the idea was in abeyance, it did not act. The craving that possessed her

as everybody, in a greater or less degree, in those parts, sustained her darkly and unconsciously.

(LG, 50)

Chapter 3

Struggle between Passion and Reason

After the rather tempestuous and breathtaking initiation into the powerful but unknown world of passion, both protagonists, Lucy Honeychurch as well as Alvin Houghton, find themselves in a somewhat awkward situation. On the way towards their 'authentic being', they experience a sort of interval. Their newly discovered desires want to claim their rights and manifest themselves. However, there are also social conventions and many strict rules that feverishly try to suppress them and to drive these freshly unchained emotions back into the dark underworld. A fierce and bitter struggle between feelings on one side and self-control and discipline on the other begins. The two heroines have to go through this terrible ordeal in order to come closer to their 'real self', as the respective writers see it.

Lucy's internal fight between her love for George and her own deeply embedded obedience to the restrictive authority of her middle class environment starts in the second half of the book, which almost entirely takes place in England. Lucy returns to Windy Corner from her somewhat eventful stay in Italy. After leaving Florence for Rome to avoid any possible consequences of the "unfortunate incident" in Fiesole, she comes home as an engaged woman. Her fiancé, whom she met in Rome, is Cecil Vyse, a young English gentleman of good origin. He is intelligent, genteel and good-looking. However, the overall impression he gives is rather cold and austere. There is something "medieval" about him:

He was medieval. Like a Gothic statue. Tall and refined, with shoulders that seemed braced square by an effort of the will, and a head that was tilted a little higher than the

usual level of vision, he resembled those fastidious saints who guard the portals of a French cathedral. Well educated, well endowed, and not deficient physically, he remained in the grip of a certain devil whom the modern world knows as self-consciousness, and whom the medieval, with dimmer vision, worshipped as asceticism.

(RV, 106)

Cecil, as it gradually turns out, is really old-fashioned and “unenlightened”, even though he puts on airs as if he were the opposite to these characteristics. Openly and publicly, he rejects the traditional religious and feudal values and criticizes the crassness of the middle class society. Nevertheless, this rather blatant rebellion is just a pretended image, and in fact Cecil “replaces one dogma by another”. He does not use his knowledge and education for any deeper and better understanding but only as another instrument of oppression and domination. Cecil is imprisoned in his own world of perfect beauty and high standards, which has nothing to do with real life and the true feelings. As Stone claims, Cecil “can love light and openness as ideals, cannot tolerate them as part of his physical life.”³² In many aspects, Cecil corresponds with Forster’s conception of the so called “undeveloped heart”, which is according to the writer one of the main symptoms of the English national character.

They go forth (...) with well-developed bodies, fairly developed minds, and undeveloped hearts. (...) the English character is incomplete in a way that is particularly annoying to the foreign observer. It has a bad surface –self-complacent, unsympathetic, reserved.³³

Nevertheless, Lucy at first does not fully realize these flaws of Cecil and hopes that this “handsome, cultured, and anti-clerical”³⁴ man, as Stone maintains, saves her from the narrowness of the local conventions and

rules. The engagement is announced, and the whole Windy Corner is filled with excitement. Mrs Honeychurch welcomes Cecil's proposal, since Cecil seems to her a decent young man and a good match for her daughter:

'Well, *I* like him,' said Mrs. Honeychurch. 'I know his mother; he's good, he's clever, he's rich, he's well-connected. (...) 'And he has beautiful manners. ' (RV, 104)

However not everybody is thus enchanted by the idea of Lucy marrying Cecil. Lucy's brother Freddy, who as a young medical student prefers science and unaffected reason to "good connections" and nobility, expresses quite straightforwardly his disapproval of Cecil as his future brother-in-law. He does not know exactly why, but he dislikes Cecil. Perhaps it is because he is so much aloof, "the kind of fellow who would never wear another fellow's cap" (RV, 104). Nevertheless, Freddy is not the only one who feels rather uneasy about Lucy's decision. Also Mr Beebe, the new rector in Summer Street, who once remarked that Cecil is "an ideal bachelor" (RV, 104), is not really delighted by this piece of news and cannot completely hide his disappointment when he first meets Lucy after her return from Rome.

At present, however, Lucy is not able to see these signs of mistrust and discrepancy and so she just follows her fiancé and does what she is expected to do. Nevertheless, despite Lucy's apparent contentment and composure the first hints of disharmony appear. Again Forster starts to indicate the further development of things delicately and suggests that Lucy's seeming heart's ease is just the calm before the coming storm of emotions and passions.

Cecil, as implied above, is not capable of deep and intense feelings except for a sort of artistic fascination, a cult worshiping, which differs /

considerably from real passion. He can “fall in love” with Lucy only when he starts to perceive her “as a work of art” (RV, 115).

Soon he detected in her a wonderful reticence. She was like a woman of Leonardo da Vinci's, whom we love not so much for herself as for the things that she will not tell us. The things are assuredly not of this life; no woman of Leonardo's could have anything so vulgar as a 'story'.

(RV, 107-108)

Owing to this short-sighted and self-centred persuasion, Cecil becomes rather irritable every time when Lucy breaches his flawless “Leonardo conception” and gives way to her emotions. As ‘a real artist’, he wants to improve this lovely being and make it his own masterpiece.

It was as if one should see the Leonardo on the ceiling of the Sistine. He longed to hint to her that not here lay the vocation; not in muscular rant. But possibly rant is a sign of vitality: it mars the beautiful creature, but shows that she is alive. After a moment, he contemplated her flushed face and excited gestures with a certain approval. He forbore to repress the sources of youth.

(RV, 118)

Nevertheless, Lucy is not a lifeless and dull woman from an old painting, which can be easily manipulated. Although her desires seem now to be tamed, they cannot be completely suppressed and still express themselves somehow. Lucy is a young and sensitive woman full of emotions and keen interest. What is more, she is able to form her own opinion, which in many aspects contradicts Cecil's apparently benighted and bigoted view on her as a “Leonardesque” (RV, 136) creature. Lucy “may” have, according to Cecil, some thoughts, but they should not certainly deny those of Cecil. That is why Cecil, who is despite his

democratic outbursts far from accepting equality between men, the less between men and women, is not able to understand the traits of Lucy's personality and does not see its great range.

Cecil does not realize that Lucy is, on the one hand, able to see the weaknesses and limits of middle class society like himself, but at the same time he does not grasp that, on the other hand, she is not really able to scorn this way of life, since she feels sympathy with this world and cannot reject it. Lucy loves life and the people around her, and the only thing she desires – expressing Forster's beliefs - is to live a happy life unrestricted by social conventions. Irrespective of these aspects of Lucy's character, Cecil hopes to make Lucy a part or at least a decorative complement of his own vision of a better, as he calls it, a "broad" (RV, 130) society:

He saw that the local society was narrow, but instead of saying, 'Does this very much matter?' he rebelled, and tried to substitute for it the society he called broad. He did not realize that Lucy had consecrated her environment by the thousand little civilities that create tenderness in time, and that though her eyes saw its defects her heart refused to despise it entirely. Nor did he realize a more important point - that if she was too great for this society she was too great for all society, and had reached the stage where personal intercourse would alone satisfy her. A rebel she was, but not of the kind he understood – a rebel who desired, not a wider dwelling-room, but equality beside the man she loved.

(RV, 130)

Cecil does not really see Lucy as she is but only his false idea of her. What is more, he is not interested in it, since he has his own theory. Gradually, even Lucy herself starts to sense that there is something wrong with her relationship, but up to now it is just a feeling she is not really concerned with. Besides, things get more complicated. Thanks to Cecil, who is always prepared to teach the local snobs a lesson, the Emersons

appear in Summer Street as the new tenants of an empty villa called Cissie. He truly believes that he “/has/ won a great victory for the Comic Muse” (RV, 135) by inviting this rather “second-class” pair to the somewhat enclosed and stuck-up Summer Street community.

Lucy, however, does not naturally share his enthusiasm. She is bewildered and really annoyed at her fiancé, who without realizing it makes Lucy’s until now almost completely suppressed feelings emerge again. Although she tries hard to push any thought of George away and to conceal her true emotions, even at the price of telling lies, her effort is not rewarded. She has to face the fact that the Emersons are moving into her neighbourhood and that from now on she can meet George, the man she wanted to banish from her life, whenever she leaves Windy Corner. Her nerves are “shattered” (RV, 135) and she “/is/ plunged into despair” (RV, 138). Nevertheless, it is not “nerves” that cause Lucy’s uneasiness. As Stone argues, Lucy misinterprets her unsettledness as a result of a bad mental state and does not see that it is her desire, her love for George that perturbs and confuses her²⁵. In Forster’s view, she is not yet disposed to admit or even to accept her own feelings. That is why she continues in her ostensibly composed but in fact dismal and mendacious course and hopes to find salvation in Cecil’s aloof ‘embrace’.

Meanwhile the Emersons arrive and start to settle in. Mr. Beebe and the young Honeychurch take charge of the welcome. Partly due to coincidence, partly due to “boisterousness of the youth”, they, meaning Mr. Beebe, Freddy and George Emerson, end up in the wood swimming and romping in ‘The Sacred Lake’, in a little pond hidden among the pine trees, which owes its name Lucy and Freddy who used to bathe here as children. After a while all of them forget about their restraints and inhibitions and, following the Bloomsbury philosophy, they start to enjoy the beauty of the moment.

The three gentlemen rotated in the pool breast high, after the fashion of the nymphs in *Götterdämmerung*³⁶. But either because the rains had given a freshness, or because two of the gentlemen were young in years and the third young in the spirit – for some reason or other a change came over them (...). They began to play.

(RV, 149-150)

Such a symbolic scene full of untrammelled passions and striking metaphors cannot but announce dramatic changes in the lives of the main characters. Soon the excitement of the three men gets out of control and especially Freddy and George, who are still more relaxed than Mr Beebe, fool around as two unruly children. Perhaps it is another mischievous act of “the Comic Muse” or just a mere accident, but completely out of the blue Mrs. Honeychurch, Lucy and Cecil appear at the pond. The situation develops in a sort of chaos full of indignant exclamations and timid salutations, since nobody really knows how to react in order to keep the necessary decorum. The whole event is “crowned” by George who, suddenly filled with new energy and enthusiasm, greets Lucy, “barefoot, bare-chested, radiant and personable against the shadowy woods” (RV, 152).

Then the scene is over. The company splits, the pond becomes lonesome again and the “divine” (RV, 148) vanishes. Nevertheless, something changes. The “holiness” (RV, 152) of this moment awakens something which was hidden and almost forgotten for some time and which can no longer be curbed.

Lucy is confused and helpless. She is trying to return to her previous state of composure and self-possession, but she just cannot stop thinking about the sight of George, who “/was/ happy and greeted her with the shout of a morning star” (RV, 153). Despite all the preparations and self-

denial, Lucy's desires start to emerge, and the great power of passion determines the course of events again.

Since the Honeychurches are not aware of Lucy's feelings, they invite George and his father to Windy Corner to Sunday tennis in order to get better acquainted with them and to learn more about these rather unconventional people. What is more, to worsen Lucy's distress Miss Barlett, who is always ready to tease her young *protégé* by raking over the unpleasant event in Fiesole, is also asked to the house. Lucy's emotional confusion mounts at this point:

Lucy faced the situation bravely, though, like most of us, she only faced the situation that encompassed her. She never gazed inwards. If at times strange images rose from the depths, she put them down to nerves. When Cecil brought the Emersons to Summer Street, it had upset her nerves. Charlotte would burnish up past foolishness, and this might upset her nerves. She was nervous at night. When she talked to George (...) she wished to remain near him. How dreadful if she really wished to remain near him! Of course, the wish was due to nerves, which love to play such perverse tricks on us.

(RV, 161)

Lucy has the courage to fight against her "nerves", but she does not dare even to think about the true cause of her present state. As the author humorously conveys, "it is obvious enough for the reader to conclude, 'She loves young Emerson.'" (RV, 161). However, Lucy – as Forster puts it – is not yet able to see the truth and goes on resolved not to submit to her feelings.

Then the day of the great meeting comes. The autumn is slowly approaching and suddenly the rather one-note summer scenery begins to alter 'shining with new and bright colours'. Although autumn usually connotes a sort of serenity, here it seems to bring motion. It may be even

seen as a gentle but clear symbol of the writer announcing already the future events. "The sun rose higher on its journey, guided, not by Phaeton, but by Apollo³⁷, competent, divine" (RV, 167). What is more, the reference to Phaeton, "the troublesome young god", who was first mentioned when Lucy and George for the first time experience 'the power of passion' on the violet-covered ledge, suggests that - though "the reins are now in the right hands" - the apparent peace may be soon shattered.

The seeming harmony of this sunny afternoon is, as hinted above, really disturbed. On the first possible occasion, George, who accepts the invitation and appears on Sunday at Windy Corner, follows the call of his desire and kisses Lucy again, this time almost behind her fiancé's back. Lucy's reaction is somewhere between righteous indignation and complete bewilderment. The whole afternoon she is trying to "avert the disaster" (RV, 179) and to banish her feelings, which is in the proximity of George, the true object of her longing, really difficult. As Nicholas Royle maintains, "Lucy is in the place of the one who desires"³⁸ and that is why she needs a great deal of energy to suppress her emotions and avoid the truth.

However, regardless of her great effort Lucy finds herself in one of the most awkward situations she can imagine. Nevertheless, she does not want to seek protection and advice in the arms of her cousin Miss Bartlett any more, since she proved not to be the right person. On the contrary, she is determined to solve the situation by herself, which means that she is prepared to beat her greatest "enemy" that suddenly emerged from the depths of her soul and to "stifle" it without anybody's help:

Love felt and returned, love which our bodies exact and our hearts have transfigured, love which is the most real thing that we shall ever meet, *reappeared now as the world's enemy, and she must stifle it* (emphasis added).

Closed in her room, Lucy prepares for a great battle, in which she has to decide between “the real and the pretended”. For the time being, she chooses the deceptive world of affectation and hypocrisy and so her very first aim is to “defeat herself”:

Tampering with the truth, she forgot that the truth had ever been. Remembering that she was engaged to Cecil, she compelled herself to confused remembrances of George: he was nothing to her; he never had been anything; he had behaved abominably; she had never encouraged him. *The armour of falsehood is subtly wrought out of darkness, and hides a man not only from others, but from his own soul* (emphasis added).

(RV, 181)

As Stone argues, “the darkness (of the room) and the brightness (of the view) are counter-pointing symbols that show Lucy’s struggle between outer convention and inner truth”.³⁹ In contrast to Lawrence, who, as mentioned above, connects darkness with the redemptive potential of the unconscious, Forster as a proponent of liberal humanism, a philosophical thought stating the importance of knowledge, education and independent thinking and supporting the dignity of people as autonomous, unified, physical as well as spiritual human beings and rejecting any kind of obscurantism and subjection, understands darkness as something evil and oppressive which threatens the world of one’s ‘authentic self’ and hinders ‘the natural search for truth’.

As yet Lucy prefers the darkness and feeling sufficiently “armed” she decides to scold George for his behaviour and so to end the whole event. Nevertheless, despite her firm resolution George’s genuineness and his honest confession of love puzzle her again. Even though she achieves

what she wants and George leaves Windy Corner, she is not really relieved. The statements he made about her and her relationship with Cecil are still on her mind. He “brought the sunlight of Italy”⁴⁰, as Stone describes it. When she goes out again, she sees Cecil, egotistic and arrogant as usual, and suddenly it is clear to her. “The scales fell from Lucy’s eyes” (RV, 188) and she determines to break her engagement off.

For the first time, Lucy is able to realize the true nature of Cecil and so at the earliest opportunity she takes the unpleasant step and tells Cecil her intention. Cecil, who is naturally shocked and bewildered, cannot in the end deny Lucy’s reasons and accepts the truth:

‘Cecil (...) you may understand beautiful things, but you don’t know how to use them; and you wrap yourself up in art and books and music, and would try to wrap up me. I won’t be stifled, not by the most glorious music, for people are more glorious and you hide them from me. That’s why I break off my engagement.’

(...)There was a pause. Then Cecil said with great emotion:

‘It is true.’ (...) ‘True every word. It is a revelation. It is – I.’

(RV, 192)

On Lucy’s journey towards the recognition of her authentic being, it is an enormous step. She is able to realize the flaws of her previous course and moreover she is prepared to bear the consequences of her own decisions. However, as Stone claims, “still, her emancipation is incomplete because she must deny her love for George.”⁴¹ Lucy’s development to her authentic identity is not yet finished, since one part of her soul, her inmost feelings and desires, is ceaselessly being suppressed.

Lucy feels wretched. That is why she determines to banish any thought of George and his love for her and hopes that in this way she can relieve her feeling of discontent. Nevertheless, she does not see that such a

solution brings her only closer to Forster's darkness, to the world of the "benighted":

She gave up trying to understand herself, and joined the vast armies of the benighted, who follow neither the heart nor the brain, and march to their destiny by catchwords. The armies are full of pleasant and pious folk. But they have yielded to the only enemy that matters – the enemy within. They have sinned against passion and truth, and vain will be their strife after virtue. As the years pass, they are censured. Their pleasantries and their piety show cracks, their wit becomes cynicism, their unselfishness hypocrisy; they feel and produce discomfort wherever they go.

(RV, 194)

Lucy finds herself in a state of great distress and does not know how to improve her situation. Therefore, when she finds out that the Miss Alans are planning a Greek trip, she immediately decides to join them. She becomes almost obsessed by the idea of leaving Windy Corner. She truly believes that thus she can escape her feelings. "I must get away, ever so far" (RV, 203). She persuades even Mr. Beebe and Miss Barlett to support her against her mother, who "hates all changes" (RV, 200).

Nevertheless, such a scheme must sooner or later fail, since Lucy does not really long for Athens or Constantinople, but for something completely different, which is in many aspects much closer than these exotic destinations. Lucy has to accept the fact she fears too much. She has to realize that she loves George and that for her own sake she cannot avoid her feelings.

When she accidentally meets old Mr Emerson, she sees that "somehow it is impossible to cheat this old man" (RV, 221). Mr Emerson is the only person who is able to see through Lucy's lies and confronts her with the simple truth:

Then he burst out excitedly: 'That's it what I mean. You love George! And after his long preamble the three words burst against Lucy like waves from the open sea. (...) 'You love the boy body and soul, plainly, directly, as he loves you, and no other word expresses it.'

(RV, 222-223)

Suddenly, Lucy cannot pretend anymore. "It was as if he had made her see the whole of everything at once" (RV, 225). She bursts into bitter tears. She is angry and bewildered, but gradually her anger fades away and for the first time in her life she starts to perceive her own feelings clearly and directly. All her suppressed desires emerge now, "the darkness /is/ withdrawn, veil after veil", and Lucy is able to see "to the bottom of her soul" (RV, 224). She loves George and she wants to be with him. Despite the great "muddle" (RV, 224), in which she finds herself now, she has to fight for her love, since, as Mr Emerson tells her, she fights for "more than Love and Pleasure: there is Truth. Truth counts, Truth does count" (RV, 225) and without truth she cannot live a happy life.

The discovery and the consequent fight for truth, for the truth which plainly and clearly reveals one's desires, also play an important role in *The Lost Girl*. Alvina Houghton, like Lucy Honeychurch, has to learn how to listen to her own feelings and how to overcome social as well as her own barriers in order to come closer to her 'authentic self', to the unknown and hidden world of her inmost passion, which can, according to Lawrence, bring into her life what she longs for.

As mentioned above, after experiencing the initiation in her father's pit, Alvina returns gradually to her previous state of somewhat tame composure. Neither Manchester House nor the whole Woodhouse can offer her any suitable solution to her present situation. Now she is really almost buried alive. What is more, to increase her despair Miss Frost dies,

and Alvina believes to be truly left alone. She is forlorn and filled with “the agony of being alone, the agony of grief, passionate, passionate grief” (LG, 52).

It seems that Alvina is condemned to spend the rest of her life in Manchester House, which now becomes a dark and gloomy place. “With Miss Frost its spirit passed away: it was no more” (LG, 53). Together with Miss Pinnegar she looks after her father and manages the family household. The mysterious realm of passion, her intense experience in the pit is almost forgotten. However, even in the middle of all the cooking, shopping and cleaning up there are moments that make Alvina aware of her deepest desires and emotions.

One day, Arthur Witham, the local plumber, appears in the Manchester House with Alvina’s father to examine the house. Arthur is a handsome, blue-eyed young man, the eldest of the Witham brothers. Though he is rather slow and not educated, his mere presence has the power to enkindle Alvina’s passion. Her impressions and feelings about this strange but attractive man are, in contrast to E. M. Forster’s representation of men and women, described in a much more explicit way:

Against her usual habit, Alvina joined the plumber and her father in the scullery. (...) She liked his blue eyes and tight figure. (...) Now he poked and peered and crept under the sink. Alvina watched him half disappear – handed him a candle – and she laughed to herself seeing his tight, well-shaped hindquarters protruding out from under the sink like the wrong end of a dog from a kennel.

(LG, 59)

Following Lawrence’s love ethics, she is drawn to this unknown man by some irresistible and dark force, which respects neither their different social position nor Alvina’s own standards and rules. She just cannot help thinking about him since:

Alvina really liked Arthur, and thought a good deal about him – heaven knows why. (...) She had cast her mind on Arthur. Truly ridiculous. But there was something compact and energetic and wilful about him that she magnified tenfold and so, obtained, imaginatively, an attractive lover.

(LG, 62-63)

Nevertheless, Alvina's longing is not satisfied, since Arthur is a married man and he "never conceived any connection" with Alvina. Alvina is disappointed and embittered. She realizes that such a relationship would be utterly wrong, but, as mentioned above, the power of her desire is stronger than her principles. What is more, a strange fear starts to fill her. It is "the fear of being an old maid, the fear of her own virginity" (LG, 62). In the second decade of the twentieth century, in spite of a few improvements women still had only a few choices and the prospect of becoming an "old maid" was considered as something dreadful and degrading. The more so if a woman was left alone and without any considerable fortune. Alvina dreads such a future. "Panic, the terrible and deadly panic which overcomes so many unmarried women at the age of thirty, was beginning to overcome her" (LG, 63).

That is why when Albert, Arthur's younger brother, appears on the scene willing to court Alvina, she is really excited and hopes to find an escape from her desperate situation. "She imagined him a taller, more fascinating, educated Arthur" (LG, 62). However, the very first meeting with this thirty-two-year-old Oxford student convinces Alvina that Albert is not the right solution:

(...) she found Albert quite unattractive. He was tall and thin and brittle, with a pale, rather dry, flattish face, and with curious pale eyes. His impression was one of uncanny flatness, something like a lemon sole. Curiously flat and fish-like he was,

one might have imagined his backbone to be spread like the backbone of a sole or a plaice.

(LG, 64)

Albert proves really to be “an odd fish”. Although he is an intelligent and educated young man, he is rather bigoted and narrow-minded. Despite the abundance of great ideas, he is truly “flat” like a flounder. As Horatschek points out, he is able to talk about liberalism and equality, but in fact he is enclosed in his own “aquarium” (LG, 63) and does not see further⁴². In many aspects he resembles Cecil Vyse from *A Room With a View*. Albert, as well as Cecil, creates his own self-centred world full of noble ideals and high principles, which is, however, remote from real life. Other people form only the walls or nice but lifeless complements of this egotistic vision.

Lawrence’s heroine, however, does not want to live her life as a mere decoration without a mind and a heart and so at the first suitable opportunity she tells Albert not to continue his courtship. She gets rid of the whole “Witham trouble”. At first she feels satisfied and relieved, but soon the old fear and humility start to fill her and the stifling atmosphere of Manchester House gradually takes control over her. She is again beaten. One would almost think that maybe there is no hope for her and that she has to “/wither/ towards old-maidhood” (LG, 83) forgetting about her feelings and desires.

Nevertheless, the heavy and oppressive routine of Alvina’s life is broken, since - as will be shown later - there is another very significant trial she has to go through. Alvina’s father decides again to start a completely new business. After meeting Mr May, a freelance manager of “little shows of little towns” (LG, 88), he determines to let his shop and to open a cinema show at Lumley, nearby Woodhouse. Miss Pinnegar should

take over the ticket office, Mr May learns how to use the machine, and Alvina should play the piano. It is really a “blow” to her. One cannot deny Alvina certain justification in her sense of grievance. She, a well-bred woman with a good taste, should play in the middle of a shouting and whistling audience with flickering pictures behind her. “What a sight for the gods!” (LG, 103) However, regardless of her as well as Miss Pinnegar’s disapproval, “Houghton’s Picture Palace” is opened, and Alvina has to take her role in this “outstanding” project.

Despite Alvina’s original objections, she gets gradually used to her new way of life. What is more, she starts to like it. For the rest of the “better” Woodhouse society she becomes *déclassé*, but she does not mind. On the contrary, being an outsider brings her, in the author’s view, some sort of independence. “At last she seemed to stand on her own ground” (LG, 122). The author offers Alvina as a social outcast the possibility not to care about any of the conventions and rules, which made her suppress her desires and feelings as incompatible with the image of a lady. Free from social expectations, Alvina is now given a chance to recognize and to accept her hidden passions and emotions and so to gain personal integrity. She is, however, only at the beginning of the complicated process of her self-discovery with all the difficulties and turns of fate that the author arranges for her. As Horatschek maintains, Alvina’s way towards her ‘authentic nature’ through social marginalization and degradation is in fact an inversion of the classical *bildungsroman*, which aims at the integration of an individual in the middle class society⁴³.

In Houghton’s Picture Palace, Alvina goes through various unusual experiences and encounters many interesting people. Every week her father hires new entertainers for his “life-shows”, in which these “extraneous creatures” (LG, 123) try to amuse the audience with their most bizarre performances before the actual projection starts. It seems that

Alvina has a special liking for these rather second-class actors. She enjoys the nervous rehearsals on Monday afternoons, the excited bustle on the backstage as well as the eccentric outbursts of these declining stars. However, none of all the meetings influences Alvina's future life as much as the encounter with the "Natcha-Kee-Tawara Troupe" (LG, 124).

The Natcha-Kee-Tawara Troupe, the name is derived from their best dramatic number, the Red Indian scene, comprises five members, Madame Rochard and four young men. Madame is a little and rather plump woman who rules over her "tribe" as a real chief. Her dark bright eyes constantly watch her four wards like "twin swift creatures" (LG, 150). She likes to say that they are a family, her family of young men each coming from another part of the world. Max, who used to be a famous juggler, is a German Swiss with a tall and somewhat stiff figure, Luis is a Swiss Frenchman, a comic actor and a good-looking man, the rather silent Geoffrey comes from the French Alps and the dark, yellow-eyed Ciccio is from Naples. Madame establishes in her troupe a sort of matriarchy. She wants to be adored and loved by her boys as an artist, as a mother and last but not least as a woman. She does not tolerate any resistance against this scheme. One cannot help but dislike the whole character of Madame. She is truly one of the least likeable protagonists of the entire novel. In depicting Madame Rochard, Lawrence quite clearly expressed his disapproval of such a relationship between a mother and a son, as already shown in *Sons and Lovers*. According to him, it is one of the worst forms of injuries that can happen to a man's soul⁴⁴. He says that "it is the death of all spontaneous, creative life."⁴⁵

The only one of the group members who does not want to accept Madame's rules and ceaselessly revolts against them is Ciccio, the Italian. Immediately, Alvina perceives this queer dark man. From the very beginning, she feels a strange attraction for him. Again it is a dark

stranger, a foreign element that is able to arouse Alvina's feelings and emotions. Lawrence forms here, in accordance with his love ethics, an evident link to Alvina's previous experience with Alexander, the dark Australian. However, this time it is even much more intense:

His beautiful lashes seemed to screen his eyes. He was fairly tall, but loosely built for an Italian, with slightly sloping shoulders. Alvina noticed the brown Mediterranean hand, as he put his fingers to his lips. It was a hand such as she did not know, prehensile and tender and dusky.

(LG, 131-132)

In front of Ciccio, Alvina is puzzled and disconcerted. She does not know how to behave, how to talk to him. It seems that in his presence Alvina loses all her former confidence and certainty. Ciccio prefers gestures and facial expressions to speaking, which is for Alvina, who always relied on words only, something entirely new. His taciturn and sensuous ways confuse her. She feels as if he knew more than she herself.

Horatschek points out that Ciccio stands in *The Lost Girl* for an heir of the Tuscan culture, which has in Lawrence's view a share in the knowledge of the old pagan world and which stands in many ways in contrast to the English middle-class society⁴⁶. In this respect, Lawrence touches upon and further develops Forster's belief in the great potential of the southern nations, as mentioned earlier. The 'life science', or, to avoid this rather technical term, the special 'life's knowledge' of these emotionally unrestrained people, as Lawrence calls their, according to him, much fresher and much more creative approach to life, differs quite clearly from the objective and in many aspects rigid and stiff way of thinking and perceiving and offers a completely new unaffected dimension:

(...) to my mind there is a great field of science which is as yet quite enclosed to us. I refer to the science which proceeds in terms of life and is established on data of living experience and intuition. Call it subjective science if you like. Our objective science of modern knowledge concerns itself only with phenomena, and with phenomena as regarded in their cause-and-effect relationship. (...) Our science is a science of the dead world.⁴⁷

Alvina can read this science in Ciccio's eyes and in his face. She is bewildered and does not know how to respond to it. It appears that Lawrence wants to make her realize that Ciccio's world is encoded in a different way that cannot be interpreted by the usual rational categories. "For him it was not yet quite natural to express himself in speech. Gesture and grimace were instantaneous, and spoke worlds of things, if you would but accept them" (LG, 143).

However, as it gradually proves, this silent yet telling world, this knowledge of another sphere cannot be gained through any observation or language. The only way to acquire it is touch, a very intense touch, which has, according to Lawrence, the power to express even the inexpressible. The very first touch of Ciccio's hand arouses Alvina's feelings. Immediately, Lawrence makes his heroine realize its great power. "It was curious how light his fingers were in their clasp – almost like a child's touch" (LG, 132). Since then unknowingly Alvina seeks for Ciccio's presence. She wants to be near him. Despite his strange pensiveness and wistfulness, she feels that she is drawn to him. It would nearly appear that Alvina is now really lacking sense and judgement, since all her present behaviour is, in accordance with Lawrence's love ethics, governed by some omnipotent force, which she cannot control and which makes her do things she would normally disagree with.

Nevertheless, she wants to fight off this formidable desire, which starts to fill her. Ciccio, the possessor of the unrestricted approach to life and Lawrence's incarnation of the spontaneous and unbridled god Pan – as explained above - ignores, however, her resistance. He does not listen to the language of conventions that she uses against him. On the contrary, he reacts directly to the unconscious signals of her passion, which Alvina, as mentioned above, cannot overpower. She believes that he can see at the very bottom of her soul.

Gradually, Alvina starts to yield to her passion. Lawrence describes her state as a sort of hypnosis. The Natcha-Kee-Tawaras “had cast a spell over her” (LG, 177). Before the troupe leaves Woodhouse, she arranges a meeting with Ciccio, since she cannot imagine her life without the Natchas and, as it turns out, especially without Ciccio. However, the week passes, and Ciccio does not come. What is more, Alvina's father falls seriously ill and despite her intense nursing he dies after a few days. Alvina feels wretched and forlorn. Nevertheless, it is not really clear whether it is because of her father's death or whether there is another rather unclear and hidden cause.

Then completely out of the blue Ciccio appears at the back door of Manchester House. Alvina receives him with a strange reticence as if he meant nothing for her. However, in front of Ciccio, looking straight into his yellow-tawny eyes, which have apparently a strange power over Alvina, it seems that her “submission” – as Lawrence puts it - is inevitable:

Her soul started, and died in her. (...) His face too was closed and expressionless. But his eyes, which kept hers, there was a dark flicker of ascendancy. He was going to triumph over her. She knew it. And her soul sank as if it sank out of her body. It sank away out of her body, left her there powerless and soul-less. (...) *Her eyes were wide*

and neutral and submissive, with a new awful submission as if she had lost her soul (emphasis added).

(LG, 180)

Alvina's feelings of surrender in her relationship to Ciccio are, according to Horatschek, manifestations of the gradual birth of her new, authentic identity⁴⁸. That is why her yielding to Ciccio should not be merely interpreted as a reflection of Lawrence's patriarchal views about women and his essentialism. It seems that on the way towards her inmost feelings and emotions Alvina has to, following Lawrence's beliefs, suppress the dominance of her ego, of her conscious self. Lawrence's notion of the 'real' or as he calls it later on in his novel *Women in Love* the 'impersonal' self is - as Hilský puts it - conditioned by the destruction of the old, false self⁴⁹. Alvina simply has to ruin everything that formed her previous self-conception in order to be able to transcend the reality and to free herself from all rules and conventions. Therefore, her gradual resignation to the power of passion can be seen as the beginning of this process.

Alvina is overwhelmed by the sudden intensity of a feeling she did not know before. "Soulless, like a victim" (LG, 181), she confesses her love to Ciccio and when he kisses her gently but passionately, she feels like burning in his arms. In accordance with Lawrence's vitalistic philosophy, she goes through a sort of "exquisite" experience. She is able to enter a completely different sphere that is not governed by any rules or conventions. Through Ciccio's kiss, she enters the world of passion.

The very touch of his lips makes her shiver and forces her mind to dissolve. Following Lawrence's mystique of love, she cannot help but give way to the dark formidable force of desire. Almost senselessly she escapes

into her room and locks the door. In a “paroxysm” she drops to the floor and nearly loses consciousness:

It was far more like pain, like agony, than like joy. She swayed herself to and fro in a paroxysm of unbearable sensation, because she loved him. (...) And taking a pillow from bed, she crushed it against herself and swayed herself unconsciously, in her orgasm of unbearable feeling. Right in her bowels she felt it – the terrible, unbearable feeling.

(LG, 181)

When she is able to calm down again, she realizes that nothing in her life can be compared to the feeling, which fills her now. It seems that the trance-like state she experiences when she is with Ciccio or when she just thinks of him is, in her eyes, far better than all of her former life in Woodhouse. She starts to be really restless. All the excitement and hustle with her father’s funeral, the endless expressions of condolence and finally the kind suggestions and “incentive” schemes of the good Woodhouse citizens concerning Alvina’s future begin to be truly tiresome. She would give anything to get away from “the horrible buzz and entanglement of her affairs” (LG, 198). She wants to be with the Natcha-Kee-Tawaras, she wants to be with Ciccio. Lawrence complying with his love ethics makes his heroine leave her home offering her a quick but rather inconvenient solution. Alvina decides to collect all the money she can. Without telling anybody where she actually goes, she runs away. Almost resembling a romantic hero, she follows the call of her heart, or, in this respect it would be better to say, the “command” of passion.

After a few days of searching, she appears in Sheffield in the lodgings of the Natchas. Despite Madam’s annoyance at the arrival of an intruder into her matriarchal world, Alvina feels happy and relieved. When she promises to pay all her expenses herself, she is allowed to stay with

the troupe. What is more, Madame arranges a sort of initiation rite, during which Alvina should become one of them. Alvina is given a new, Indian identity. From now on her name is Allaye, the daughter of Kishwégin, which is Madam's Indian name. As if in an ironic anticipation of further developments, "the squaw Allaye" is given an Indian husband, the brave of her heart.

Alvina is rather confused and does not really understand what the whole ceremony should mean. When Ciccio takes the key to her room and quite automatically follows her into it demanding his rights as if he were her real husband, she quavers with excitement and anger. However, again facing his strange beauty, "the unknown beauty which almost killed her" (LG, 209) it is clear that she must yield:

Her instinct was to defend herself. When suddenly she found herself in the dark. (...)If for one moment she could have escaped from that black spell of his beauty, she would have been free. If only she could, for one second, have seen him ugly, he would not have killed her and made her his slave as he did. But the spell was on her, of his darkness and unfathomed handsomeness. And he killed her.

(LG, 209)

Nevertheless, as mentioned above, Alvina's submission to Ciccio should represent the birth of her new authentic identity. Surrendering to the dark and formidable force of passion, she is able to break the control of her consciousness and to enter a completely new and unknown sphere. From this point of view, sexuality can be seen as a central event in Alvina's development. As mentioned above, Alvina has to free herself from all the constricting rules and conventions that were in the course of her middle-class upbringing of the second decade of the twentieth century imprinted on her mind and that prevent her from her own emotions and desires. During the sexual scenes, her stiff opposition and self-control

have to be destroyed in order to reveal her hidden desires and emotions. In Lawrence's view, sexual desire and its importance in human life is not anything one should try to suppress or completely stifle as something obscene or offensive, but according to his vitalistic philosophy it is sacred.

Therefore, the openness towards sexuality in *The Lost Girl*, which is if compared to Forster's writing really remarkably explicit, cannot be seen as some sort of appeal for sexual revolution or as a mere expression of male dominance over women. One cannot but agree with Horatschek who argues that Lawrence's depiction of sexuality does not primarily aim at either of these issues⁵⁰. Lawrence sees it rather as a "thought adventure": "In love, a man, a woman, flows on to the very furthest edge of known feeling, being, and out beyond the furthest edge: (...) taking the superb and supreme risk (...)"⁵¹.

According to Lawrence, sexuality offers his characters a sort of ecstatic "exquisite" moment, during which they are able to transcend the reality and to melt together with the cosmos. A sexual relationship filled with real passion can help them to enter another sphere which is for most of the time hidden. Here they meet the otherness of the other person and so realize their own uniqueness, their authentic identity.

That is why it is important to understand these scenes "essentially theoretical and exemplary"⁵², as Worthen calls them. Lawrence gives Alvina a lesson in which she has to learn how to listen to her innermost passion and how to fight off all the rigid norms and conventions. However, for the time being, Alvina is rather bewildered. In Lawrence's view, she is not yet able to see the significance of her sexual experience with Ciccio. She does not understand the otherness of her lover, she is not able to interpret his expression of love and as a result of that she feels disappointed and beaten.

Since Ciccio does not give Alvina the attention and public recognition she would conventionally expect from a man who is in love with her, she hardens herself and returns to her former reserve. It is only when she hears Ciccio play his mandolin that her heart opens again and she reconciles with him. The sound of the “wildly-yearning Neapolitan songs” (LG, 217) comes right into Alvina’s soul and arouses her feelings and emotions. It seems that only through music the two lovers can find a common language. She is able to perceive him with the same overwhelming fascination as before and again she yields to his dark and shameless beauty, as the author conveys it. What is more, she is willing to admit her love to Ciccio, even in public. Lawrence equips his heroine with new self-confidence, which had already seemed forever lost for her.

Alvina asks Ciccio to accompany her to Woodhouse, where she believes she will receive her inheritance. She does not mind the disdainful looks that rest on her when she appears in Woodhouse beside this dark stranger. She knows that now she has become a real outcast. Yet she is glad about that, since, as stated above, it gives her a sort of independence. Even Miss Pinnegar’s strenuous objections and lamentations cannot disconcert her. She “/likes/ being lost” (LG, 224), for the only thing which matters now is her love to Ciccio and no rules or bans can hinder it.

Then another important sexual scene follows. However, this time Alvina’s submission to Ciccio does not result in feelings of defeat and abasement. First during this scene, Lawrence makes his heroine reach a stage when she is able to overcome the rest of her restraints and inhibitions that still prevent her somehow from completely yielding to the power of passion. Now she is able to forget entirely about her ego and, following Lawrence’s love ethics, she yields to the dark and formidable power of passion and just lets herself go. She feels like melting in Ciccio’s arms, leaving the well-known world and entering another much darker

dimension, where nothing is the same. Yet she feels neither afraid nor beaten. In the way the scene is rendered, it is for the first time when she is able to enjoy the “exquisiteness” of the moment, the intensity of her relationship with Ciccio: *estef*

It was what she wanted. In all the passion of her lover she had found a loneliness, beautiful, cool, like a shadow she wrapped round herself and which gave her a sweetness of perfection. It was a moment of stillness and completeness.

(LG, 241)

One cannot but admit that such scenes are –if compared to Forster or any other Edwardian writer - undoubtedly much more explicit and for Lawrence’s time really shockingly open. Nevertheless, there is also another point that should be mentioned when talking about Lawrence’s depiction of sexual scenes between his main characters. In the 70s, the feminist movement raised a huge wave of radical and rather devastating critique of Lawrence’s work. They were especially attacking Lawrence’s somewhat *paternalistic* conveying of erotic scenes, which was, according to them, seen only through the male perspective and as such – as Hilský puts it – was lacking real authenticity of the female experience and was full of dominant male power over female submission and gratefulness⁵³. Nevertheless, applying such one-sided point of view would definitely limit the perception of any literary work and would block the ability of understanding any abstract or complex idea. Since, as mentioned above, one has to read these scenes as demonstrations of the author’s beliefs and his philosophy using the heroine’s submission as a part of the process of the gradual discovery of her ‘real’ self, as Lawrence sees it.

However, then comes a hard blow for Alvina. It appears as if there were a whole series of various hardships prepared for her before she can

find her happiness. In contrast to Lucy from *A Room With a View*, who, if one glosses over the strict rules and conventions that oppress her, lives quite peacefully, Alvina, despite the fact that she lives already in the second decade of the twentieth century, has to cope with many more difficulties and complications. As mentioned earlier, Alvina's position as a woman is better than it was twenty years before, but still for an unmarried woman there were only a few choices, which were even reduced if a woman was alone and destitute.

For that reason, when Alvina finds out that her father bequeathed her only debts and no money, she is really desperate. Manchester House has to be sold with all that it contains. Lawrence leaves Alvina at this stage poor and debased. Despite her previous independence on social norms and conventions, despite her feelings of happiness at Ciccio's side she feels now really humiliated. All that she liked and believed in is now worthless. One cannot help but think that Alvina returned in her development almost to the beginning when her life was governed by the middle-class values and rules.

Therefore even though Ciccio tells her that he wants to marry her irrespective of the money she could inherit, she believes herself to be degraded even in his eyes. She joins the Natcha-Kee-Tawaras again, but she no longer feels at home with them, she is no longer financially self-reliant. She is "very quiet, subdued, and rather remote, sensible of her humiliating position as a hanger-on" (LG, 252). On that account Alvina decides to leave them at the very first suitable opportunity.

After a few days she is really given such an opportunity. The Borough Council looks for an experienced maternity nurse and so without the slightest hesitation she sends them her application and after being accepted she leaves the Natchas for Lancaster. She leaves Ciccio, who astonishingly does not even protest. Alvina truly but, as it later turns out,

quite falsely believes that this is the best solution for her. Putting on the white dress, the white apron and the white cap she feels like another person. She feels like escaping from all the confusion and abasement. Apparently, she wants to persuade herself that she can escape her feelings.

It seems that Alvina blooms out in Lancaster. She chatters cheerfully with the other nurses, she is respected as a good nurse and as a good-looking woman. What is more, one of the local rather well-off doctors falls in love with her and proposes marriage to her, which could solve all her financial problems. Yet then quite suddenly the delicate sound of Ciccio's mandolin appears to break the somewhat lengthy silence. Its strange magic has again the power to breach Alvina's seeming composure and cold resistance and to enkindle her desires and emotions. At first Alvina tries to get away from the dark and irresistible yearning that again wants to overwhelm her soul. Her conventional beliefs concerning the relationship between a man and a woman still dominate her mind and she does not want to yield to her passion. However, being confronted with Ciccio's confident and genuine expression of love, with his look of heavy, unbearable longing she sees that he truly loves her. Lawrence makes his heroine realize that Ciccio truly loves her, that he does it in his own "dark, mesmeric way" (LG, 297), which cannot be compared to anything she experienced before. Alvina submits to Ciccio's love and marries him. In accordance with Lawrence's mystique of love, she gives way to the formidable force of passion, which might seem to be destructive and malevolent, but which may, as he believes, bring those who accept it a sort of redemption:

*L's love story & L's mystique of love
and not only that*

(...) she felt well; a nonchalance deep as sleep, a *passivity and indifference* so dark and sweet she felt it must be evil. Evil! She was evil. And yet she had no power to do

otherwise. They were legally married. And she was glad. She was relieved by knowing she could not escape.

(LG, 298)

After showing Alvina as an independent and enterprising woman in her previous stages of life, it is really not very convincing that she could become a “passive” and “indifferent” woman from this point on. Thus Lawrence’s somewhat patriarchal and essentialist views about women at this time of his career are qualified when he tries to dramatize them in his fiction.

Nevertheless, Lawrence does not see Alvina’s present rather hazy state as the peak of her development and, as it gradually turns out, Alvina has to wake up from this spellbinding trance in order to gain some sort of balance and personal integrity.

Lawrence's view to
1928

Chapter 4

Achieving Balance

The somewhat lengthy but bitter struggle between passion and reason comes to an end. Lucy Honeychurch as well as Alvina Houghton have been fighting bravely and valiantly trying to forget about their feelings, their desires. Now, however, their internal fights are over. The victory is on the side of passion. The irresistible and omnipotent force, which made in the end both protagonists yield to its formidable magic, celebrates a great triumph. Nevertheless, neither of the writers understands this stage in the lives of their heroines as the completion of their development, as the establishment of balance. It seems that to become a harmonious and integrated personality, one cannot strictly prefer only the one and reject the other part of our selves. Neither the conscious nor the unconscious self, neither reason nor passion have the right for ultimate and unquestionable dominance. The solution – as shown below - is in their combination, in the ceaseless oscillation between one's intellect and feelings, between one's 'social' and one's 'real' or, it is better to say, one's hidden, subconscious self.

After admitting her love for George, as described in the previous chapter, Lucy gives way to all her up till now suppressed feelings and emotions and marries George. The very last part of the novel takes place in Italy again, where the young couple spend their honeymoon. Quite symbolically, the author leads his heroine back to Florence, to the Pension Bertolini, where things “/were/ set in motion twelve months ago” (RV, 227).

Eventually Lucy and George are able to attain what they longed for throughout the book. They can be together and believe that nothing in the

world can prevent them from being with each other, with the person they love. However, they also realize that their choice, their decision for passion expelled them from Windy Corner, from the English middle-class society that does not tolerate any revolt against its strict rules and conventions. On the one hand, Lucy and George just enjoy themselves and, in accordance with the Bloomsbury philosophy, indulge in the beauty of the moment, of the feeling that is overwhelming them: "Ah! It was worth while; it was the great joy they had expected, and countless little joys of which they had never dreamt" (RV, 228).

Nevertheless, on the other hand, they cannot be entirely happy feeling as outcasts. If compared to Alvina Houghton, who rather enjoys her later somewhat outsider position and feels independent in it, Forster's characters suffer much more from the feeling of being rejected although there is no dramatisation of that in the novel. Even the return of Lucy and George to Italy can be seen as some sort of escape into the world of unrestrained emotions and feelings. It seems as if they were seeking protection in the very kingdom of passion, hoping that here they can find a solution for their situation.

Forster, however, does not want to abandon his heroine helplessly groping in this fascinating but also rather dangerous realm of human desires and feelings. He has already shown her that passion can be also destructive, when he made her witness the violent scene in Piazza Signoria. Here ungovernable emotions did something bad and damnable. That is why Lucy has to realize that neither reason and all the following rules and conventions nor the insatiable passion with its great and mesmerizing power can be seen as utterly good or evil. In Forster's view, the development of Lucy is completed only when she is able to see the advantages as well as the disadvantages of both of these counterparts. The rational categories, the conscious self is vital, since it can control the

destructive forces of passion. However, it should not prevent one from being able to realize one's feelings and to act according to them.

Even though in the end of the book it is not quite clear whether Lucy has already taken the final step in her development and is able to accomplish a new balance in her life, there is hope for reconciliation between the two worlds, between her love for George and her life in Windy Corner: "(...) 'if we act the truth, the people who really love us are sure to come back to us in the long run'" (RV, 228).

Passion conquers reason also in the life of Alvina Houghton. As stated above, after the somewhat lengthy period of Alvina's revolt against her own feelings and especially against "the irresistible magic" of Ciccio, Alvina, now Ciccio's wife Mrs. Marasca, finds herself in a strange, dream-like state. It seems as if her conscious self, her mind were utterly silenced and subdued. On the one hand, she is still able to see flaws in Ciccio, she is able to realize that in fact she does not have much in common with this yellow-eyed Italian, but, on the other hand, it somehow does not matter now. Literally, she has lost herself in a sort of "sweet, poisonous indifference and submission" and apparently she does not mind, which is, as mentioned earlier, a rather surprising change of Alvina's nature, which had been so independent up to that point.

Nevertheless, Alvina is not the only one, who goes through a sort of metamorphosis. Ciccio, who "/seemed/ to make himself invisible in the streets of England" (LG, 298), is now almost shining with a new pride. The fact that he is now Alvina's husband, that they are legally and publicly married gives him suddenly an air of self-confidence and courage. For the first time, it appears that also Ciccio needs Alvina for the manifestation of his feelings and emotions, that he needs her for his own existence. As it turns out later, the relationship between Alvina and Ciccio is, despite the preceding development full of one-sided surrender, based

rather on mutuality and inter-dependence, which is if compared to the previous course of events a somewhat radical change. It seems that – in the author’s view – to form a well-balanced relationship between two human beings, one has to be able to do more than just to get rid of the old, false and conscious self and ^{in order} so to realize one’s own so far suppressed feelings and passions. In order to live a life in which neither the conscious nor the unconscious part of oneself is neglected, one has to be able to recognize not only one’s own but also the other person’s otherness because only under this condition one may establish a sort of real ‘harmony’. Therefore, ‘the mutuality and inter-dependence’ of Alvina’s relationship with Ciccio is an essential requirement for the further development.

Lawrence, as mentioned above, does not see Alvina’s present condition of nonchalance and apathy as the completion of her way towards authentic identity. In Lawrence’s view, Alvina still has an important step ahead. After yielding to the immense power of passion and overcoming the dominance of reason it seems that Alvina, as well as Lucy Honeychurch, has to realize that neither of these dimensions, neither consciousness nor the unconscious has the right to prevail entirely and to suppress the other part of one’s self, since only together, as a harmonious whole, they can establish balance.

Alvina’s very last step towards this state of composure takes place in Italy, in the cradle of all wild desires and emotions, as Lawrence sees it. Already the way to the South, which is described in great detail, has a strange effect on Alvina. She feels like crossing a magic river, which separates her forever from the world she knew so well. One cannot help but recall the ancient mythology and the mythic Styx River, which flows around the underworld. For Alvina, England truly resembles a coffin, “a long, ash-grey coffin slowly submerging” (LG, 303). She believes to be

leaving this world of the dead, to be getting out of this isolation, which, as shown later, is a rather deceptive idea.

Italy, however, is not a fantastic place full of sunshine and amiable, smiling people, which used to be often advertised in Baedeker-like literature. Lawrence, in contrast to Forster, who is much more moderate in his writing, represents Italy and especially Italian culture and society as much more down-to-earth and so confronts the reader with a much more realistic portrayal of Italian everyday life. He leads Alvina to Califano, to the native village of Ciccio, which is actually “a little hamlet of three houses” (LG, 324) hidden in the Abruzzi mountains (Fig.7). Here Alvina encounters a world almost untouched by civilisation. One cannot but feel “a real terror” (LG, 323) along with the heroine. She finds herself in a stony-floored room with iron-barred windows and with a great, open hearth. Everything is filthy and grey as if covered by “a film of wood-smoke” (LG, 321). Alvina is embittered and tired. She is deadly tired and nearly paralyzed by the cold, which seems to pervade the whole dark place:

She felt she would die instantly, everything was so terrible around her. She could not move. She felt that everything around her was horrific, extinguishing her, putting her out. Her very being was threatened. (...) *She was lost – lost –lost utterly.* (emphasis added)

(LG, 323)

Apparently, the meaning of the adjective in the novel’s title undergoes a certain change. In Woodhouse, Alvina is considered to be lost, since she publicly admits her love for Ciccio, for “a filthy Italian organ-grinder” (LG, 339) and so in the eyes of the English middle-class society loses the last bit of her former dignity. In Califano, however,

Alvina herself believes to be lost, for now she is cut off from the rest of the world, from her previous life and suffers from this isolation.

Nevertheless, in Abruzzi (Fig.8-9) Alvina has to face also something else. Apart from a feeling of loneliness in this desolate and uncivilised place there is also something much more serious and dangerous that she has to encounter every day. As mentioned above, Lawrence's depiction of Italy is unique. However, not only the Italian culture and society are portrayed in a special way. Also the Italian nature gains here a new quality. Lawrence describes it as much wilder and much more menacing. Simpson points out that in the last part of the novel it is not so much Ciccio as "the primitive but breathtakingly beautiful landscape" that plays the main role⁵⁴. Being confronted with this untamed, almost barbaric and yet so fascinating phenomenon, Alvina goes through a series of "exquisite" experiences. She is afraid that her conscious self, her ego could melt forever. In this ungovernable world with no fixed rules and no system, she believes that her very existence is threatened. There is nothing one could stick to, nothing to defend oneself with:

How unspeakably lovely it was, no one could ever tell, the grand pagan twilight of the valleys, savage, cold, with a sense of ancient gods who knew the right for human sacrifice. It stole away the soul of Alvina.

(LG, 325)

Lawrence, however, does not forsake his heroine in this somewhat desperate situation. He offers her a sort of solution which should help her to wake up from her trance-like state and to escape from the "mighty claws" of the Italian nature, from the power of its mesmerizing beauty. To avoid the complete melting of her consciousness, it appears that Alvina has in a certain way to return to the rules and conventions that made up

her former life in the heart of the English middle-class society and that now facing the horrible conditions in Califano seem to gain new importance for her. She should try to revive these schemes in order to create a sort of a protection against the ruthless and wild Italian nature.

In the middle of the Italian mountains, at the very end of the world, Lawrence makes Alvina realize that the norms and values of the English middle-class society, which she used to hate as oppressing her needs and desires, can now offer her recourse and help. At the same time, he does not suggest that Alvina should blindly adopt everything that formed her life in Woodhouse with all its strictness and restraints. The author seems to be implying that Alvina has to learn how to combine these two worlds. Similarly as Forster's heroine, she has to find out that neither her conscious nor her unconscious self, neither norms and conventions nor emotions and passions can bring her utter happiness and harmony if they dominate her soul and suppress anything that goes against them. As a passionate and sensuous as well as a rational and civilised being, Alvina has a share of both of these spheres. In Lawrence's obviously dialectic conception, the only way to a healthy development of a soul is in "the permanent dynamism"⁵⁵, as Horatschek puts it, in ceaseless motion between 'social' and 'real self', between intellect and feelings. Any stiffness or rigidity is – according to the writer - harmful and eventually causes only decay and damnation.

In the end, Alvina is really able to connect these two counterparts and creates for herself, as well as for Ciccio and his family, a shelter, where she can seek refuge from the cruel and pitiless beauty of the Italian landscape and where she can believe to be at home, to be in a place, which is at least partly civilised. She brings into this wild and desolate place a sense of expectation and promise. Lawrence provides his heroine for the

last time in the novel with confidence and energy and so equips her for her final struggle.

After a rather great effort, the cold and dilapidated “villa”, as Ciccio’s uncle calls it, changes into something more inhabitable, into a sort of reflection of civilisation. One might still sense that Alvina suffers from a great isolation “in the veiled silence of those mountains” (LG, 334), but it seems that Lawrence gives his heroine at least some hope. The book ends the night before Ciccio’s departure to the front. The First World War spreads and no one should be spared. Alvina is desperate, but she is able to persuade Ciccio to give up his carelessness and fatalism and makes him promise to come back to her, to take life in his own hands.

Despite this glimmer of hope the future is open and uncertain, and one cannot be entirely sure whether Alvina’s present state is an ideal completion of her development and whether now being left pregnant and isolated in the Italian mountains she has truly achieved a new balance in her life. Lawrence’s conception of Alvina’s development, of the rather long and complicated process of self-discovery, during which she recognizes both her conscious as well as her unconscious selves and constantly moving between submission and revolt tries to reconcile these two counterparts, has to be understood with respect to the considerable changes of the author’s thinking and especially with respect to his views about women that were after the First World War, in the time of the completion of this novel, dramatically changing.

Conclusion

In the four chapters of my dissertation, I have examined the encounter with otherness in E. M. Forster's *A Room With a View* and D. H. Lawrence's *The Lost Girl*. In particular, I have focused on the development of the main protagonists on the background of their internal struggle between passion and reason, which was triggered by the meeting with a foreign element, with a totally different and "strange" quality. I have also tried to compare the approaches of the two writers to this phenomenon with respect to the maturing of their heroines.

In the course of my work, the following statements became clear:

1. The depiction of the development of E. M. Forster's and D. H. Lawrence's heroines is actually a dramatization of their authors' beliefs, showing a possible way for a young middle-class woman oppressed by social conventions and values (which the writers severely criticised) towards her feelings and passions on the bases of an encounter with otherness. Since both writers related their works to slightly different periods of time, the two novels also provide a contrast between the position of woman in society during the first and second decades of the twentieth century.
2. E. M. Forster as well as D. H. Lawrence choose Italy as the representation of the great potential of the Southern nations and they place it against the criticised stiffness and sterility of the English middle classes. However, the portrayal of this region differs in several aspects in their respective novels reflecting the approaches of the writers.

3. The Italian culture and landscape is not the only different and strange quality that Forster's as well as Lawrence's main protagonists encounter. In this respect, both of the authors introduce their own forms of otherness.

4. In the end, both authors seem to realize that **unrestricted emotions and desires may be destructive in the same way as violent subjection to social norms and rules** and so they try to establish a sort of balance between consciousness and the unconscious, between one's 'social' and one's hidden self.

In conclusion, I would like to precis the development of the main protagonists with respect to these summarizing points.

In *A Room With a View* as well as in *The Lost Girl*, the authors introduce a young woman, almost a girl, belonging to the English middle class. As I have mentioned earlier, both heroines stand for a slightly different time. Forster's Lucy Honeychurch represents a young Edwardian lady, whose life is - despite some sort of looseness, which distinguishes this period from the rigid Victorian era - still governed by strict norms and conventions and whose feelings and desires must be kept hidden and silenced, since their full manifestation would be considered utterly inappropriate and wrong.

Lawrence by contrast situates his main character Alvina Houghton already in the second decade of the twentieth century. During this period, as already discussed, the position of women in society started to improve slightly and Alvina has, if compared to Lucy, more possibilities to express her needs. Let me mention the fact that Alvina becomes a nurse and

having a profession gives her at least some sort of independence and therefore some choice. However, irrespective of these changes it is clear that both heroines suffer from the alienated and dehumanised way of life of the English middle classes, which is full of constricting norms and prohibitions and which oppresses one's emotions and desires.

The apparent criticism of the inability of the English middle classes to accept spontaneity and natural feelings as a part of their lives results, according to both authors, in severe damages to the human soul. In this respect, Forster develops his own concept describing such a flaw and, as mentioned previously, talks about "undeveloped hearts". Following this approach, Forster and later on also Lawrence form their own theories concerning a solution to this problem of their contemporaneous society, and discover the southern nations as a great source of new unaffected values. The development of Lucy and Alvina can be thus seen as some sort of dramatisation of their author's beliefs, who seem to suggest a possibility of a better and healthier maturation of the human soul.

In *A Room With a View* as well as in *The Lost Girl*, the authors choose Italy as representative of the Southern phenomenon. The unrestricted emotionality and impulsiveness of this region (this is of course viewed from the point of view of contemporary theories as an essentialist stereotype), the otherness of this culture has, in Forster's as well as in Lawrence's opinion, the power to open new horizons for their characters and makes them realize their own feelings and desires that were suppressed and deeply hidden because of the middle-class conventions. As already stated, Forster, in accordance with the Bloomsbury philosophy of beauty and exquisiteness, applies this belief in the South – meaning the Southern in this case Italian nation and its culture - in a much more moderate way in his writing. In *A Room With a View*, we actually encounter Italy only as some sort of background, which is, on the one

hand, able to make a subdued passion emerge, but which, on the other hand, never comes really close to the main characters. Despite several critical hints, the very depiction of the Italian environment is here rather idealized as if seen from a tourist perspective only.

Lawrence, in contrast to Forster's mild approach, is much more explicit. What is more, he introduces a male character as a representative of Italian culture in *The Lost Girl*. One cannot help but think that this "yellow-eyed creature" is the very incarnation of passion, of one of the basic principles of the author's love ethics. From the moment he – embodying here the previously mentioned Greek god Pan - appears on the scene it is clear that he will most probably influence the life of the main protagonist. Even Lawrence's description of Italy is, as I have already discussed in the respective chapter, much more realistic and offers the reader a new view on the Italian way of life.

Nevertheless, the Italian element is not the only different and strange feature that turns up to arouse the inmost desires and emotions of the heroines in the relevant novels. Otherness may concern various forms, since the quality of being distinct and unknown is not restricted to a foreign culture or landscape. In both books, the main protagonists encounter this alien phenomenon also in other people that may not necessarily belong to another nationality. In *A Room With a View*, the heroine is from the very beginning, though again only by means of mild hints, confronted with the unconventionality and straightforwardness of the Emersons, who despite their rather low social origin stand for the English middle class. Later on, it is especially George Emerson's genuine love, which is if compared to the somewhat annoying aloofness of Lucy's original well-off fiancé something utterly unusual, that makes her realize her own feelings.

In *The Lost Girl*, Lawrence offers his main character even a greater range of possibilities, where she can meet this totally distinct and unfamiliar area. Apart from the scenes with Ciccio, the bearer of the Italian approach to life and one of the most influential factors of Alvina's life, there are also many other moments when the heroine gets in really close contact with a foreign or just unknown and strange element. Let me mention the Australian Alexander, a sort of Ciccio's forerunner or Alvina's experience in her father's pit, where she actually gets initiated into the world of passion and encounters the otherness of the miners. Lawrence glorifies the recognition of otherness. Moreover, he makes it a part of his vitalistic philosophy, which he sees as the solution to the, according to him, hopeless situation of Western civilisation.

As implied above, the meeting of the main protagonists with this different and strange quality triggers an internal struggle between passion and reason. Both authors describe this somewhat lengthy fight in their own way showing their own ideas and views that have to be, as stated earlier, qualified. Particularly, in Lawrence's case one has to be aware of the often dramatic changes that occurred in the author's thinking and especially of his opinions about women that altered throughout his career substantially. That is why *The Lost Girl*, stretching from its initiation to its completion over the First World War, may be also seen as a reflection of Lawrence's development from the pre-war stage marked more by the author's support for women in their revolt against oppressive conventions to the post-war phase of disillusion with the whole concept of women emancipation that, according to him, took a wrong direction.

In the end, however, despite these varying approaches both of the authors seem more or less to come to the same conclusions. Passions and emotions cannot bring true happiness if they dominate one's selves and suppress anything that would try to control them. In the last part of the

two novels in question, Forster and in a certain way also Lawrence apparently realize that neither part of the human soul can be entirely neglected. The rigidity and strict conventionality of the English middle classes evidently cannot be cured just by adopting "Southern spontaneity". The real solution can be reached only through the combination of both counterparts, since only together, as a complex yet harmonious whole desires and reason, our unconscious and our conscious selves can form a well-balanced and integrated personality.

Although the endings of *A Room With a View* and *The Lost Girl* are rather open, one cannot but think that there is some hope for Forster's as well as for Lawrence's characters and that sometime in the future they will establish at least some sort of balance in their lives.

Before coming to the very end of my conclusion, I would like to mention one last point, since there is still a question that needs to be answered. As I have already pointed out in the Introduction, Forster as well as Lawrence touch upon topics that are relevant even nowadays, almost one century after their works were first published. Even the society of the twenty-first century suffers from a certain sense of barrenness and sterility, which is if compared to the previous periods not so much the result of social norms and conventions as the outcome of too much technology and too high speed that start to dominate our lives. There is just no time for feelings and emotions. Therefore, one is often surprised by the encounter with somebody or something that simply does not obey these rules of haste and effectivity. Sometimes such a meeting may even provoke thought and causes that we begin to contemplate and re-consider our present lives.

Forster's and Lawrence's books, despite its age and their author's often rather peculiar views, undoubtedly offer us, their readers the possibility to experience at least for a while an encounter with otherness

and along with their heroines to try to establish balance in our lives. In my opinion, this opportunity to make the reader think about his or her own life, this ultimate message that Forster's and Lawrence's works spread is an inexhaustible source of inspiration not only for our but also for the next generations.

Notes:

1. Stone, W. *The Cave and the Mountain*. London: Oxford University Press, 1966. p. 217.-218.
2. Simpson, H. "Lawrence, Feminism and the War" in Widdowson, P. (ed.), *D. H. Lawrence, Longman Critical Readers*. London and New York: Longman, 1992. p. 96.
3. Stone, p. 216.
4. 'Edwardian lady'/'Edwardian period': (1901 – 1910) it concerns the first decade of the twentieth century, when Edward VII, the eldest son of Queen Victoria, was the king. The Edwardian period was known for elegance and luxury among the rich and powerful in Britain but also for formal looseness, if compared to the rigidity of the previous Victorian era, and for a general failure to prepare for some of the challenges of the twentieth century – particularly World War I., which broke out four years after the death of king Edward. *The Dictionary of Cultural Literacy*, Third Edition, 2002. library.wlu.edu
5. Stone, p. 233.
6. Bloomsbury group – In the 20th century Bloomsbury, a residential district of London, became the centre of an influential group of writers, painters and intellectuals that came to be known as the Bloomsbury group. The group was united by the belief that the greatest goals in life are the pleasures of friendship and the enjoyment of art. The most important moments in one's life are those during which one appreciates or creates beauty, pursues knowledge and cultivates human relationships. The circle included Leonard and Virginia Woolf, Vanessa and Clive Bell, Roger Fry, Maynard Keynes, **E. M. Forster** and others. Oliverová, E. , Hilský, M. , Marek, J. , Grmela, J. *Dějiny anglické literatury*. Praha: SPN, 1988. p. 225-226.
7. Ibid, p. 220.
8. Simpson, p. 99.
9. Hilský, M. *Modernisté. Eliot, Joyce, Woolfová, Lawrence*. Praha: TORST, 1995. p.197.-198.
10. In 1897 women started to demand the right to vote in national elections. Within ten years these women, the "suffragettes", had become famous for "extreme methods" they were willing to use. Many politicians who agreed with their aims were shocked by their "violent methods" and stopped supporting them. McDowall, D. *An Illustrated History of Britain*. Longman, 1997. p. 162–163.
11. McDowall, D. *An Illustrated History of Britain*. Longman, 1997. p.162-163.
12. Stone, p. 221.
13. Ibid, p. 223.
14. Alessio Baldovinetti (1427-1499) was a Florentine painter, mosaist, and worker in stained glass. He was the follower of the group of scientific realists and naturalists. His finest works include: Annunciation, Madona and the Child with Saints, Portrait of a Lady in Yellow. gallery.euroweb.hu
15. Stone, p. 223.
16. Ibid, p. 221

17. Phaeton was the son of the sun-god Helios. Once he induced his father to allow him to drive the chariot of the sun across the heavens for one day. The horses feeling their reins held by a weaker hand, ran wildly out of their course and came close to the earth, threatening to burn it. Zeus noticed the danger and with a thunderbolt he destroyed Phaeton.
- Persephone is the goddess of the underworld in Greek mythology. She was the daughter of Zeus and Demeter, goddess of the harvest. Persephone was such a beautiful young woman that everyone loved her, even Hades wanted her for himself. One day, when she was collecting flowers on the plain of Enna, the earth suddenly opened and Hades rose up from the gap and abducted her. The broken-hearted Demeter was so angry that she withdrew herself in loneliness, and the earth ceased to be fertile. As a result, Persephone was released, but because she was bound to the Underworld she had to stay with Hades one third of the year. The other months she stayed with her mother. When Persephone was with Hades, Demeter refused to let anything grow and winter began. Therefore there are the four seasons.
- Mertlík, R. *Staré báje a pověsti*. Praha: Svoboda, 1989. p.64-83.
18. Horatschek, A. *Alterität und Stereotyp: Die Funktionalisierung des Fremden in den 'International Novels von E. M. Forster und D. H. Lawrence'*. Tübingen: Narr-Verlag, 1998. p. 147.
19. Pan, "the horned and wicked creature", is the God of woods and fields, of shepherds and hunters. He lived in the grottos and wandered through deep woods. He amused himself with the chasing of the beautiful nymphs. He was fond of music and he is also known as the inventor of the syringx ('pan-pipe'). Since his name means *all*, later Pan was considered a symbol of the universe and personification of Nature.
- Mertlík, R. *Staré báje a pověsti*. Praha: Svoboda, 1989. p. 38-40.
20. Hilský, M. *Modernisté. Eliot, Joyce, Woolfová, Lawrence*. Praha: TORST, 1995. p. 216
21. Ibid, p. 216
22. p Stone, p. 224.
23. 'Where is the good man?'
24. Stone, p. 225.
25. Ibid, p. 225.
26. Simpson, p. 97.
27. Schopenhauer, A. *The World as Will and Idea*. Trans. by Jill Bermann. London: Everyman Philosophy series, 1995 p. 364.
28. Grmelová, A. *The Worlds of D. H. Lawrence's Short Fiction*. Praha: The Karolinum Press, 2001. p. 26.
29. Islington is a borough of London to the north of the City of London, west of Hackney, east of Camden, and south of Haringey. It was formed in 1964 through amalgamation of the Metropolitan Borough of Islington and the Metropolitan Borough of Finsbury. It is an area of significant social contrasts (55% of the population residing in council housing). Contains one of the largest areas of urban Georgian architecture.
- www. wordiq.com
30. Simpson, p. 99.
31. Stone, p. 219.
32. Forster, E. M. "Notes on the English Character" qtd. in Ders. *Abinger Harvest*, London, 1936. qtd. in Horatschek, A. *Alterität und Stereotyp: Die*

Funktionalisierung des Fremden in den 'International Novels von E. M. Forster und D. H. Lawrence'. Tübingen: Narr-Verlag, 1998. p.111.

33. Stone, p. 227.
34. Ibid, p.227.
35. Götterdämmerung - "the twilight of gods". The concept comes from an old pagan religion of the first German tribes. They believed in the Doomsday, which should be the very last battle between Good and Evil. All horrors and dreads will be released and everything will be destroyed. Only nothingness follows. Later this notion- already with Christian elements- appears in *Muspili* (cca 880), which is a piece of apocalyptic literature. There was also a special expression concerning this day: *regnarök*, which Richard Wagner translated it as *Götterdämmerung*.
Frenzel, H. A. and E. *Daten deutscher Dichtung*. München: Deutscher Taschenbuch Verlag, 1999. p. 11.
36. Apollo was the son of Zeus and Leto. He became the god of sun and light, harmony and beauty. He was the patron of life and order, the god of divination, poetry, singing and music, and the leader of muses.
Mertlík, R. *Staré báje a pověsti*. Praha: Svoboda, 1989. p. 63-78.
37. Royle, N. E. M. *Forster*. Plymouth: Northcote House, 1999. p. 43.
38. Stone, p. 228.
39. Ibid, p. 229.
40. Ibid, p.230.
41. Horatschek, p. 463.
42. Ibid, p. 402.
43. Ibid, p. 545.
44. Lawrence, D. H. *Fantasia of the Unconscious*. London: Heinemann, 1961 qtd. in Horatschek. p. 545.
45. Horatschek, p. 558
46. Lawrence, D. H. *Fantasia of the Unconscious*. London: Heinemann, 1961 qtd. in Horatschek, p. 558.
47. Horatschek, p. 430.
48. Hilský, M. *Modernisté. Eliot, Joyce, Woolfová, Lawrence* Praha: TORST, 1995. p.198.
49. Ibid, p. 213.
50. Horatschek, p.429.
51. Lawrence, D. H. *Study of Thomas Hardy and Other Essays*. Cambridge, 1985. qtd. in Horatschek, p. 429.
52. Worthen, J. D. H. *Lawrence: A Literary Life*. London: Macmillan, 1989 qtd. in Horatschek, p. 594.
53. Hilský, M. *Modernisté. Eliot, Joyce, Woolfová, Lawrence*. Praha: TORST, 1995. p 219.
54. Simpson, p. 100.
55. Horatschek, p. 644.

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Appendix



Fig.1. Piazza Signoria (Florence, Tuscany, Italy) [www.sights.seindal.dk]
Neptune's fountain, the place of Lucy's first encounter with the world of passion.



Fig.2. Fiesole [www.fiesole.com]

The view of Fiesole from the surrounding hills, where Lucy "trespasses the imaginary boundary" (26) of the real world and gets initiated into the realm of feelings and emotions.



Fig.3. The Fall of Phaeton by P.P. Rubens [www.nga.gov]

Phaeton is ruined owing to his own insatiable passion that went out of control.



Fig.4. Persephone by Dante Gabriel Rossetti [www.pantheon.org]

Persephone falls victim to the burning and ungovernable desire of Hades, the God of the Underworld.



A. Böcklin 1827-1901: Pan, die Syrinx blasend. Photo © Maier Forlag - GML

Fig.5. Pan playing the syrinx by A. Böcklin [www.homepage.mac.com]

Pan, the God of woods and fields, of shepherds and hunters becomes for Lawrence a symbol of erotic spontaneity and naturalness.



Fig.6. Lawrence's view [www.lawrenceseastwood.co.uk]

This is the view from Lawrence's house in Walker Street in Eastwood in the Midlands of England. Woodhouse –the “mining townlet” (LG 1) from the novel – shares with Lawrence's hometown many features and also the surrounding countryside resembles in many aspects the one described in the book. One can see the sharp contrast between this civilized and somewhat peaceful place and the breathtakingly beautiful but also rather hostile and bleak landscape of the Abruzzi Mountains – Lawrence's heroine future destination.

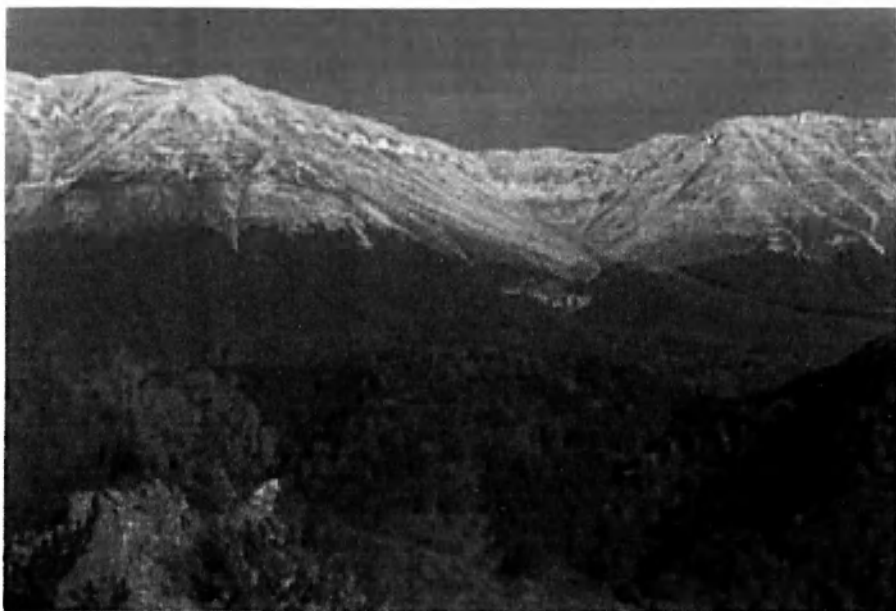


Fig.7. Abruzzi Mountains [www.propertiesarounditaly.com]

The dramatic landscape of the Anbruzzi Mountains.



Fig.8. Abruzzi Mountains [www.propertiesarounditaly.com]

“Nothing could have been more marvelous (...) and in heaven, oh, almost unbearably lovely, the snow of the near mountains was burning rose, against the dark blue heavens.”
(LG 325)



Fig.9. Abruzzi Mountains [www.propertiesarounditaly.com]

“It was a great joy to wander looking for flowers. She came upon a bankside all wide with lavender crocuses. The sun was on them for a moment, and they were opened flat, great five-pointed, seven-pointed lilac stars, with burning centers, burning with a strange lavender flame (...). And she felt like going down on her knees and bending her forehead in an Oriental submission, they were so royal, so lovely, so supreme.” (LG 343)