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HEROES OF THE NATURAL WORLD IN SELECTED WORKS
OF JEAN GIONO AND D. H. LAWRENCE

by

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I Carolyn Andrews Lamb hereby certify that this thesis which is approximately 20,000 words in length has been written by me, that it is the record of work carried out by me and that it has not been submitted in any previous application for a higher degree.

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ABSTRACT

The purpose of this thesis is to identify and to define the heroes of the natural world in selected works of Jean Giono and D. H. Lawrence. The natural characters, personages whose literary representation is partially determined by their relationship to entities composing the physical universe, will be described; the heroes of the natural world, those natural characters with heroic status, will be ascertained; and a criterion for conferring the status of hero on certain of these characters of the natural world will be established.

The works which will be considered herein are: The Trilogy of Pan (Colline, Un de Baumugnes and Regain), Le Serpent d'Etoiles, and Le Chant du Monde by Jean Giono, The White Peacock, The Fox, St. Mawr, The Virgin and the Gipsy and Lady Chatterley's Lover by D. H. Lawrence.

The first chapter will introduce the philosophy and the terminology of the paper. Certain terms must be defined and a general typology of heroes of the natural world will be outlined.

Chapter II, "Elemental Men: Characterization and Symbolism in Jean Giono", will examine the development of a character in terms of its relationship to nature - specifically, to the four, basic components of the physical universe:

earth, air, fire and water. The symbolic functions of these images in characterization will also be assessed in each of the works by Giono.

Chapter III, "Elemental Men: Characterization and Symbolism in D. H. Lawrence", will repeat the procedure of Chapter II as it applies to the works of D. H. Lawrence.

Chapter IV, "Four Faces of Heroism", examines what makes the natural character heroic. A standard for establishing the identity of heroes of the natural world will be detailed and conclusions about these figures will be drawn.

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CHAPTER I

INTRODUCTION

This thesis takes an ecological approach to literature; it makes a scientific study of the relationship between the human organism and his environment. The manner in which this relationship between man and Nature affects characterization will be examined and the manner in which the definition of a hero emerges through this characterization will be considered. Prior to beginning this analysis, certain terms must be defined and a general typology of heroes of the natural world will be made.

"Nature" refers to the physical world and to all entities composing the physical universe. "Natural characters" are personages whose literary representation is partially determined by their relationship to entities composing the physical universe - viz, to Nature. Finally, "heroes of the natural world" (sometimes referred to as "natural heroes") are those natural characters who derive heroic status from their representation in natural terms and from their special relationship to the physical world.

The relationship of man to Nature is the essence of heroes of the natural world. In the literature of Jean Giono and D. H. Lawrence certain personages are portrayed as natural

and they are spiritual messengers. In all of these roles, the heroes of the natural world assume a positive, active, beneficent position in their respective societies.

CHAPTER II

ELEMENTAL MEN: CHARACTERIZATION AND SYMBOLISM IN JEAN GIONO

Jean Giono's natural characters owe distinctive facets of their character development to their relationship with the natural world. The natural heroes in particular derive much of their dimension from this special relationship to Nature. The four traditional component elements of the world - earth, air, water and fire - provide a skeletal framework for organizing Giono's natural characters and for distinguishing his heroes.

Giono's introduction and treatment of the elements of nature seems to be both systematic and chronological. The Pan Trilogy, comprised of Colline, Un de Baumugnes, and Regain, tends to be telluric in characterization. Le Serpent d'Etoiles expands a celestial characterization while an aquatic characterization is fully developed in Le Chant du Monde. The union of these elements of earth, air, water and fire appears in Que ma joie demeure, the final novel of Giono's pastoral phase. The natural character would seem to reach two separate culminations in its development: initially, at the conclusion of the Pan Trilogy and again in Que ma joie demeure.

THE TRILOGY OF PAN

The initial telluric component is concerned with "that which pertains to or which proceeds from the earth." As such, it may be further subdivided scientifically into animal, vegetable and mineral classifications. Giono himself presents the earth in these three categories in Colline through the character of Janet.

'Je parie que tu n'as jamais pensé à la grande force?'

'La grande force des bêtes, des plantes, et de la pierre.' (p. 111)

'Les bêtes, les plantes, la pierre!'

'C'est fort, un arbre; ça a mis des cent ans à repousser le poids du ciel avec une branche toute tortue.'

'C'est fort, une bête. Surtout les petites.'
(p. 114)

'C'est fort, une pierre, une de ces grandes pierres qui partagent le vent; droites depuis qu'il sait? Mille ans?' (p. 115)

Animal Man:

Giono's initial concern in the Pan Trilogy is with establishing the most basic of distinctions among natural man: animal man and vegetable man. The tradition of the animal man begins with Gagou in Colline and is never really surpassed although Saturnin in Un de Baumugnes and la Mamèche, Panturle and Arsule in Regain are also strongly associated with animals.

Giono thus underscores man's evolution from and proximity to his fellow creatures indicating the thin line which separates the two. Giono's animal men are perhaps not presented as exemplary to the same extent as^{arc} the vegetable men but they exhibit admirable character traits of their own nonetheless. Man presented as an animal evokes no surprises on one level as mankind is essentially aware of his biological status in the animal hierarchy. What is unusual, however, is the depiction of men as animals other than the closely related apes and monkeys.

Gagou is the epitome of the "animal man" in the Pan Trilogy. Gagou represents a primitive sort of man which is virtually indistinguishable from an animal. As such, he is the epitome of the animal aspect of man which is innate in every human to a degree.

Ah, celle de Gagou a la ressemblance de l'homme aussi.

Celui - là est arrivé aux Bastides il y a trois ans...

Une ficelle serrait ses brailles; il n'avait pas de chemise.

La lèvre pendante, l'oeil mort, mais bleu, bleu... deux grosses dents sortaient de sa bouche.

Il bavait.

Puis il dansa, à la manière des marmottes, en balançant ses mains pendantes.

Un simple.

Il eut la soupe et la paille. (p. 14)

He is likened to a toad, a low, reptilean form of life and he makes his home among the trees.

'Le crapaud qui a fait sa maison dans le saule est sorti.'

Il a des mains d'homme et des yeux d'homme.

C'est un homme qui a été puni.

Il a fait sa maison dans le saule avec des feuilles et de la boue.

Son ventre est plein de chenilles et c'est un homme.

Il mange des chenilles, mais c'est un homme, n'y a qu'à regarder ses mains'. (p. 39)

"Le crapaud a mis ses pattes sur mes pieds." (p. 40).

Gagou is also compared to a dog, evoking the notions of fidelity and of "man's best friend."

[Il] vient d'une marche oblique, comme un chien qui s'approche du fouet. (p. 147)

[Jaume] montre la place juste derrière lui et Gagou, docile, vient sur ses talons. (p. 148)

La lune fait de Gagou un être étrange. D'instinct, à présent qui'il est sur le territoire de la sauvagine, il a pris l'allure inquiète et rasée d'une bête. Il a courbé sa longue échine; le cou dans les épaules, il va le tête penchée en avant; ses grands bras pendent jusqu'au sol comme deux pattes. Ainsi, il est double d'un monstrueux quadrupède d'ombre qui bondit à ses côtés.

Il module toujours son cri chantant. Parfois son pas prend encore l'allure d'une danse; sa voix, alors, s'éparpille, plus aigre et plus joyeuse. (p. 88)

Gagou is estranged, however, from the others in the village; he is an outsider who is perceived as little more than an animal. Indeed, he is tracked and followed like an animal by the men of the village during the drought. Like hunters,

they follow him through the forest, hoping that he will lead them to a hidden source of water.

The ability to articulate a spoken language is a major distinction between man and animals. Gagou's inability to communicate using human language indicates just how closely related he is to animals. Gagou is capable only of uttering basic, primeval noises such as "Ga" and "gou" from whence his name is derived. His language, as such, is that of infantile noise and he is no more capable of intelligible verbal self-expression than is a baby.

On l'interrogea; il répondit seulement: Gagou, ga, gou, sur deux tons, comme une bête. (p. 14)

... [Gagou] a couru en désarroi dans la fumée. Il bramait, il avait peur; et, tout d'un coup émerveillé, il s'est immobilisé tout tremblant de joie. Un long fil de bave suinte de ses lèvres.

Ga, gou... (p. 154)

But Gagou is able to communicate with animals and to "speak" their language.

'Une fois, c'était la nuit, je l'ai entendu venir; il se traînait dans la boue et il faisait clou, clou, avec sa bouche pour faire venir les vers.'

Ils sont venus en dansant du ventre et du dos. N'y avait un gros comme un boudin blanc tout pomponné de poils; un autre qui semblait un mal de doigt'. (p. 40)

'Il cloucloutait doucement. Il tenait un ver noir et il le mangeait'. (p. 41)

Il n'y a que Gagou qui n'a pas l'air effrayé; quand le chat passe, il rit en découvrant ses longues dents de cheval, il tend vers la bête son nez plissé, ses lèvres pendantes; il lui dit, doucement: 'Ga gou, ga gou', doucement,

tendrement, avec tant d'application et de tendresse que la bave soyeuse ondule sous son menton. (p. 125)

Sitôt la nuit, il vient rôder entre les maisons barricadées. Pour la première fois il abandonne son cri ordinaire, et c'est un petit gémississement qui sort de sa bouche fermée. Cela ressemble à une plainte de chien perdu qui appelle. (pp. 125-6)

In Un de Baumugnes Giono primarily explores the philosophy of the optimum relationship between man and animals. Saturnin is again the exemplar.

La sueur fumait autour du mulet.

Mon Saturnin (et ça, je l'ai apprécié tout de suite), mon Saturnin tombe la veste et couvre le mulet.

'Si des fois il prenait froid, qu'il dit, comme tout honteux de la chose.'

Je reste un moment sans parler, puis je dis:

'Et toi, si tu prenais froid, des fois?'

Il a son petit rire en bruit de fagot.

'Moi., qu'il dit, si je me pose là, au beau courant d'air, je le veux bien, c'est de mon vouloir, mais la bête, c'est tout niais, sans bras devant le mal. Alors si c'est pas un peu nous qui prenons sa défense, qui ça sera?'

Et, puis après, comme il venait de se trémousser dans un long frisson, il dit encore, peut-être pour que je réponde oui:

'Ce que c'est couillon, un homme!' (p. 113)

The character of Saturnin in Un de Baumugnes is another Gagou-type figure - the only two such primitive men in Giono's work. Saturnin is a less developed character than Gagou with a lesser role. Nonetheless, his character alignment with animals is a solid one. Like Arsule in Regain, the first

image of Saturnin is that of a beast of burden: "...un vieux type...des oreilles en paravent comme une mule qui voit son ombre" (pp. 54-5). To reinforce this analogy with mules, he works the earth with mules. A further analogy is made between Saturnin and domestic farm-yard animals: "...il commençait à grogner à la manière des petits porcs" (p. 72). The porcine image is repeated again: "...le Saturnin avec son nid de vieux sanglier" (p. 163). Finally, Saturnin is compared to birds in his movements: "...il a étendu ses bras en aile de pigeon" (p. 74) and "...il s'écarta vers la saulaie en marchant comme les canards" (p. 75). The ultimate judgment passed on Saturnin could be passed equally on Gagou: "Et pourtant, il n'était rien; il était Saturnin" (p. 73).

Amédée expresses the qualitative link between the life of man and the life of animals - that of freedom, purity and simplicity.

Voilà: la vie était devant eux. Ah, j'étais sans souci de ce côté. La vie était devant eux parce qu'ils s'aimaient et surtout parce qu'ils s'aimaient comme des gens libres. Vous me direz: 'comme des bêtes'; et puis après?

J'y ai bien réfléchi; à ça: Baumugnes, c'était un endroit où on avait refoulé des hommes hors de la société. On les avait chassés; ils étaient redevenus sauvages avec la pureté et la simplicité des bêtes.

Ils n'étaient pas compliqués; ils étaient sains, ils étaient justes; je vous explique ça comme je le sais, sans falbalas.

Ils venaient au-devant de la vie comme des enfants, les mains en avant, avec des gestes qui ne tombaient pas d'aplomb.

Vous me direz: ils s'aimaient comme des bêtes... et je vous redirai: oui...et après?... (pp. 167-8)

The underlying ideology is expressed by Albin: "On ne peut pas être d'une sorte avec des bêtes et d'une autre sorte avec soi-même" (p. 147).

Baumugnes!

La montagne des muets; le pays où on ne parle pas comme les hommes. (p. 22)

...on se parle encore l'ancienne langue des vieux brûleurs de loups et c'est celle qu'on comprend le mieux. (p. 25)

And in Haut-Provence of Regain the language can tend towards that of animals as in Baumugnes:

[Panturle]: Que faire au milieu de ce jour sinon parler avec des paroles d'homme? Il ne sait pas parler avec des paroles d'homme pour cette chose-là. Il est trop plein de cette bouillante force, il a besoin du geste des bêtes. (p. 87)

Finally, in Regain, the three central characters are made analogous to animals. But it is the women, Arsule and la Mamèche, who are particularly noteworthy.

Arsule represents the reduction of humankind to a subservient, animal status. At the beginning of the novel, she is presented as interchangeable with an ass to indicate a status comparable to that of an animal. The first vision of Arsule is harnessed to a cart, pulling the wagon like a beast of burden at labour.

Arsule tire [la charrette] comme un âne: avec tout le poids de ses hanches at de ses reins. (p. 71)

"...elle me traînait la charrette." (p. 166)

"...je te remplace la femme par un âne." (p. 167)

This image of a woman equated with a donkey makes a social commentary on the status of women among the peasants of the Haute-Provence. The physical strength and endurance of women is realized and there are overtones of women being similar to the Biblical "donkey as a willing servant" but the actual perception of females among the common man is of a lower social being.

La Mamèche is also distinctly described in animal terms:

Elle était comme une bête. Elle était couchée sur son petit comme une bête. (p. 14)

Les grands ongles des pieds nus grincent sur la pierre comme des griffes de bêtes. (p. 29)

...la Mamèche tremble des nerfs comme une chèvre.
(p. 32)

Vegetable Men

With the exception of the vast array of characters made analogous to trees, the vegetable people in Giono are primarily women and children. Perhaps this is because of the "gentler" associations of the vegetable world with its vivid beauty, bountiful health and fertility. Women and children are generally presented in terms of fruit, vegetables and flowers throughout the Pan Trilogy. As such, they generally enjoy a very harmonious co-existence with the natural world.

A brief etymological examination of the word "terra" might explain this largely female orientation. "Tellus" was an ancient Roman earth goddess, equivalent to the "terra mater" or earth mother. As such, she was concerned with the productivity of the earth and was identified as a maternal goddess because of her concern with fertility and with the production of good crops. From this has evolved the image of the resplendent "Mother Earth."

The tradition of aligning women and children with the world of vegetation begins in Colline. Babette is presented as a fertile tree bearing children of fruit:

Babette est là, une petite fille à chaque main, comme un bel arbre qui marcherait avec ses fruits. Elle est là avec ses deux petites filles... (p. 69)

Angèle and her child are portrayed similarly in Un de Baumugnes:

Ah! c'était beau, je vous jure, cette fille comme un gros fruit...

Angèle, c'était une mère: une mère comme ça, ça mélange sans honte l'amour du mâle et l'amour de son fruit. (p. 167)

This image of fruitful reproduction is repeated in Regain. Delphine is described as:

"C'est une petite femme replète, toute bien charnue par-devant et par-derrière. Elle a un cou épais qui semble fait en graisse de porc, deux petits yeux bien aigus et une bonne bouche de fruit." (p. 175)

Her little girls are thus described:

la plus petite, Madeleine, avec la figure...tout à fait comme une rose ouverte.

Puis la soeur Pascaline, et sa tête se balançant, en arrière comme une courge au bout de sa tige. (pp. 175-6)

Indeed, at the outset of the novel, Giono speaks of: "ces filles des champs qui sont comme des fleurs simples, avec du bleuet dans l'oeil" (p. 7).

Another female figure in Regain who embodies and personifies the vegetable world is Arsule. While her face is turnip-shaped: "sa figure pointue et pâle comme un gros navet" (p. 95); her eyes are likened to daisies: "Elle a toujours ses grands yeux de pâquerette" (p. 59) and later to plums: "... des yeux comme des prunes, ronds, veloutés, luisants" (p. 95).

The desire and the ability to communicate with the flora of the natural world is again indicative of a certain affinity marking characters as "vegetable" people. In Colline, the elderly Janet has this sympathy,

Et pour les arbres, c'est pareil: ils le connaissent, ils n'ont pas peur. (p. 113)

Il voit les blessures, les coups de couteau et les **crevures** des haches et il les console. (p. 113)

Il parle au tilleul, au platane, au laurier, à l'olivier, à l'olivette, la sariette et le plantier, et c'est pour ça, à la miougrane, pour sa pitié qu'il est le maître et qu'ils l'aiment et lui obéissent. (p. 114)

Arsule communicates with the vegetable world as the animal men communicate with their animals; she has a "pet" plant - with the very human name of "Catherine" - growing through the

kitchen floor as a companion to whom she speaks.

...près de l'évier, dans une grosse raie qui avait fendu les pierres et d'où on avait jour sur la terre noire, une herbe verdette avait monté qui portait sa grosse tête de graine. (Arsule la laisse là pour le plaisir. Elle l'appelle Catherine et elle lui parle en lavant les assiettes.) (p. 173)

Mineral Men

That the natural men are "men of the earth" is perhaps the most general, easily understood association between Giono's characters and their environs. But a literal examination of what is meant by "telluric" characters, reveals mineral men - men of the soil and literally of the earth. These characters are represented nowhere better in Giono's pastoral phase than in the Pan Trilogy.

Perhaps the most obvious association between man and the soil is made in Giono's first novel Colline. The title itself is a symbolic representation of the interrelationship between man and the earth. The hill is a vast mound of soil symbolizing both the positive and the negative aspects of this relationship.

Vivante et terrible, il sent, sous ses pieds, bouger la colline. (p. 116)

A chaque pas il semble qu'il s'assure de la solidité de la terre. (p. 178)

Giono presents the earth as being a flesh with water coursing over it as blood in human veins - carrying the life of the natural entity. Indeed, Giono emphasizes that man and

Nature are comprised of the same components; the same elements give life to and sustain both.

'Ces collines, il ne faut pas s'y fier... C'est fait d'une chair et d'un sang que nous ne connaissons pas, mais ça vit'. (p. 59)

Jaume: 'C'est la même force qui nous tue, et la terre'.

'C'est fort, une pierre, une de ces grandes pierres qui partagent le vent; droites depuis qui sait? Mille ans?

Une de ces pierres qui sont dans le monde depuis toujours, devant que toi, Jaume, la pomme et l'olivette, et moi, le bois et les bêtes, et les pères de tout ça, de toi, de moi, et de la pomme, devant que le père de tout ça, Jaume, soit seulement dans les brailles de son père.

Une de ces pierres qui ont vu le premier jour, et qui sont depuis qui sait combien, toujours les mêmes, sans changer. C'est ça qu'il faut savoir, pour connaître le remède'. (p. 115)

Giono emphasizes that man is given a special position of implicit trust and responsibility when he is placed on the land.

'La terre c'est fait pour toi, unique, à ton usance, sans fin, sans prendre l'avis du maître, de temps en temps. T'es comme un fermier; il y a le patron'. (p. 111)

Man becomes a keeper of the earth.

This responsibility becomes a privilege for the elderly sage Janet. He is truly a "patron" and enjoys special abilities because of this.

'De tout sûr il est dans l'affaire. Il a toujours été très près de la terre, plus que nous'. (p. 60)

'Ah, Janet, je la connais maintenant ta méchancetise. Elle est toute droite devant moi comme une montagne.'

T'es de l'autre côté de la barricade, avec la terre, les arbres, les bêtes, contre nous'. (pp. 131-2)

Giono repeats an image of man literally eating the earth's soil in the Pan Trilogy. This could indicate the nourishment which the soil provides to man or even man's desire to tangibly internalize the external world of nature.

In Colline Gagou is presented ingesting the earth:

Il fouillait la terre avec ses mains; il mordait la terre avec ses dents rouges de sang. Il est resté là avec sa bouche pleine de terre et de larmes dans ses yeux de maïs... (p. 41)

In Regain, Panturle emerges as an archetypal man of the earth with the simple declaration: "Je suis du pays" (p. 97). This symbiotic relationship is later extended to Panturle's common-law wife Arsule: "Le pain qu'ils auront fait eux-mêmes, eux trois: lui, Arsule et la terre" (p. 118). A necessarily close interaction exists between man and the earth as the former is absolutely dependent upon the latter for his sustenance and his very existence. The earth has become an extension of the family with man, woman, and soil co-existing in a divine sort of trinity. The three components form a triangular balance, providing a natural equilibrium of sorts.

Panturle develops a deep gratitude and close bond to the earth because of this harmony.

Il est devant ses champs. Il s'est arrêté devant eux. Il se baisse. Il prend une poignée de cette terre grasse, pleine d'air et qui porte la graine. C'est une terre de beaucoup de bonne volonté.

Il en tâte, entre ses doigts, toute la bonne volonté. (p. 185)

For him, the earth has a tangible goodness.

By ^{the} novel's end, Panturle is virtually indivisible from the earth; indeed, he has become an inextricable part of the land.

Il est debout devant ses champs. Il a ses grands pantalons de velours brun, à côtes; il semble vêtu avec un morceau de ses labours. Les bras le long du corps, il ne bouge pas. Il a gagné: c'est fini.

Il est solidement enfoncé dans la terre comme une colonne. (p. 185)

Also in Regain, the feminine role of Mother Earth is highly developed in the character of la Mamèche. The name la Mamèche conjures "mère" and "maman" and immediately places the elderly woman in a maternal role. She is a surrogate mother to Panturle, but she is also a Mother Earth with mysterious powers derived from her special relationship to the land. Like Panturle, la Mamèche is inextricably aligned with earth:

Moi, tout ce qui me tenait le cœur, c'est devenu l'herbe et l'eau de cette terre et je resterai ici tant que je ne serai pas devenue cette terre, moi aussi. (p. 32)

Furthermore, she has the ability - and the inclination - to communicate with the land:

Elle parlait à quelque chose, là, devant elle, et devant elle il n'y avait que la lande toute malade de mal et de froid. (pp. 39-40)

Elle était encore devant ce morceau de colline toute sale, embousée de givre et de boue gelée devant les arbres nus et qui n'en menaient pas large.

Elle le disait bien à tout ça qui était devant elle, parce que, à la fin, elle a bougé son bras, elle a pointé son doigt vers l'herbe, l'arbre, la terre. (p. 40)

Indeed, la Mamèche is a part of the land as she magically assumes various natural guises to unite Arsule and Panturle.

Arsule is a Mother Earth-in-training figure. She has been especially selected by la Mamèche to assume the older woman's role in Panturle's life and in rekindling the village through repopulation. "Son coeur est une motte de terre qui fond" (p. 74).

LE SERPENT D'ETOILES

Giono further delineates his natural men in Le Serpent d'Etoiles. These are people of the earth of whom it is said: "On fit un repas d'herbe et de nuit" (p. 21). Giono's reaction to them and his absolute appreciation of their manner of life is apparent in the narrative voice "je".

'Et vous, l'homme, vous saurez coucher au lit d'herbes dans notre maison de la terre?'

Je dis oui, tout éperdu, puis:

'Oui, ça ne sera pas la première fois; je suis souvent comme ça. Et j'aime cette fraîcheur de la caverne, et ce chaud qu'on a, sur le matin, et puis, Césaire, berger, ne nous faisons pas plus gros que ce que nous sommes, c'est notre vraie maison, ça, au fond.'

Peu à peu revenaient en moi l'équilibre et l'aise. Je n'avais qu'à montrer mon coeur à ces femmes et j'étais sûr d'être aimé, et j'étais sûr de comprendre toutes leurs pensées, d'être à la source de leurs réflexions, d'être eux-mêmes, ni plus gras, ni moins gras, d'être avec eux et n'émergeant pas plus qu'eux de l'herbe, des bêtes saines parmi les herbes et les bêtes. (p. 26)

These people who sleep on grass bundles in earthen homes are perceived by the narrator as people who live simply with realistic perceptions of what they are - the most privileged of God's animals. They realize the value and importance of harmonious coexistence as equals with the vegetable and the animal life with which they share one planet. "J'ai été longtemps à écouter le son de la terre et j'étais toujours à l'écoute des voisins, mais ici, les voisins, c'est d'abord ces grands pins gris et puis ces beaux chênaux épais comme hommes humains de voix..." (p. 29). They are a philosophical people who admire and live by truth, and by that which is pure and essential. That which is basic is supreme. Because of these qualities, the natural men are people to whom one may reveal one's essence - one's inner self - without fear and with the knowledge of love, of compassion, of empathy and of understanding.

In Le Serpent d'Etoiles, the characterization is done primarily in animal and in celestial terms. The alignment of characters with these natural elements is initially a specific and direct result of their occupation. As shepherds, the natural men spend most of their time among animals and, consequently, under the stars. Again, the characters seem to

represent a logical progression from those in the Pan Trilogy; Giono has developed many of their more salient features in this fourth work of his pastoral phase. Barberousse, specifically, represents another stage on the continuum of animal man progressing from the primitive Gagou in Colline to the ultra-refined Bobi in Que ma joie demeure.

Shepherds are the essential natural characters in Le Serpent d'Etoiles. As men who spend much of their life in relative solitude - often in isolation from other humans - with only the land, the sheep and the stars as companions, shepherds are the ultimate pastoral figures. They encompass the terrestrial, the animal, the vegetable and the celestial realms of the natural world in one harmonious entity.

Le berger ... une sèche peau cuite sur des muscles cuits, un homme de colline, fait de soleil, de poussière et de feuilles mortes... (p. 25.)

Giono evokes the animal: "une sèche peau cuite sur des muscles cuits;" the terrestrial: "un homme de colline... de poussière;" the celestial: "fait de soleil;" and the vegetable: "et de feuilles mortes" in this physical description of the weathered shepherd Barberousse.

With the shepherd, Giono's animal man seems to gain another power in addition to the ability to actually communicate with animals. This is a highly metaphysical, emotionally charged ability placing him on a yet higher plateau above the ordinary man. Indeed, the shepherd's relationship with the natural world is so "special" and encompasses so many

elements as to be rather supernatural.

Quand on emporte avec soi les mots 'chefs de bêtes' et la sourde musique du pin-lyre, on n'est plus l'homme d'avant, on a fait un pas vers les pays de derrière l'air, on est déjà derrière l'air; le monde ordinaire passe juste contre votre dos, devant vous s'ouvre la large plaine des nuages et toute votre peau se gonfle sous la succion des terres inconnues. (p. 41)

The Chief-of-Animals, or senior shepherd, undergoes a transcendence which elevates him beyond men of other vocations and even beyond other shepherds. Giono proposes that once one has become a Chief-of-Animals and has internalized the muted music of the pine-lyre, one is no longer the same man as before; one is inextricably transformed in some intangible manner and certain prerogatives are immediately accorded. By achieving a finely-tuned rapport with both the animal and the vegetable world, this select man has made a step toward the land behind the air; indeed, he is already "behind the air." He has transcended the terrestrial and moved into the celestial realm. (This highly religious image evokes comparisons between the shepherd and a high priest.) The shepherd has made a spiritual progression and seems to be directed toward the promise of an idyllic future in a Paradisiacal land. Giono uses an open, expansive image to illustrate this transmigration: "le monde ordinaire passe juste contre votre dos, devant vous s'ouvre la large plaine des nuages." Indeed, the resultant sensation of the ordained shepherd is comparable to that of a significant religious experience: "toute votre

peau se gonfle sous la succion des terres inconnues."

The shepherd himself recognizes this unique status as the words of the young Barberousse indicate.

Je me regardais au bassin; je ne connus pas mon visage: de garçon j'étais devenu homme, d'homme j'étais devenu berger; le rayonnement de ma sueur m'éblouissait. (p. 58)

This image of a young man's transition and elevation to the coveted status of shepherd is reflected in aquatic and in celestial terms: "Je me regardais au bassin" and "le rayonnement de ma sueur m'éblouissait." The revelation is made by a somewhat narcissistic (hence, evocative of the too-mortal demi-God Narcissus) self-examination in a pool of water while the effects are presented as shining and blinding as the luminescence of the sun's rays of light. This glowing effervescence surrounding the youth is comparable to the golden aura so frequently classically illustrated as outlining the figures of Jesus, God and other Holy personages (e.g. Transfiguration - Matthew 17:2). Thus, the shepherd would appear to encompass the Biblical and the pantheistic in a single, natural figure. He is an ultimate being in that he is admired (not merely by ^{him}self!); his is a position to which many aspire; and he exists "beyond" - in a realm seldom experienced by ordinary man.

Celestial Man

Importantly, the traditional element of air is introduced in Le Serpent d'Etoiles with its wealth of aerial and celestial

imagery. This aspect of nature is manifest in such diverse forms as an aeolian harp; a shepherd addressing the moon and the skies; and a general preoccupation with the evening stars. The emphasis is on the heavens and, by extension, on "the religious."

This novel's concern with the celestial is established from the outset with the title: Le Serpent d'Etoiles. The image created by these words is evocative of pagan and of Christian connotations, denoting Giono's recurrent counter-balance of the two classically differing approaches to religion and his overriding pantheistic perception of religion. The message of his early literature is most clearly a religious one but Giono's advocacy of pantheism is absolute.

En sortant, le vieux Bouscarle me mit la main à l'épaule: 'Le Jésus, il me dit, il est là-haut', et comme je regardais le large du ciel, il me dit: 'Non, pas dans le large, dans ce petit bout, là, tu vois, cette toute petite étoile.' (p. 47)

A Christian God is manifest in even the most minute and distant parts of the natural world.

The shepherd's home indicates a union of various elements.

Je vis qu'il avait là, lui aussi, sa maison naturelle, non pas celle du potier qui creuse la terre, puis la pétrit, savant des formes, mais reste là sans savoir quoi souffler comme esprit; celle du chef, celle du joueur de pin lyre, celle de l'initié qui écoute la parole des nuages et lit la grande écriture des étoiles: une hutte de branches toute pertuisée, aérienne, imbibée d'air. (pp. 45-6)

Importantly, the shepherd's hut remains a natural construction - differing, somewhat, from that of the potter, Césaire

Escoffier. To the narrator, the potter's hut is also an extension of the man's work; as Monsieur Escoffier shapes the earth's clay into assumed forms, so too has he molded the earth to suit his domestic needs. The shepherd, on the other hand, has imposed very little artifice upon nature. His home is a reflection of a life spent adapting to the wills and wiles of nature, rather than having that wild force conform to his own domestic desires. The peace and harmony which evolve from such an approach are present in the shepherd's home. However, nature assumes an intrusive form (the white root) and forces its negative way through the clay walls of the Escoffier abode in seeming resentment of and retaliation for the family's habitation of the soil.

The "naturalness" of the shepherd's home is its dominant feature. It is made of collected branches, not of cut wood. It is left open, allowing the wind, the air, the music of the pines, and the skies to play among its supports and to filter through, touching the occupants. Most importantly, it is a place where the spirit can enter into a communion with nature; "where the initiate can listen to the speech of the clouds and read the great writing of the skies." It is the home of a Chief-of-Animals which unites harmoniously the vegetable with the celestial while sheltering a man so closely related to animals.

Throughout Le Serpent d'Etoiles, Giono is careful to balance the earth and the sky - maintaining a continuous equilibrium among these polar elements of the universe. The shepherd

personifies this balance between the two dissimilar forces because both are incorporated within his character. The rapport between earth-bound, animal-oriented shepherds and the heavens is a strong one.

In Giono the desire to communicate with and to interpret a particular facet of the natural world uniquely aligns characters with that element of nature. This is as true of the celestial men as it is of the animal and vegetable men: "... le berger leva la main dans la lune et il commença à parler" (p. 33). The shepherds are thus identified as celestial men because of their communication with and successful philosophical interpretation of celestial bodies.

Mais j'avais gardé l'expérience et, de plus en plus, surtout aux heures du soir, je pensais aux dires du Bouscarle et j'écoutais le pas des grands dieux.

Je buvais du ciel, à longues goulées, comme l'eau au bassin de cette fontaine où j'avais miré mon premier rayon de berger. (p. 59)

At times Giono's aerial passages are reminiscent of those describing the relationship between The Little Prince and his beloved celestial environment in Antoine de Saint-Exupery's novel Le Petit Prince.

^{mais}
Je^e'vous dire le secret:

Le vrai métier du berger, un seul l'enseigne: le ciel. Dans ma vie d'après j'ai longtemps pesé, soupesé, et fait passer d'une main dans l'autre tous les mots de Bouscarle, et, j'ai compris que chacun de ces mots voulait dire deux choses: une chose qu'on comprenait tout de suite, une autre chose qu'on comprenait avec le temps, tout doucement...

Une étoile; une seule; et maintenant, regardez la nuit toute inondée d'étoiles!

Il y a des forces du monde: voilà le secret!
(pp. 59-60)

The celestial orientation of the shepherd is integral to his personal identity and essential to his job. But this orientation also redefines the shepherd's character in that he expands to a prophet figure. As in The Bible, Giono's shepherds physically tend flocks of sheep while they metaphorically administer to the spiritual needs of their community. In this capacity they seem to assume the role of disciples for God - priests with uncommon powers, special status and a definite pantheistic orientation: "... dans tous ces bergers, l'âme de l'univers est comme un rayon de soleil dans l'eau" (p. 107). The men provide a reflection for the soul of the universe; the soul of the universe is internalized within the shepherds and emanates forth with the clear illumination of truth and knowledge radiating like rays of sunshine on water. Indeed, the shepherd's role on earth has a markedly intangible, aquatic quality: "...le métier de chefs de bêtes est une chose comme de l'eau qui coule entre les doigts, et qu'on ne peut saisir." (p. 80).

A pantheistic perception of religion is supreme for Giono although his God is the traditional, Christian one.

En sortant, le vieux Bouscarle me mit la main à l'épaule: 'Le Jésus, il me dit, il est là-haut', et comme je regardais le large du ciel, il me dit: 'Non, pas dans le large, dans ce petit bout, là, tu vois, cette toute petite étoile.' (p. 47)

The author's account of the birth of Jesus Christ is touchingly simple, poignantly straightforward and beautiful. Christ is presented as a telluric, animal man and as the ultimate natural hero. Men on earth can but follow His humble example as best they can, using His very simple, natural lifestyle as an archetype.

'Petit, tu as entendu notre pasteur. Il t'a conté la belle histoire du petit enfant qui n'a pas été reçu par les mains des accoucheuses, mais par la paille, comme sont recues les bêtes. Il t'a dit que c'était une vierge qui l'avait fait: les bêtes sont des vierges; elles ne salissent pas les gestes qui font la vie. Elles font la vie, simplement: elles vont dans les buissons puis elles sortent avec des enfants-bêtes et, tout de suite, ces enfants-là tâtent la vie du frais du museau et, tout de suite, ils sont lourds d'une grande sagesse qui étonne les hommes. La crèche, la paille, le boeuf, l'âne, la vierge, cette naissance c'est parmi les hommes la naissance d'une bête saine. Voilà la grande leçon. Voilà pourquoi les hommes ont crucifié l'enfant.' (pp. 60-1)

Appropriately, these good shepherds inhabit Mallefougasse - a sort of Paradise on Earth comparable to Baumugnes. As the natural men seem to be endowed with the innocence of man before evil, Mallefougasse becomes a Garden of Eden - a natural, pristine haven where man has not yet fallen to the temptations of the world at large. Giono imbues the settlement with a wholesome religiosity:

Tout ici [à Mallefougasse] est religion: voilà, dans l'herbe écrasée, la litière des dieux!...

Tout est donc prêt sur cette haute avancée de la terre pour servir d'autel et de pierre du sacrifice et, cependant, pour des raisons plus simples, les bergers l'ont choisie. (p. 102)

which is as pantheistic and pagan as it is Christian.

...Non, la terre, la grande, la nôtre, celle qui, après le déluge, est restée là, elle s'est séchée et voilà tout, celle où il y a de la place pour tout le monde.

Et Mallefougasse, c'est ça! (p. 103)

Les mauvaises gens sont loin. (p. 104)

Ici, tout est neuf; terre et hommes. (p. 105)

Even the atmosphere of the place is conducive to such generically religious activities as introspection, self-evaluation and soul-searching:

Et puis, c'est une sorte de retrouvaille. On a parfois des choses à se dire qu'on garde tout un an. On pense: 'Tu lui diras ça à Mallefougasse.' (pp. 105-6)

Mallefougasse and its plateau become a great natural cathedral, gabled by the heavens and crowned by stars.

...Il n'y a que la nuit pleine d'étoiles, cette terre toute seule dans le ciel, toute bordée de ciel et, comme aux premiers temps du monde, un océan de bêtes autour de quelques hommes. On s'est serré contre le feu. (p. 106)

With this passage, the significance of the celestial element is clearly apparent. Images of earth (animal and mineral), air, fire and water are encompassed in two sentences. The air is metaphorically an image of the sky, which, by extension and by connotation, becomes one of the heavens. The heavens, in turn, are a forum for the discussion of religion. Thus air is the most significantly "charged" of the four basic elements as it provides the most powerful (if not the most obvious) symbolism. Giono has exercised its potential to the utmost in Le Serpent d'Etoiles.

Vegetable People

In many respects Le Serpent d'Etoiles is the most elusive and enigmatic work of Giono's pastoral phase. Solid examples of his various natural characterizations are certainly represented in this first novel subsequent to the Pan Trilogy.

The vegetable man in particular assumes a highly colorful, picturesque form.

... Des graines étaient dans mes poils, des morceaux de fleurs dans mes cheveux; une grande feuille gluante s'était collée sur ma joue.... Je marchai, des arbres s'écartaient de ma route, des herbes étaient fraîches contre mes jambes et, tout d'un coup, je vis, là-haut, dans la colline, une profonde blessure sombre d'où saignait l'argile.

'Et alors, il me cria en me voyant arriver, vous venez par les fonds? On dirait un homme-plante. Vous en avez des idées, vous!' (pp. 15-16)

Here, man is one with nature; he is so at peace with the vegetable world as to become virtually indistinguishable from it. The notion of "un homme-plante" perfectly summarizes Giono's view of the ideal interrelationship between humans and the vegetable world. His "vegetable men" are, above all and undeniably, men. But they are men with such a special empathy for the vegetable world that the vegetation is internalized, producing "man-plants."

Again, there is a strong vegetable alignment for the feminine, Mother Earth figures and for children.

'Ma femme,' dit Césaire.

... Sa belle tête ronde et pleine riait du rire éternel de la lune; ses beaux cheveux noirs bien peignés, lissés d'huile pure, sentaient l'olive et le fenouil; ses yeux étaient larges comme des amandes vertes. Elle se dressa. D'elle aussitôt se mirent à couler un, deux, trois, quatre, cinq enfants, en jet de graines, en gouttes de source. Elle fut soudain là, dans l'herbe comme une source ruisselante d'enfants et, d'elle, en dernier sortit, frêle, rousse, laiteuse et salée comme un matin d'avril, la jeune sorcière aux yeux de gentiane. (pp. 20-1)

Madame Escoffier is a Mother Earth figure endowed with the visionary powers of a prophetess.

...cette grasse femme aux beaux enfants connaît les pays de derrière l'air ... on ne peut pas savoir qu'elle est savante de la grande science du ciel et de la terre, qu'elle connaît par le fin fond du secret le poids véritable de l'aubergine et l'âpre sang de l'artichaut. (p. 32)

Like the shepherds, she too knows the countries "behind the air."

Mineral Man

Often with Gono, the alignment of characters with particular natural elements is initially a specific and direct result of their occupation. The major supporting character, Césaire Escoffier, is firmly planted in the earth - "un homme en argile" (p. 6), a man of clay - as a consequence of his profession as a potter. As do D.H. Lawrence's coal miners, the potter thus becomes defined as a "mineral man." That Monsieur Escoffier and his family live "dans une cavéne d'argile" (p. 42) or "la grotte d'argile" (p. 32).

reinforces this terrestrial orientation just as the shepherds' dwellings reinforce their celestial/vegetable/natural orientation.

Seers

In Le Serpent d'Etoiles the prophet figures are Barberousse and Le Sarde. Both men possess the unique ability to "see beyond," to interpret and to communicate with the natural world.

That Barberousse possesses the ability to "see beyond" is recognized by the narrator "je": "Toi, tu es prévenu par des choses qui sont dans l'air. Toi, tu m'as dit (tu te souviens): 'L'ombre de l'aigle, ça réveille' et puis: 'Ça c'est la même chose'" (p. 85).

Le Sarde is a story teller with remarkable oratorical abilities. He expands these abilities to act as an interpreter of the natural world and as a visionary. The role of Le Sarde among the shepherds of his community then becomes one of a priest-figure which is highly God-like.

Cette fois-là, il y avait le Sarde. Et celui-là a raconté des histoires sur les étoiles de là-haut, sur la terre de là-dessous; il a raconté pour faire passer la nuit, et aussi parce qu'il a un cœur tout en reflets où bouge l'âme du monde. (p. 106)

LE CHANT DU MONDE

In Le Chant du Monde, Jean Giono presents two heroes who are definitely aligned with natural elements: Antonio,

the man of the river and Matelot, the man of the forest. Three other distinctive, natural characters are also presented: Toussaint, the healer; Maudru, the overlord; and Danis, or "le besson," Matelot's missing son. With these characterizations, Giono has now distinctly addressed three of the four Medieval elements seen to compose the world: earth, air and water, while he tentatively approaches the fourth element, fire.

The characterization of Antonio as a fluvial man elaborates on the personification of "Le Fleuve" which occurred in the shepherd's drama at the conclusion of Le Serpent d'Etoiles. Antonio's bond with the river represents aquatic man and balances the terrestrial man of the Pan Trilogy and the celestial man of Le Serpent d'Etoiles.

'Je suis un homme du fleuve' (p. 186).

Antonio sentit en lui tout son fleuve clair, son fleuve d'été qui berçait sur ses eaux maigres de larges palets de lumière. (p. 226)

Antonio pensait à ce chemin ouvert dans le ciel par où quelque chose venait et touchait la terre. Il entendait au fond de lui des désirs, du vent et des bruits de fleuve. (p. 200)

«L'ombre ne compte pas. Moins que l'eau.
- Justement, dit Antonio, si c'était de l'eau j'irais plus franc.» (p. 126)

For Antonio, water is the ultimate aspect of Nature. He identifies and defines himself in terms of the river; he is extremely possessive of the river; and he endows its waters with a religiosity similar to that of sacred Holy Water. As

the ultimate heroic figure of the novel, Antonio's immersion in the water is symbolic of his immersion in the world of nature. As in the Christian Baptismal ceremony, this submergence might also symbolize a purification or a spiritual regeneration to be found in Nature.

Antonio's physique further reveals this aquatic orientation.

...La caresse, la science et la colère de l'eau étaient dans cette carrure d'homme. (p. 21)

Not only do various qualities and forces of water comprise him but Antonio has also adapted aspects of fish, the aquatic animal:

Dans l'habitude de l'eau, ses épaules étaient devenues comme des épaules de poisson. (p. 24)

Matelot: '...tu es souple comme un poisson' (p. 100).

'Oui', dit Antonio [à Maudru], 'parle mais n'oublie pas que j'ai surtout fréquenté l'école des poissons, je ne sais rien.' (p. 152)

The young protagonist was nurtured by the water and "educated" by the marine life with which he fraternized in seeming obedience to the Wordsworthian adage: "Let Nature be your teacher". As a result, he has become as integrated with the aquatic world as a human possibly can.

In addition to the aquatic, Antonio encompasses the celestial, the vegetable and the conventional animal worlds in his physique.

'Vous êtes celui que ma soeur Junie appelle « Bouche d'or ». Je sais. Ça se voit. Vous savez nager, l'eau, le vent, la forêt, et le fleuve.' (p. 127).

Il avait un ventre de beau nageur plat et souple, ombragé en dessous par des poils blonds, habitués au soleil et au vent, drus, frisés d'une houle animale, solides comme les poils des chiens de bergers.... Il se cachait dans les roseaux, il se mettait à chanter de sa voix de bête. (p. 21).

Basically, he is a well-rounded natural character with an overriding aquatic orientation.

Clara serra la main d'Antonio.

- ... O mon garçon, dit-elle, ô le pêcheur et le chasseur, ô celui qui coupait la viande de sanglier, ô roi de la montagne! Et alors, dis-moi: c'est toi qui pêches les poissons avec tes mains? C'est toi qui nages? C'est toi qui marches dans les roseaux? C'est toi qui cherches la ruse pour attraper le congre comme tu disais au bouvier l'an dernier près de la porte de la cabane, et nous étions deux à t'écouter, bouche ouverte: lui et moi dans mon lit toute faible, avec ta voix qui me faisait le grand serpent d'eau dans les oreilles. C'est toi, dis? (pp. 274-5)

Because of this, Antonio identifies with the whole of Nature; he is, in his own words, a man "from Nature," produced by the natural world in its entirety.

'D'où es-tu? demanda-t-il.

'Trop long à dire, dit Antonio, et il désigna d'un rond de main le monde entier sous eux. (p. 184)

The notion of a man of the water is also apparent in the character of Matelot, "l'homme de bois". "Matelot" literally translates as "the seaman" or "the sailor." The difference

between the two characterizations may be reduced to a semantic issue. As a sailor, Matelot is a man on the water, probably against the water, and presumably separate and distanced from that element by a boat. As an "aquatic man", Antonio is a man who flows with the water, in the water, and hence as an inextricable part of the substance.

While Matelot is portrayed as the man of the forest, the forest is compared to the sea and is often described in marine terms. Matelot thus becomes a navigator of the woods but his essence is that of a vegetable man. This extended metaphor between the forest and the sea also underscores the fact that Le Chant du Monde is a novel of the water as Le Serpent d'Etoiles is a novel of the air and of the skies.

Matelot is another character in the vegetable tradition of the telluric association. As a man of the forest, Matelot is the man of many trees.

'Tu y vois, toi?' dit Antonio.
 'Non, je sens, c'est ma forêt, ça, ne t'inquiète.
 Tu sens les pins?' dis Matelot au bout d'un moment.
 Antonio renifla.
 'Je sens le chêne, je crois.' (p. 13)

'Je sens, moi,' dit Matelot. 'Je connais seulement trois pins dans cette forêt. Tous les trois au Collet de Christol.'

'Tu sens les pins?' dit Matelot.
 'Maintenant,' dit Antonio. (p. 14)

'Qu'est-ce que tu es venu faire en forêt,' dit Antonio.

'...Moi je sais seul. Ça vient de cette habitude de bateau. J'aime pas la plaine, j'aime pas la montagne; j'aime cette forêt loin de tout. Ça sent le bois, ça crie et ça grince. C'est pour ça.' (p. 90)

Like so many of the natural men, Matelot has an overwhelming desire for solitude; the living entity of the forest provides all the companionship necessary for his existence. Indeed, he responds to the trees as one would to humans. His hypersensitivity where the forest is concerned - his minutely detailed knowledge and his extremely acute senses of smell and of sound in the woods - prove its paramount importance for the elderly man. He, too, assumes a physical form reflective of his vegetable characterization as a forester and of the vegetation which he so admires.

Antonio regardait la carrure de Matelot qui marchait devant lui. Il marchait avec un effort de ses reins, plus par le milieu de son corps que par ses jambes. C'était bien un homme de la forêt; tous les hommes de la forêt marchent comme ça. C'est la forêt qui apprend cette habitude. (p. 15)

C'était un homme épais sans lourdeur. Il s'était un peu tassé avec l'âge et maintenant il était rond comme un tronc d'arbre, sans creux ni bosse, large de la largeur de ses épaules, depuis ses épaules jusqu'aux pieds. (p. 18)

...Les muscles de ses cuisses se gonflaient sous sa vieille peau attachés autour de son ventre comme des racines d'arbres. (p. 167)

Nature has, indeed, been his teacher.

The mysteriously omnipotent Maudru is perhaps the only natural character with negative associations. Just as some

natural characters are distinguished as "good" because the other community members deem them to be positive, Maudru is perceived by his peers (and therefore by the readers) to be "evil" because of some negative force. But Maudru is a teluric man, nonetheless, with the same animal, vegetable and mineral features as the others.

C'était une voix d'arbre et de pierre comme le grondement de la forêt dans les échos.

L'homme était assis sur le bord du mur.

Sa tête était plantée directement dans ses grandes épaules. (p. 183)

...Il avait une grosse bouche aux lèvres déformées, un nez de chien large ouvert, de solides joues d'os et de peau. (p. 185)

... Bon. Moi je peux parler aux bêtes. C'est pas sorcier. De la justice. Je te dis pas que j'ai parlé aux sangliers. Non. A des taureaux. (p. 186)

Il poussa encore un grand cri en langage taureau et les bêtes qui sautaient dans le feu, là-bas, lui répondirent. (p. 248)

...les cris de Maudru avec sa voix de vallon. On ne savait pas s'il parlait aux hommes ou aux bêtes. (p. 257)

Toussaint is an archetypal figure among Giono's natural men for he epitomizes the tradition of the healer. Structurally, he counterbalances the destruction and oppression associated with Maudru with the positive reconstruction and reconciliation of his healing medicine. On a larger scale, Toussaint represents a culmination of the development of the sage/medicine man character begun with Janet, and of the religious figure begun with Amédée.

'Tu regarderas sur les troncs de mélèzes. Tu trouveras de ce lichen, ce rouge - là, regarde. Prends - le frais, avec un morceau d'écorce. La valeur d'une main pleine. Fais-le bouillir. Casse un oeuf dedans. Donne - lui ça le matin au réveil.'

'Il guérira?' dit-elle.

'Il est guéri,' dit Toussaint, regarde. (p. 201)

Toussaint is a guru-figure; an "All-Saint" imbued with the holy, godly connotations of his name (which refers to a feast day). Just as pilgrimages were made to Jesus Christ, his village, Villevielle, becomes the site of pilgrimages for the ill seeking a cure.

Toussaint is an excellent foil to the men of nature because he never leaves the confines of his home to venture into the world of nature - yet he is undeniably a "natural character". (Indeed, Antonio and Matelot feel in a "nether world" when in Toussaint's home because it is so enclosed and separate from the open world.) Toussaint is associated physically with the animal world, with the vegetable world and with the aquatic world.

Il avait repris sa voix d'enfant avec de petits gazouillements d'oiseaux... (p. 156)

...(il tordait ses mains maigres et tout son petit corps de grillon noir tremblait, il avait toujours ses beaux yeux de chèvre qui regardaient loin)... (p. 172)

Matelot se dressa.

'Tu es toujours l'ancien Jérôme,' dit-il...
'Tu vas d'un coin à l'autre comme une hirondelle.'
(p. 173)

...une énorme oreille maigre, griffue comme une aile de chauve-souris.

Il passa contre son fauteuil avec un frouissement de chat...On le voyait tout entier comme un insecte... Son regard avait l'effleurement chaud et vert d'une branche au soleil. (p. 128)

Il ouvrait et il fermait ses doigts comme si, de temps en temps, des fleurs naissaient dans la paume de sa main. (p. 152)

...ses mains d'eau... (p. 127)

St. Jerome, who is usually portrayed as an hermit or scholar in a cell, supports the image of Toussaint as a sage who chooses a life of solitude and whose isolation is self-imposed. "Une hirondelle", with its iconographic wisdom, reinforces this image of a wise man. Finally, "les yeux de chèvre qui regardaient loin" indicate that Toussaint is also a seer or prophet figure with all the religious associations and special powers which are accorded one with that privilege.

CHAPTER III

ELEMENTAL MEN: CHARACTERIZATION AND SYMBOLISM IN D.H. LAWRENCE

An examination of the natural hero in the works of D.H. Lawrence is tempered by the fact that his settings are divided between the internal and the external worlds. Unlike Giono's personages, who are primarily out-of-doors in the midst of Nature, most of Lawrence's characters are protectively encased by the confines of man-made "civilization." Nonetheless, Lawrence's Romantic yearning to regain a time when man was closer to the earth in his day-to-day activities is apparent, and there are characters who exhibit ecological proclivities similar to Giono's natural heroes.

Lawrence's characters are of a different social class than Giono's peasants and therefore are removed from Nature by socio-economic criteria. Although they are largely of a different background - and seemingly of a different century - Lawrence's relatively "sophisticated" characters welcome opportunities to spend time surrounded by Nature and to fully enjoy their experiences in Nature.

Lawrence's natural men can be those urban men who turn to Nature for solace, for respite, for introspective reflection, for solitude, for comfort, for retreat, for refreshment or

for pleasure. Often they are "finding themselves," "getting in touch with themselves," or courting. While they might contemplate Nature, it is important to distinguish that they do so frequently as passive spectators rather than as actors. Some figures in Lawrence who have an empathetic relationship with the environment are relatively removed; they are not as integral and inextricable a part of Nature as are Giono's men and women. In contrast, Giono's characters are virtually always surrounded directly by the natural world and interacting with it. They are always in Nature, for the basic reason that they labour there to survive.

Interestingly, Giono and Lawrence employ a variety of similar images in creating their respective pictures. The two authors seem to divide the physical world among their characters along similar lines of age and of gender. There is a consistent tendency to portray children in animal or in vegetable terms. Women, too, are generally animal or vegetable and are frequently analogous to birds or to flowers. The fertility and reproductive role of women is strongly emphasized by both authors although Lawrence's women are often barren. Men are more likely to be portrayed in animal, mineral, aquatic and pyric terms than are either women or children. Furthermore, men are generally aligned with the exterior, natural world and women with the interior, domestic world, creating a notable division between the roles of the sexes.

In spite of some slight differences in means, the ends to which both Lawrence and Gino aspire are virtually the same: a Romantic glorification of Nature and the bemoaning of an era almost past which indicates the destruction of man's relationship with Nature in modern society. Theirs is a desire to recapture and to underscore a sense of man's basic earthiness - to retain a sense of relationship to and empathy with the world from which man sprang.

'...I like Woodside - it makes you feel - really at home - it soothes one like the old wood does. It seems right - life is proper here - not ulcery -'
(p. 162)

'... - it is so nice for us, and it seems so natural and good. Woodside is so old, and so sweet and serene - it does reassure one.'

'Yes,' said I, 'we just live, nothing abnormal, nothing cruel and extravagant - just natural - like doves in a dovecote.' (p. 163)

He [Mr. Saxton] was a pure romanticist, forever seeking the color of the past in the present's monotony. (p. 252)

The first chapter of Part III of The White Peacock is entitled "A New Start in Life," signifying the move from a rural, pastoral world to an urban world for most of the central characters. Here Lawrence laments the philosophical cynicism which accompanies this physical change of lifestyle.

Nethermere even had changed. Nethermere was no longer a complete, wonderful little world that held us charmed inhabitants. It was a small, insignificant valley lost in the spaces of the earth. The tree that had drooped over the brook with such delightful, romantic grace was a ridiculous thing when I came home

after a year of absence in the south. The old symbols were trite and foolish. (p. 344)

Lawrence reflects the 19th-century sentiments which followed
late and early 19th
the Industrial Revolution of the ^{18th} Century as the Man of Nature became Urban Man.

'I should like to get back on a farm.'

'You'd be as miserable as you could be,' I said.
'Perhaps so,' he assented, in his old reflective manner. 'Perhaps so! Anyhow, I needn't bother, for I feel as if I never shall go back - to the land.' (p. 348)

The author also reflects a condemnation of the environs of modern habitat:

...the whole of the city seems a heaving, shuddering struggle of black-muddled objects deprived of the elements of life. (p. 369)

Ideologically, both writers exhibit a pantheistic view of Nature. For them, a close empathy with the natural world represents the ultimate lifestyle. Religion abounds in Nature and a division/separation of men and Nature is tantamount to sacrilege.

...All the ground was white with snowdrops, like drops of manna scattered over the red earth... High above, above the light tracery of hazel, the weird oaks tangled in the sunset. Below, in the first shadows, drooped hosts of little white flowers, so silent and sad; it seemed like a holy communion of pure wild things, numberless, frail, and folded meekly in the evening light.... but snowdrops are sad and mysterious. We have lost their meaning. They do not belong to us, who ravish them.... Folded in the twilight, these conquered flowerets are sad like forlorn little friends of dryads.

'What do they mean, do you think?' said Lettie...

'What do you think they say - what do they make you think, Cyril?' Lettie repeated.

'I don't know. Emily says they belong to some old wild lost religion. They were the symbol of tears, perhaps, to some strange-hearted Druid folk before us.'

'More than tears,' said Lettie. 'More than tears, they are so still. Something out of an old religion, that we have lost. They make me feel afraid.'

... 'Look at all the snowdrops'... 'look at them - closed up, retreating, powerless. They belong to some knowledge we have lost, that I have lost, and that I need. I feel afraid. They seem like something in fate. Do you think, Cyril, we can lose things off the earth - like mastodons, and those old monstrosities - but things that matter - wisdom?'

'It is against my creed,' said I.

'I believe I have lost something,' said she. (pp. 187-188)

THE WHITE PEACOCK

There are characters aligned with Nature to varying degrees and in varying ways in The White Peacock. The primary group of natural heroes, however, is comprised of men - Annable, the gamekeeper; Farmer George ~~Saxton~~; and, to a lesser degree, Cyril, the narrator. Among these, Annable most closely resembles one of Giono's natural heroes.

Like many of Giono's heroes, Annable is a martyr-figure. His death, its mysterious manner, and its probable cause becomes, by extension, an analogy for the inevitable way of natural man in the modern world. The pace of life and the values in the newly-evolving society are not amenable to

such "old-fashioned" ways as he advocates. Thus, anachronisms such as the game-keeper must be "done away with" in the name of social progress and materialism. Ultimately, Annable dies the death of the old lifestyle - particularly of outmoded perceptions of man's relationship to and role in the natural world which surrounds him.

George, on the other hand, may be seen as an allegory for the evil which can beset man if he forsakes such basic, earth-oriented values for life in the modern world. While he is in the protective seclusion of Nethermere valley, George is portrayed as a bastion of strength and the ultimate personification of a rewarding relationship between man and Nature. Once he has abandoned his field-work for life as keeper of his wife's public house and for such evils as the world of politics, however, he becomes a broken man, reduced to a pathetic drunkard, who loses his family.

Finally, as an autobiographical extension of Lawrence himself, Cyril represents a type of Lawrentian man with a poetic appreciation of Nature. He is a man with a sensitivity to and special "understanding" of Nature and of things natural which allows a particular insight.

Although his appearance in the novel is relatively brief, one learns much about Annable and about his character. Annable is the true "telluric"/"sylvan" hero of The White Peacock. This is supported by his role as guardian and protector of Nature - "Nature's Keeper:" "Annable defends his game heroically" (p. 183). Indeed, after his death the trees

and their flowers along the funeral route seem to express sorrow at the passing of their nurturer: "... the elm-boughs rattle along the hollow white wood, and the pitiful red clusters of elm-flowers sweep along it as if they whispered in sympathy - 'We are so sorry, so sorry - always the compassionate buds in their fulness of life bend down to comfort the dark man shut up there.' (p. 220).

Annable's philosophy is a direct, uncomplicated one of absolute respect for the natural world and equal abhorrence for the world of man.

... 'One's more a man here in th' woods, though, than in my lady's parlor, it strikes me.'

'Oh, yes Sir - I was once a lady's man. But I'd rather watch th' rabbits an' th' birds; an' it's easier breeding brats in th' kennels than in th' town.' (p. 190)

... 'I only know one sort of vermin - and that's the talkin' sort.' So he set himself to thwart and harass the rabbit slayers.

He was a man of one idea: - that all civilization was the painted fungus of rottenness. He hated any sign of culture.... He was a thorough materialist - he scorned religion and all mysticism.... When he thought, he reflected on the decay of mankind - the decline of the human race into folly and weakness and rottenness. 'Be a good animal, true to your animal instinct,' was his motto. (pp. 207-208)

Indeed, Annable has taken his own advice to heart and is more like an animal than a man in the number of children he has sired.

... 'I've nine - that is eight, and one not far off.'

... 'It's natural! When a man's more than nature he's a devil. Be a good animal, says I whether it's man or woman. You, Sir, a good natural male animal; the lady there - a female un - that's proper - as long as yer enjoy it.'

'And what then?'

'Do as th' animals do. I watch my brats - I let 'em grow. They're beauties, they are - sound as a young ash pole, every one. They shan't learn to dirty themselves wi' smirking deviltry - not if I can help it. They can be like birds, or weasels, or vipers, or squirrels, so long as they ain't human rot, that's what I say.' (p. 191)

'One thing - I have some children, and they're of a breed as you'd not meet anywhere. I was a good animal before everything, and I've got some children.' (p. 213)

He is only too aware of the similarities between man and animals but, preferring the latter, Annable ironically turns the tables on the human hunter and makes him the hunted.

... 'One man was at home with a leg supposed to be wounded by a fall on the slippery roads - but really, by a man-trap in the woods.' (p. 183)

... All the world hated him - to the people in the villages he was like a devil of the woods. (p. 207)

Physically, Annable is a man of heroic proportions.

... Annable, a broad, burly, black-faced fellow (p. 109).

We all four turned and looked at the keeper. He stood in the rim of light, darkly; fine, powerful form, menacing us. He did not move, but like some malicious Pan looked down on us... (p. 189)

... I saw his massive figure in the doorway... (p. 195)

... But he had a great attraction for me; his magnificent physique, his great vigour and vitality, and his swarthy, gloomy face drew me. (p. 207)

That he, like George, is an outsider of sorts, sets Annable apart from and distinguishes him from the other inhabitants of Nethermere. This criterion is another indicator of heroic man among Giono's natural characters as well.

'Ah!' she said, 'Tha's got a funny Dad, tha' has, not like another man, no, my duckie. 'E's got no 'art ter care for nobody, 'e 'asna, ma pigeon - No, - lives like a stranger to his own flesh an' blood.' (p. 193)

...'But 'e's not like another man - niver tells yer nowt. He's more a stranger to me this day than 'e wor th' day I first set eyes on 'im.' (p. 194)

Equally important, the simile between man and tree which signifies a natural hero in Giono also holds true for Annable.

He got up, looking always at the sky, and stretched himself again. He was an impressive figure massed in blackness against the moonlight, with his arms outspread. (p. 213)

Even in death Annable is placed among the trees: "They decided to bury him in our churchyard at Greymede under the beeches..." (p. 217).

In The White Peacock, Lawrence refers to the constellation Orion as does Giono in Que ma joie demeure. While this may be a purely coincidental notation of a well-known, easily recognized constellation, Orion may be viewed as a natural man par excellence as he represents a union of the terrestrial and the celestial. As a symbol of a hunter, Orion is a man of the forest - an animal and a vegetable man. He represents

a man of utmost simplicity - a man of a "hunting and gathering" society in which man has the most basic of relationships with the natural world (which is precisely the situation in Giono's works). Dependence on Nature and the necessity of positive interaction with it for survival are underscored. As a constellation, Orion is a man of the sky as well - the ultimate, visible symbol of the relationship between man, the heavens, and the earth.

THE FOX

In The Fox there are no natural heroes. There is a well-defined, natural character, Henry Grenfel, who is a victor but he is not an heroic figure as his deeds are neither noble nor worthy of emulation. However, Henry exemplifies Lawrence's skillful development of a thorough natural characterization; he represents a chronological progression from the animal men of The White Peacock and is a strong link in the overall evolution of the heroic, natural character in the works of D.H. Lawrence.

Henry Grenfel is The Fox. Lawrence has intentionally interwoven the man and the animal to the point of making them virtually indistinguishable from one another. The young man enters the scene and assumes both the character and the role of the fox, thereby personifying the animal totally. So successfully does he accomplish this that the perceptions of the two women, Banford and March, of the young soldier

are identical to their perceptions of the fox; Banford reacts to Henry with the same mistrust, fear and dislike as she does to the fox while March is as mesmerized and totally entranced by him as she is by the animal.

From Henry's first appearance at the homestead, Nellie March equated the young boy with the elusive, chicken-stealing animal which she has so frequently stalked: "But to March he was the fox."(p. 143) .

March felt the same sly, taunting, knowing spark leap out of his eyes as he turned his head aside, and fell into her soul, as it had fallen from the dark eyes of the fox. (p. 151)

'And you thought I was the fox, did you?' he laughed.

'Yes, I did, for the moment,' she said. 'Perhaps he'd been in my mind without my knowing.'

'Perhaps you think I've come to steal your chickens or something,' he said, with the same young laugh...

'It's the first time,' he said, 'that I've ever been taken for a fox.' (pp. 162-163)

Henry exhibits traits associated with the fox in traditional iconography. He is variously described as: keen and cautious (p. 180), sly and subtle (p. 153), cunning (p. 151), watchful (p. 182), absolutely, fatally ready (p. 153) and as a 'huntsman' (p. 198) - all of which are applicable to a fox. For March the analogy is real - so real that her hunt for the fox ends once Henry appears.

She became almost peaceful, at last. He was identified with the fox - and he was here in full

presence. She need not go after him any more. ...she gave herself up to a warm, relaxed peace, almost like sleep, accepting the spell that was on her...Hidden in the shadow of the corner, she need not any more be divided in herself, trying to keep up two planes of consciousness. She could at last lapse into the odour of the fox.

For the youth...sent a faint but distinct odour into the room, indefinable, but something like a wild creature. March no longer tried to reserve herself from it. She was still and soft in her corner like a passive creature in its cave. (pp. 147-148)

From the hunter March has become the hunted; she is the rabbit pursued by the fox.

She was flushed red, her eyes were very wide - open and queer, her upper lip lifted away from her two white front teeth with a curious, almost rabbit-look. (p. 194)

...that helpless, fascinated rabbit-look. The moment she saw his glowing red face it was all over with her. She was...helpless... (p. 196)

He was a huntsman in spirit...And it was as a young hunter, that he wanted to bring down March as his quarry, to make her his wife...And March was suspicious as a hare. (p. 154)

March reacts identically to a dreamed encounter with the animal and an actual encounter with the man, making the initial experience a parable for the latter.

...the fox...whisked his brush across her face, and it seemed his brush was on fire, for it seared and burned her mouth with a great pain. She awoke with the pain of it, and lay trembling as if she were really seared. (p. 149)

...quick as lightning [Henry] kissed her on the mouth, with a quick brushing kiss. It seemed to burn through her every fibre. She gave a queer little cry. (p. 164)

Fire, as it is associated with the fox, Henry and the devil, is a negative element for Lawrence.

The image painted of the actual fox in the novel contains convincing parallels with Henry's characterization. From the outset the animal is the most unpleasant aspect of life on the Bailey Farm: "One evil there was greater than any other ...since the War the fox was a demon."(p. 137) . Later, the young soldier assumes the role of the personification of all that is bad and is also described as a demonic figure: "...the devil still in his face...his face and his eyes on fire...hot blue eyes from his scarlet face...he was in the devil of a temper."(pp. 166-167) . Among all the major characters of Giono and Lawrence, only Maudru in Jean Giono's Le Chant du Monde is assigned as unsavoury a persona.

As an animal man, Henry is associated tangentially with domestic animals - cat, dog and pig - perhaps to counterbalance the wild, predatory fox affiliation and to emphasize the tamer, more endearing aspects of his nature.

He skirted the fence, peering through the darkness with dilated eyes that seemed to be able to grow black and full of sight in the dark, like a cat's. (p. 169)

His rather wide, cat-shaped face had its obstinate look, his eyes were watchful. (p. 182)

[His] eyes were shining like a cat's as he watched from under his brows, and (his) face seemed wider, more chubbed and cat-like with unalterable obstinacy... (p. 183)

He is described as "...speaking with an odd sharp yelp in

his voice"(p. 183) , as "...wrinkling his nose sharply like a puppy"(p. 160) , and as having a "...straight snout of a nose"(p. 190) . But it is "...his young cub's face"(p. 176) which belies Henry's true nature. As the boy becomes a man, the cub becomes a fox and Henry's essence is revealed in terms of a wild animal:

He set his teeth and for a moment went almost pale, yellow round the eyes with fury. (p. 191)

Deep in himself he felt like roaring and howling and gnashing his teeth and breaking things. But he was too intelligent. He knew society was on top of him, and he must scheme. So with his teeth bitten together and his nose curiously slightly lifted, like some creature that is vicious...(p. 192)

In addition to being an animal man, Henry is strongly aligned with the element of fire. This association, with its connotations of heat, power, passion and danger, subtly upholds his correlation with the fox and projects the image of a Devil, the ultimate evil spirit, onto the boy. As such, he represents something to be feared and to be avoided, like a being from Hell. Nothing could be less heroic.

It is in his face that the fire imagery is most evident: "His hot young face seemed to flame in the cold light (p. 195) ...his glowing red face (p. 196)... his face very ruddy and vivid (p. 180)... his face very bright and angry (p. 174)... his queer, bright look"(p. 189) .

...she did not like to see the strange glow in his face...his ruddy skin...which seemed to burn with a curious heat of life...the quality of his physical presence was too penetrating, too hot. (p. 158)

His heart was hot and clamorous...

And he sat silent, unconscious, with all the blood burning in all his veins, like fire in all the branches and twigs of him.

...he seemed strangely tall and bright and looming. (p. 188)

Again he burned with a sudden power (p. 154)

Certain character traits are found in Henry which are consistently found in the natural heroes. He is a loner or outsider and a hunter:

He loved to be out alone with the gun in his hands, to watch, to see....he was most free when he was quite alone, half-hidden, watching. (p. 152)

Often he walked about the fields and along the hedges alone in the dark at night, prowling with a queer instinct for the night, and listening to the wild sounds (p. 158)

He is a master, that important indicator of strength and of control for Lawrence:

He was older than she, really He was master of her. (p. 153)

'He'd soon think he was master of both of us, as he thinks he's master of you already.'

'But he isn't,' said Nellie.

'He thinks he is, anyway. And that's what he wants: to come and be master here.' (p. 168)

And he is a Saviour-figure:

She felt so strangely safe and peaceful in his presence. If only she could sleep in his shelter... She wanted the boy to save her... She felt safe again - safe with him. (p. 189)

All the "conditions" or pre-requisites are present yet Henry is not heroic.

The triangular relationship archetype found in Giono is formed in The Fox between March, Banford and Henry: "... they sat each one at the sharp corner of a triangle,..."(p. 166) . As in Giono's work, a male figure emerges as a figure of salvation to break the triangle. This action is not equated with heroism, however, in this instance in Lawrence. Henry might save March from what he perceives to be her "plight" but because the boy murders Banford to "liberate" March he does not emerge heroic but merely victorious. He has won his war of wills but he has not achieved his ends in an exemplary or laudable manner; he has unnecessarily expended a human life, thereby compromising a rigid code of universal, ethical beliefs, to do so.

"When a man's more than Nature he's a devil"(p. 191, The White Peacock) . These words of the gamekeeper Annable summarize the reason that Henry is not an heroic figure. Henry's tragic flaw is that he is "more than Nature". He has assumed a power - the power of determining the fate of other men - which exceeds that of Nature. Indeed, his role has usurped the power of God.

Importantly, Henry's actions are life-destroying, not life-saving. He commits the ultimate atrocity of literally

killing one human, Banford, while metaphorically taking the life of another, March. He is not a figure worthy either of admiration or of emulation, hence he is not heroic. Henry might be a natural character, but he is not a hero of the natural world because he is a predator in that world.

ST. MAWR

In her introductory notes to The Complete Short Novels: D. H. Lawrence, Melissa Partridge identifies one of the qualities which distinguishes Lawrence's short novels. "The most obvious...is the use of a central, symbolically charged image or emblem, as the organizing principle of the whole work." (p. 11). In St. Mawr a stallion is that "central, symbolically charged emblem" around which the whole work is organized. It is St. Mawr, the stallion, which has the power to elicit reaction from and to influence the actions of men. Virtually all the major characters - Lou, Mrs. Witt, Rico, Lewis and Phoenix - are significantly affected by the horse's existence.

As does Gino, Lawrence has taken one element of the natural world and infused it with properties of another of the world's elements; the horse is aligned with fire throughout the novel to define and to emphasize his character. In a highly successful metaphor, Lawrence uses the element of fire to represent the unbridled power and untamed passion of the stallion.

Because the work is centered on a horse, the natural characterization in St. Mawr is inevitably done in terms of animals. Accordingly, the natural characters are animal men.

There are essentially three heroic male figures in St. Mawr. "'St. Mawr and Phoenix and Lewis! ...If only there were some men with as much natural life as they have, and

their brave, quick minds that command instead of serving!'" (p. 58) . The first of this trinity is an anthropomorphized horse while the latter two are animal men in the best tradition of Giono.

Phoenix, the American Indian half-breed, is the most Gagou-esque of Lawrence's characters; he is the most primitive and basic elemental man to appear in the British author's work. Like Gagou, Phoenix is very capable with domestic, farmyard stock: "He was very good with horses, and had a curious success with turkeys and geese and fowls" (p. 16) . His proximity to the horse St. Mawr indicates Phoenix's close bond to the animal world: "Phoenix looked as if he and the horse were all one piece...[he] sat like a man riding horseback" (p. 28) . Indeed, the Indian relates more strongly - and more frequently - to animals than he does to people. Lou's observation that Phoenix is "an animal of a different species" (p. 46) places him between the worlds of animal and man simultaneously; he is between two worlds without truly belonging totally in either.

From his first appearance in the novel, Lewis is distinguished as an animal man. The groom emerges as an extension of the stallion in a somewhat more abstract manner than does Phoenix.

Lewis, a little scrub of a fellow, worked absorbedly, unheedingly at the horse, with an absorption that was almost ritualistic. He seemed the attendant shadow of the ruddy animal.

'He goes with the horse,' said Lou. 'If we buy St. Mawr we get the man thrown in.' (p. 25)

Lewis' reverence for the horse borders on the religious as evidenced by his "absorption that was almost ritualistic". As a man, he is a dark reflection of the animal. The horse is on a plane beyond the groom who attends to his needs; indeed, the horse has a greater social importance than does the man. But beyond merely existing as the cast shadow of the horse, Lewis is an inseparable physical extension of St. Mawr.

'...Isn't it curious, the way he [Lewis] rides? He seems to sink himself in the horse. When I speak to him, I'm not sure whether I'm speaking to a man or to a horse.' (p. 31)

So close is the man's alignment to the animal that the two are virtually indistinguishable to Mrs. Witt. But there is a further liaison between Lewis and St. Mawr which extends beyond mere physical appearances.

It is not only his physique, "his legs a little bit horsey and bowed" (p. 106) or "the eyes of a human cat: a human tom-cat" (p. 55), which aligns Lewis with the animal world, but his empathies do as well.

He cared about nothing in the world, except, at the present, St. Mawr. People did not matter to him. He rode his horse and watched the world from the vantage ground of St. Mawr, with a final indifference. (p. 30)

'I never felt like [having a wife and children and a home]', he said. 'I made my life with horses.' (p. 69)

And it is in this removed environment and with the communion of animals that both Phoenix and Lewis are most content.

To Phoenix, however, the city was a sort of nightmare, and to Lewis, it was a sort of prison. The presence of people he felt as a prison around him.
(p. 30)

Like so many of the Lawrentian characters, Lewis' overwhelming desire is for solitude: "I am comfortable when I'm let alone.... I keep to myself all I can and then I am comfortable" (p. 107). With such an exclusive, isolationist attitude, Lewis and Phoenix create a sort of nether-world for themselves. This world, like Giono's Baumugnes, is endowed with a heavenly religiosity.

But then, when she saw Phoenix and Lewis silently together, she knew there was another communion, silent, excluding her. And sometimes when Lewis was alone with St. Mawr: and once, when she saw him pick up a bird that had stunned itself against a wire: she had realized another world, silent, where each creature is alone in its own aura of silence, the mystery of power: as Lewis had power with St. Mawr, and even with Phoenix.

The visible world, and the invisible. Or rather, the audible and the inaudible. (p. 106)

This outsider enjoys a privileged relationship with the world of nature which removes him from the world of regular mortals and which is tantamount to a religious experience. From this, Lewis derives special powers. These unusual powers elevate him to a realm unknown by most of his peers, embodying him with special skills which mark him as extraordinary. And, like so many of Giono's heroic figures, Lewis has a visionary gift; he is a seer.

'Such peculiar eyes. I shouldn't wonder if he had psychic powers... Could see things. - And hypnotic, too. He might have hypnotic powers.... I'm sure you'll find he has psychic powers' (p. 130).

Lawrence incorporates the terrestrial, the vegetable, the celestial and the incandescent elements of the universe in an extended monologue delivered by Lewis. That Lewis is ultimately a natural hero is supported by his strong sensitivities for these diverse components of the universe. The groom's perception of the celestial world is reminiscent of that between the shepherds and the heavens in Le Serpent d'Etoiles. Lewis's sentiments are strongly pantheistic although they are not religious in the classical sense of Giono's novel.

...a very big, soft star fell in heaven, cleaving the hub-bub of this human night with a gleam from the greater world.

'See! a star falling!' said Lewis... There was a curious excitement of wonder, or magic, in the little man's voice. Even in this night something strange had stirred awake in him.

'You ask me about God,' he said to her, walking his horse alongside in the shadow of the wood's-edge, the darkness of the old Pan, that kept our artificially-lit world at bay. 'I don't know about God. But when I see a star fall like that out of long-distance places in the sky: and the moon sinking saying Good-bye! Good-bye! Good-bye! and nobody listening: I think I hear something, though I wouldn't call it God.' (pp. 109-110)

It is in St. Mawr that Lawrence provides his ultimate definition of animal man.

'But think, mother, if we could get our lives straight from the source, as the animals do, and still be ourselves. You don't like men yourself.'

'...You say they are too animal. But they're

not, Mother. It's the animal in them has gone perverse, or cringing, or humble, or domesticated, like dogs. I don't know one single man who is a proud living animal. I know they've left off really thinking, when the last bit of wild animal dies in them.'

'Because we have minds--'

'We have no minds once we are tame, Mother.'

'And in those nice clean boys you liked so much in the war, there is no wild animal left in them. They're all tame dogs, even when they're brave and well-bred. They're all tame dogs, Mother, with human masters. There's no mystery in them.'

'I don't consider the cave man is a real human animal at all. He's a brute, a degenerate. A pure animal man would be as lovely as a deer or a leopard, burning like a flame, fed straight from underneath. And he'd be part of the unseen, like a mouse is, even. And he'd never cease to wonder, he'd breathe silence and unseen wonder, as the partridges do, running in the stubble. He'd be all the animals in turn, instead of one, fixed, automatic thing, which he is now, grinding on the nerves.'

'My dear daughter, whatever else the human animal might be, he'd be a dangerous commodity.'

'I wish he would, Mother. I'm dying of these empty dangerless men, who are only sentimental and spiteful.' (pp. 57-58)

THE VIRGIN AND THE GIPSY

As in the other works, characters in The Virgin and the Gipsy are aligned with natural elements along clear, expected, Lawrentian lines. The animal man assumes both admirable and disagreeable forms; the vegetable man is exclusively feminine and is positive in floral associations and negative in vegetable associations; the celestial indicates the grandiose and the philosophical; fire is again a metaphor for passion, and water symbolizes the energizing, electrical source of life. The heroic characters in The Virgin and the Gipsy are those who are the titular focal point of the short novel - the vicar's young daughter, Yvette, and the worldly, older, anonymous gipsy man. Many of the hallmarks consistently found in the heroic figures are present in their characterizations.

As befits an urbane young lady, Yvette is primarily characterized by birds and by deer in animal imagery. "She always seemed like a creature mesmerized" (p. 174). It is to a bird that Yvette is most frequently compared: "her virgin, tender, bird-like face (p. 232)...hers was the only voice that piped up, chirpy and impudent in its nonchalance (p. 191)...she rather preened herself (p. 226)...the bird of her heart sank down and seemed to die" (p. 215). But she also physically resembles the elegant deer which she so admires in the Duke's park:

She had long, long-striding, fine legs, too slim rather than too thick, and she wore curiously-patterned pale-and-fawn stockings of fine wool, suggesting the legs of some delicate animal. (p. 189)

The sensuality of such a physical description is typical of Lawrence's animal humans.

In the hysteria of the flood, however, Yvette reacts like a cat: "she had her hands lifted and clawing...she clambered up like a wet, shuddering cat... [she] turned in blind unconscious frenzy, staggering like a wet cat..."(p. 244) . But it is only in the eyes of her father that Yvette is perceived negatively in animal terms: "'Anyone would think you were a stray dog' (p. 231) ...Somewhere, though, he knew that she coldly, venomously meant what she said, and he was wary of her"(p. 235) .

Vegetable people, for Lawrence, tend to denote a deadness and a passivity. In The Virgin and the Gipsy only women are vegetable in association. Aunt Cissy, Granny and Cynthia, like Sir Clifford in Lady Chatterley's Lover, are prime examples of the derision with which Lawrence can parallel humans and the vegetable world. Yvette is the only one of the women associated with vegetation in The Virgin and the Gipsy who has purely positive vegetable connotations. Perhaps this is indicative of her status as a heroine of the natural world.

Yvette's physical appearance - particularly her face - is most frequently described in floral terms: "her soft, dim, virgin face did indeed suggest the snowdrop (p. 210)... her meditative face looking like the bud of a flower (p. 228) ...her tender, flower-like face (p. 211)... she sailed away

like a tall, soft flower (p. 212)...She-who-was-Cynthia [Yvette's mother] had been like [Yvette]: a snow-flower"
(p. 232) .

On her face was that tender look of sleep, which a nodding flower has when it is full out. Like a mysterious early flower, she was full out, like a snowdrop which spreads its three white wings in a flight into the waking sleep of its brief blossoming. The waking sleep of her full-opened virginity, entranced like a snowdrop in the sunshine, was upon her. (p. 216)

The innocence and purity of these regal, vegetable images raises Yvette to a higher level than the other female characters and is surely indicative of a certain nobility of purpose.

Yvette, too, is an outsider. She is at odds with her family and aware of the flaws of her society. Yvette's negative, rebellious reaction to her world makes her yearn for the freedom to enter a self-imposed exile in another world, such as the gipsy's.

'We're nothing but outsiders in this beastly house!' (p. 235)

But he [the gipsy] struck stealthily on the outside, and she [Yvette] still more secretly on the inside of the establishment.(p. 236)

Yes, if she belonged to any side, and to any clan, it was to his. Almost she could have found it in her heart to go with him, and be a pariah gipsy-woman.(p. 237)

Importantly, there is the element of transcendence associated with the gipsy life as Yvette feels "She has climbed on to

another level...like another world"(p. 213) when she is exploring the countryside inhabited by the Romanies.

Because she sets herself apart from the stagnant, stiff society in which she lives and because of her admiration for the world of the gipsy, Yvette exerts an admirable independence. This free will alone allows Yvette to pass beyond the strictures of her confining society to some degree.

Yvette is an heroic figure in that she does not blindly accept the status quo of her life. Her rebellion against the shackles of ostensible civilization and convention and her admiration of purer, less artificial, unfettered life-style indicate an active mind which desires to be its own master. Yvette wants to be independent and in control of her own life. From this desire she derives her strength of character and her nobility of purpose.

Like so many of the natural, heroic figures, the gipsy is an elemental male associated with several of the earth's elements. Firstly, he is an animal man of an expected, predictable sort. He is aligned with the omnipresent dog, with the cunning fox or lecherous wolf, and with the more exotic tiger. His "swarthy, predative face"(p. 204) suggests the sensuality and magnetism of an animal searching for a mate, while his home is likened to a "lair"(p. 186). Also like an animal, the gipsy is self-sufficient, subject to his own remote laws, and governed solely by his needs and by his

will. And, like so many of the other animal men in both Giono and Lawrence, the gipsy also has an exemplary ability with animals: "That gipsy was the best man we had, with horses (p. 229)...Al man with horses"(p. 220).

Secondly, like Henry in The Fox, the gipsy is a man associated with fire. Literally, the gipsy is a man of passionate nature and of vibrant life; metaphorically, he is likened to fire. The gipsy's powerful, pyric nature is mirrored in his eyes: "he gazed down at her, his black eyes still full of the fire of life"(p. 247) . After he rescued her from the torrential outburst, it is the gipsy's body which dries Yvette, evaporating the water and warming the chill of the flood as would a fire. And it is by the camp fire which is his source of heat and of cooking fuel that the gipsy utters his universal, philosophical truism that: "Fire is everybody's"(p. 221) . Conversely, the gipsy is also an aquatic man (although to a lesser degree than characters such as Antonio in Le Chant du Monde) because of his prowess in and strength against the waters of the flood.

That the gipsy rescues Yvette and saves her from drowning is certainly indicative of the man's stature as a conventionally-accepted hero. But it is his rather abstract analogy with a tree, a definitive religious allusion, and his status as an "outsider" which earn the gipsy the appellation heroic in the Giono/Lawrentian sense.

The earth tones of the nomad's clothing make him physically resemble a tree. The green and black garments are like the foliage, the trunk and the branches of a tree: "A dandy, in his polished black boots, tight back trousers and tight dark-green jersey" (p. 189).

Major Eastwood's pronouncement: "He's a resurrected man to me" (p. 229) make a Christ-figure of the gipsy - aligning him with the religious, as are many of Giono's natural heroes, and indicating a respect and admiration which places the gipsy on an elevated, supernatural plane. Furthermore, the gipsy is a Saviour-figure because of his life-saving actions in the face of the flood - which is itself a direct, Biblical allusion. Rather ironically, Lawrence has found the Christian in the purported pagan - a practice expanded by Giono, particularly in his Pan Trilogy.

Finally, the gipsy's classification as an outsider is yet another character trait which he shares with most of the other "natural heroes." The gipsy is of a different ethnic background with a lifestyle, value system and mentality which contrasts sharply to that of the conventional Anglican civilization which predominates.

[He] ...got a level stare back from the handsome face of the male gipsy, from the dark conceited proud eyes. It was a peculiar look, in the eyes that belonged to the tribe of the humble: the pride of the pariah, the half-sneering challenge of the outcast, who sneered at law-abiding men and went his own way. (p. 188)

Being of a race that exists only to be harrying the outskirts of our society, forever hostile and living only by spoil, he was too much master of himself, and too wary, to expose himself openly to the vast and gruesome clutch of our law. He had been through the war. He had been enslaved against his will, that time.

So now, he showed himself at the rectory, and slowly, quietly busied himself at his cart outside the white gate, with that air of silent and forever-unyielding outsideness which gave him his lonely, predative grace. He knew she saw him. And she should see him unyielding, quietly hawking his copper vessels, on an old, old warpath against such as herself. (p. 236)

He too had gone inaccessible. His race was very old, in its peculiar battle with established society, and had no conception of winning. Only now and then it could score... There was no question of yielding. (p. 220)

The gipsy is isolated from main-stream society by birth and by choice.

In The Virgin and the Gipsy Lawrence reiterates a distinction he makes in the human animal: domestic animal man vs. wild animal man. Major Eastwood and the vicar belong in the first category, the gipsy belongs in the second, while Yvette is in the former and yearns to be in the latter. The domestic animal men are those whose "animalism" has been tempered and pasteurized by their civilized, urban environment. Because they were born into this world, they are never truly animal men in an untamed sense but are more like animals in a zoo in their villages. The wild animal men are those who do not live within the confines of a regimental society or

highly structured lifestyle but who heed the ways of nature in an unrefined, rural setting as wild and unhampered as the fields. They are animal men who have never been tamed because they have never submitted or conformed. Yvette alone is perhaps perched between the two worlds and is able to assess the difference accurately:

So she gazed glaringly at the insipid beaux on the dancing floor. And she despised them. Just as the raggle-taggle gipsy women despise men who are not gipsies, despise their dog-like walk down the street, she found herself despising this crowd. Where among them was the subtle, lonely, insinuating challenge that could reach her?

She did not want to mate with a house-dog. At the same time, there was a touch of the tall young virgin witch about her, that made the house-dog men shy off. (pp. 210-211).

In The Virgin and the Gipsy Lawrence makes another important distinction which could serve as a criterion to differentiate between "natural heroes" and lesser mortals in his works and in those of Jean Giono: the distinction between the free-born and the base-born. Yvette and her disgraced mother, "She-who-was-Cynthia", are specifically designated as having a "free-born" quality while the vicar is classified as having a "base-born" nature (p. 230). Granny and Aunt Cissie are included among the base-born while the gipsies and the Eastwoods belong in the free-born category.

Those who are base-born might be characterized as unnatural, conventional, formal, cautious, narrow-minded, rule-

bound, severe, "natural slaves" (p. 230) - in short, unheroic. Those who are free-born are natural, unconventional, relaxed with life and with themselves, daring, open-minded, unrestricted mentally, physically or emotionally, courageous, self-assured "masters" - generally, heroic. The base-born are heavier, more serious and rigid in spirit while the free-born are blithe, more carefree and relaxed in spirit; the base-born are untethered and free to soar; the base-born are passive while the free-born are active. The diametric opposition of the two is illustrated in Lawrence's observation of "the contempt of a born-free nature for a base-born nature" (p. 230) .

Like Giono's Le Chant du Monde, Lawrence's The Virgin and the Gipsy is a novel with a strong aquatic orientation. Water is again used as a metaphor for the communicative life-force of the world as evidenced in the fortune-telling gipsy woman's admonition to Yvette to:

Be brave in your heart or you lose your game. Be
brave in your body or your luck will leave you.
Listen for the voice of the water. (p. 238)

It is this "voice of the water" which was the song of the world - "le chant du monde" - for Giono. The power, the importance and the force of water are not to be undermined, underestimated or forgotten in the works of either author.

LADY CHATTERLEY'S LOVER

If Giono's characters are primarily peasant farmers,

hunters and shepherds, Lawrence's are frequently miners. As miners, Lawrence's men represent an ultimate sort of men of the earth/terrestrial man. The miners are "mineral men" - men who labour in earth's deepest, darkest recesses for the mineral coal. They are as completely a part of the earth as the minerals which they mine. Their lives are so wholly and inextricably defined by their work that they become "mineral men" by extension.

Incarnate ugliness, and yet alive! What would become of them all? Perhaps with the passing of the coal they would disappear again, off the face of the earth. They had appeared out of nowhere in their thousands, when the coal had called for them. Perhaps they were only weird fauna of the coal-seams. Creatures of another reality, they were elementals, serving the element of iron. Men not men, but animas of coal and iron and clay. Fauna of the elements, carbon, iron, silicon: elementals. They had perhaps some of the weird, inhuman beauty of minerals, the lustre of coal, the weight and blueness and resistance of iron, the transparency of glass. Elemental creatures, weird and distorted, of the mineral world! They belonged to the coal, the iron, the clay, as fish belong to the sea and worms to dead wood. The anima of mineral disintegration! (p. 166)

In Lady Chatterley's Lover, the miners are further portrayed as animals - a class and a species apart from "ordinary man."

And between, in between, were the tattered remnants of the old coaching and cottage England, even the England of Robin Hood, where the miners prowled with the dismalness of suppressed sporting instincts, when they were not at work. (p. 162)

That integral element of British society, the distinction of socio-economic class, seems to be central in this classification of miners as animals.

[Leslie Winter] had almost welcomed the colliers in his park. Had the miners not made him rich! So, when he saw the gangs of unshapely men lounging by his ornamental waters - not in the private part of the park, no, he drew the line there - he would say: 'the miners are perhaps not so ornamental as deer, but they are far more profitable.' (p. 163)

But when it came to passing the little gangs of colliers who stood and stared without either salute or anything else, Connie felt how the lean, well-bred old man winced, winced as an elegant antelope stag in a cage winces from the vulgar stare. (p. 164)

'And besides, who has taken away from the people their natural life and manhood, and given them this industrial horror?'

'They built themselves their pretty Tevershall, and they live their own pretty lives. I can't live their lives for them. Every beetle must live its own life.'

'But you make them work for you. They live the life of your coal-mine.'

'Not at all. Every beetle finds its own food. Not one man is forced to work for me.'

'Their lives are industrialized and hopeless, and so are ours,' she cried.

'I don't think they are. That's just a romantic figure of speech, a relic of the swooning and die-away romanticism.' (p. 189)

'And don't fall into errors: in your sense of the word, they are not men. They are animals you don't understand, and never could.' (p. 190)

But Lady Chatterley views the miners' existence as being of a standard qualitatively lower than that of animals.

The utter negation of natural beauty, the utter negation of the gladness of life, the utter absence of the instinct for shapely beauty which every bird and beast has, the utter death of the human intuitive faculty was appalling....Anything more unlike song, spontaneous song, would be impossible to imagine: a

strange howling yell that followed the outlines of a tune. It was not like savages: savages have subtle rhythms. It was not like animals: animals mean something when they yell. It was like nothing on earth, and it was called singing.... What could possibly become of such a people, a people in whom the living intuitive faculty was dead as nails, and only queer mechanical yells and uncanny will-power remained? (p. 158)

Indeed, the miners' situation is but a microcosm of the generally threatened future of mankind.

...but the England of today.... It was producing a new race of mankind, over-conscious in the money and social and political side, on the spontaneous, intuitive side dead, but dead.... Ah God, what has man done to man? What have the leaders of men been doing to their fellow men? They have reduced them to less than humanness; and now there can be no fellowship any more! It is just a nightmare. (p. 159)

This de-humanization of man is equally recognized by the differing social classes. All view it as a denial of the physical nature of man.

'Oh, don't bother! let's get on with today,' said Olvie. 'Only hurry up with the breeding bottle, and let us poor women off.'

'There might even be real men, in the next phase,' said Tommy. 'Real, intelligent, wholesome men, and wholesome nice women! Wouldn't that be a change, an enormous change from us? We're not men, and the women aren't women. We're only cerebrating make-shifts, mechanical and intellectual experiments. There may even come a civilization of genuine men and women, instead of our little lot of clever-jacks, all at the intelligence-age of seven. It would be even more amazing than men of smoke or babies in bottles.' (p. 77)

'It's the fate of mankind, to go that way.'

'The common people too, the working people?'

'All the lot. Their spunk is gone dead. Motor-cars and cinemas and aeroplanes suck that last bit out of them. I tell you, every generation breeds a more rabbitty generation, with indiarubber tubing for guts and tin legs and tin faces. Tin people. It's all a steady sort of bolshevism just killing off the human thing, and worshipping the mechanical thing.... All the modern lot get their real kick out of killing the old human feeling out of man, making mincemeat out of the old Adam and the old Eve. They're all alike. The world is all alike: kill off the human reality... (p. 226)

A certain de-sensitisation of the human body and the sensuality of man appears to be a crucial first step in this process of creating mechanical man.

'So long as you can forget your body you are happy,' said Lady Bennerley. 'And the moment you begin to be aware of your body, you are wretched. So, if civilization is any good, it has to help us to forget our bodies, and then time passes happily without our knowing it.'

'Help us to get rid of our bodies altogether,' said Winterslow. 'It's quite time man began to improve on his own nature, especially the physical side of it.' (pp. 76-7)

For Mellors, this is synonymous with the extermination of the human species.

'Quite nice! To contemplate the extermination of the human species and the long pause that follows before some other species crops up, it calms you more than anything else. And if we go on in this way, with everybody, intellectuals, artists, government, industrialists and workers all frantically killing off the last human feeling, the last bit of their intuition, the last healthy instinct; if it goes on in algebraical progression, as it is going on: then ta-tah! to the human species!' (p. 227)

In Lady Chatterley's Lover, D.H. Lawrence presents the starker of contrasts in the characters of Sir Clifford Chatterley and the game-keeper, Oliver Mellors. The distinction is that between inert, mechanical man and vigorous, animal man. In the characters of Lady Chatterley's husband and of her lover, Lawrence encompasses the differences between "modern man" and a nearly-extinct breed of "old-fashioned man." The will of the mind conflicts with the will of the body; the scientific and rational is countered with the emotional and passionate; and the relative impotence of "civilized" man versus the sensuality of the human animal is underscored.

Sir Clifford Chatterley represents the ultimate technical man in counterbalance to the ultimate natural man, Oliver Mellors. Confined to a wheelchair, Sir Clifford is a mechanized man, dependent upon technology in a very rudimentary way as he goes about day-to-day life. But beyond this very apparent physical characteristic of mechanical man is a deeper, psychological aspect. Clifford's mind is programmed to the scientific, the rational and the supremely logical with little room for emotion, passion or the unreasoned. He is the personified manifestation of his high-tech era.

Clifford looked at Connie, with his pale, slightly prominent blue eyes, in which a certain vagueness was coming. He seemed alert in the foreground, but the background was like the Midlands atmosphere, haze, smoky mist. And the haze seemed to be creeping forward. So when he stared at Connie in his peculiar way, giving her his peculiar, precise information, she felt all the background of his mind filling up with

mist, with nothingness. And it frightened her. It made him seem impersonal, almost to idiocy. (p. 51)

In addition to the loss of physical vitality due to his paralysis and consequent impotency, Sir Clifford appears to become a mental and emotional automaton as well.

But there he would sit, with a blank entranced expression on his face, like a person losing his mind, and listen, or seem to listen, to the unspeakable thing.

Was he really listening? Or was it a sort of soporific he took, whilst something else worked on underneath him? Connie did not know. She fled up to her room, or out of doors to the wood. A kind of terror filled her sometimes, a terror of the incipient insanity of the whole civilized species.

But now that Clifford was drifting off to this other weirdness of industrial activity, becoming almost a creature, with a hard, efficient shell of an exterior and a pulpy interior, one of the amazing crabs and lobsters of the modern, industrial and financial world, invertebrates of the crustacean order, with shells of steel, like machines, and inner bodies of soft pulp, Connie herself was really completely stranded. (pp. 113-14)

He is not characterized as an animal with all of an animal's positive connotations, but as a "creature" with all of the horrific, frightening and nightmarish associations of that word.

Oliver Mellors is the antithesis of Sir Clifford Chatterley. The game-keeper belongs to that diminishing breed of "natural man" which is being replaced by technical/mechanical men like Sir Clifford. As a game-keeper, Mellors is a man of the woods foremost. But as a game-keeper and as a man of the forest, Mellors is also an "animal man." This animal aspect

of the man is frequently revealed through Lady Chatterley's vision of Mellors in the novel.

And his white slim back was curved over a big bowl of soapy water in which he ducked his head, shaking his head with a queer, quick little motion... quick, subtle as a weasel playing with water, and utterly alone. (p. 68)

She saw the clumsy breeches slipping down over the pure, delicate, white loins, the bones showing a little, and the sense of aloneness, of a creature purely alone, overwhelmed her. Perfect, white, solitary nudity of a creature that lives alone, and inwardly alone. And beyond that, a certain beauty of a pure creature. Not the stuff of beauty, not even the body of beauty, but a lambency, the warm, white flame of a single life, revealing itself in contours that one might touch: a body! (pp. 68-9)

So Connie watched him fixedly. And the same solitary aloneness she had seen in him naked, she now saw in him clothed: solitary, and intent, like an animal that works alone, but also brooding, like a soul that recoils away, away from all human contact. (p. 91)

She looked at him now, sleeping so like a wild animal asleep, gone, gone in the remoteness of it. (p. 259)

He had a natural distinction.... He had a native breeding.... His hand lay as she knew it, with the curious loose forgottenness of a sleeping animal. (p. 287)

Mrs. Bolton also sees Mellors' animal aspect:

What was he standing there for, transfixed, looking up at the house like a love-sick male dog outside the house where the bitch is? (p. 151)

But the keeper's role as guardian of the Chatterley estates involves not only the fauna but the flora as well. Lady Chatterley also briefly perceives Mellors in masculine rather erotic floral terms: "And the keeper, his thin, white

body, like a lonely pistil of an invisible flower!" (p. 87).

Finally, the fact that Mellors is vigorously alive completes the contrast with Sir Clifford.

The schism between Oliver Mellors and Clifford Chatterley is a microcosm of the widening gulf between Old England and the emerging New England; pre-industrial and post-industrial Britain. Lady Chatterley herself perceives the dichotomy between the two men in terms of natural elements: "The two males were as hostile as fire and water. They mutually exterminated one another" (p. 200).

The similarities between Oliver Mellors and Annable, the game-keeper in The White Peacock, are striking. In his first novel, Lawrence discovered a heroic character type to which he returned in his final novel Lady Chatterley's Lover. This circular movement may be viewed as a swan-song - an eulogy of natural man which the author admired and extolled in his literature but which he realized was nearing extinction in the 20th Century.

Both Oliver Mellors and Annable are men who have chosen to "return to their roots" after having achieved success in another milieu of life. For both men this success has been both social and material. Annable's marriage to Lady Crystable elevated him socially and financially just as Mellors was elevated by becoming a commissioned officer in the army. Both men chose to abandon the social status and material security of these positions to return to the earth - specifically, to the woods. There, both men assume a natural role as warden,

protector, and nurturer of Nature. The dichotomy between the two worlds is exemplified by the two different English languages which Mellors speaks - the Tevershall dialect of the miners and the "standard" English of the Chatterley and army society.

The image of the shepherd with all of its Biblical and secular connotations is another common denominator between Lawrence and Giono. Symbolically, the shepherd is an obvious metaphor for the pastoral life; one in which the interaction between man and Nature is constant, direct, and essential. But this positive, pastoral lifestyle is indicative of an overriding calm - a more religious approach to Nature in a pantheistic sense - a sense beyond the meaning of the Biblical allusions. Man is a warden of Nature and his responsibilities are "pastoral" as are those of a caretaker. Giono's shepherds and Lawrence's gamekeepers have a similar purpose and responsibility in life: literally, to oversee the protection of the natural world for the sake of its plants and animals with an implicit understanding that this is for the benefit of the human animal as well. As the highest animal in the biological chain, such responsibility is naturally incumbent upon mankind.

CHAPTER IV: FOUR FACES OF HEROISM

The heroes of the natural world in these selected works of Jean Giono and D. H. Lawrence might reflect their heroism in at least one of four distinctive ways. An heroic figure might be identified by the fact that he is an outsider, by his physical bravery and courage, by his wisdom and insight, or by his self-sacrifice. Certain innate qualities seem to determine the distinctive moral destiny of select characters, marking them as heroes.

The Hero as outsider category is in three subsections: self-recognition, recognition by others, and exile. Self-recognition refers to the hero's view of himself and his awareness of a special power, responsibility or vocation within himself. The recognition of others is the attitude which others have in acknowledging that an heroic character is different from his peers. Finally, the heroes can be those who have solitude thrust upon them; they are not always prestigious, however these characters are often of heroic potential.

Another type of hero of the natural world is indicated by those personages who exhibit physical courage and bravery,

who perform heroic deeds and actions, who take an initiative, active role and who exhibit a certain capacity for leadership.

Wisdom and insight are the features that distinguish a spiritual hero. They have a mysterious, esoteric knowledge, a mystic intuition and an ability to see beyond the realm of other mortals, and they have internalized both the insightful and the spiritual.

Finally, self-sacrifice is the noblest expression of the hero. As martyr, scapegoat, or sacrificial figure, the hero is deified because of the responsibility he assumes and the roles which he performs.

The American Heritage Dictionary of the English Language defines a hero in the following manner:

- (1) In mythology and legend, a man...who is endowed with great courage and strength, celebrated for his bold exploits, and favored by the gods.
- (2) Any man noted for feats of courage or nobility of purpose; especially, one who has risked or sacrificed his life.
- (3) A person prominent...by reason of his special achievements or contributions.
- (5) Informal. Any male regarded as a potential lover or protector.

These definitions hold true for Giono and Lawrence but the authors have amended them to include their personal value systems as well. This value system is a reflection of the authors' morality and of the essentially religious view of life which both men hold. Appropriately, three of the four

aspects of heroism - the philanthropist, the saviour and the martyr - reflect this religiosity. The religion which underlies this value system is a hybrid between conventional Christianity, pantheism and shamanism. It is a religion which combines the natural and the spiritual in a manner detailed in the Biblical Book of Corinthians.

44. It is sown a natural body, it is raised a spiritual body.
If there is a natural body, there is also a spiritual body.
45. So also it is written, 'The first man, Adam, became a living soul'.
The last Adam became a life-giving spirit.
46. However, the spiritual is not first, but the natural; then the spiritual.
47. The first man is from the earth, earthy; the second man is from heaven
48. As is the earthy, so also are those who are earthy; and as is the heavenly, so also are those who are those who are heavenly.
49. And just as we have borne the image of the earthy, we shall also bear the image of the heavenly.

I Corinthians XV:44-49.

Both Giono and Lawrence perceive the natural to be a pre-requisite for the spiritual, and both to be a pre-requisite for the heroic.

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