A COMMENTARY UPON D.H.LAWRENCE'S *ROCKING-HORSE WINNER* AND *THINGS*

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SUMMARY

In this article, a commentary upon D.H. Lawrence's *Rocking-Horse Winner* and *Things* is presented and through the relationship between his vocabularies and content in the aforementioned works, Lawrence's style is analysed. It is concluded that, Lawrence uses fairy tale and social satire elements and both simple and symbolic words are used for repetitive and didactic purposes.

In *The Rocking-Horse Winner,* Lawrence contrasts luck with fate and shows how the lack of fulfilment in one person may adversely affect another. It is initially about a woman "who started with all the advantages, yet she had no luck"[1]; she has three children, a boy, Paul, and two girls, and the boy subsequently displays an uncanny ability to pick winners in horse-races. The family always has financial problems and the mother is greatly concerned with keeping up appearances; the house itself seems to the child to echo the complaints about lack of money: "*There must be more money! There must be more money*!" *(The Rocking-Horse Winner,* p.444). This phrase is repeated several times in the story, and the repetitive pattern of it and Lawrence's giving animation to the house are indicative of the characteristics of fairy tale. Clearly, Lawrence skilfully portrays the house almost as a character for it is mysterious and oppressive, and the house acts as a stimulus to Paul's imagination. Furthermore, by the phrase "*there must be more money*" there is an unspoken comment given by Lawrence; Lawrence is really portraying the sensitivity of the children, who are aware of their parents' financial

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problems. Clearly, the personification of the house through the haunting phrase is the level of Lawrence's analytical intention. After a conversation with his mother Paul becomes convinced of the need to seek out luck, and thereafter he associates luck with money. He tells his mother that he is lucky, and that he has been informed of this by God himself. Clearly, Paul's mispronunciation of "*filthy lucker*" (*The Rocking-Horse Winner,* p. 445) to mean "*filthy lucre*" (dirty money) (*The Rocking-Horse Winner,* p. 445) is stylistically very important. Paul's mispronunciation also acts as an index to his mother's equation of luck with money. The fact that Paul's responses are childish is shown by his confusion of "luck" with filthy "lucre". Paul uses his rocking-horse as the tangible symbol of his spiritual experience, riding his horse with a single mindedness that reflects his obsession to discover where "luck" is to be found. The "rocking-horse" is a romantic and tangible fairy-tale symbol of the dream world, the world to which, tragically, comes to mean death-reality for him in the end. Lawrence's identification of the imaginative boy with the rocking-horse and the doll which hears the whispers of the house is Lawrence's level of satirical intention. This conveys the sensitive child's responses, and his attempts to understand the grown-ups world.

Later Paul is visited by his Uncle Oscar, who is a keen racegoer. Paul's secret and his partnership with Bassett, are revealed and soon his uncle is convinced of the boy's uncanny gift. Actually, Uncle Oscar is a sporting man who takes an interest in the boy, believing at first that Paul is being used by Bassett. Having looked into this, he takes the boy about with him and does quite well out of his forecasts. Clearly, Uncle Oscar is a caricature with some level of human response. The same applies to Bassett who, in his own interest, encourages Paul in his obsession. Lawrence is commenting in this story on a way of life that can produce such obsessions: a way of life that puts money, status, and appearances before the concept of love. There is also the corollary that the boy is seeking his mother's love of which she seems to have little to give. When Paul explains his motives for amassing the money from his bets, Uncle Oscar suggests that Paul can provide an annual payment to his mother without revealing where it is coming from. When the mother gets the letter about his son's offer, need and greed overcome all feelings. She asks for the entire sum of £ 5,000 all at once. Thus, the stratagem fails because of the mother's greed. Paul, who has arranged for his mother to be paid an annual income for five years, finally, allows her to have all the money at once. Paul's aim was to please his mother by obtaining the

money she insisted she must have. At the same time he hoped to still the voices of the house. His private world which is focused on his "secret of secrets ... his wooden horse" (*The Rocking-Horse Winner,* p. 454) reminds one of a more famous wooden horse of secrets-that which was smuggled into Troy. Whilst Paul's predictions begin to lose their accuracy, he becomes nervously ill. There is a constant reference to "blue" and "a sort of madness" to define Paul's fixation; he must always be sure about the forecast or they lose money. He wears himself out and makes himself ill. His mother wishes to send him away to the seaside as she sees Paul's decline with concern and compassion. At a dinner party she has a premonition that something is wrong. Furthermore, a telephone call from home fails to alleviate her anxiety, but when she arrives home she goes to Paul's room and sees his frenzied riding of his rocking-horse from which he eventually falls. He lies with brain-fever, but manages to predict, correctly, that Malabar will win the Derby. Thus, he ensures that his mother will receive a further £ 80,000. Lawrence tells the reader nothing of her reaction to Paul's death, but the reader is left to infer that she will at last have been shocked into belated feelings of mother's love, One can also imagine her feelings at her brother's final comment: "My God, Hester, you're eighty-odd thousand to the good... he's best gone out of a life where he rides his rocking-horse to find a winner" (*The Rocking-Horse Winner,* p. 457). Although, Paul dies of brain-fever after his fall from the rocking-horse he has, in fact, been ill for a long time. Thus, the final comment by Uncle Oscar highlights the penalties of selfishness and obsession.

In general, the story gives an ironic, sometimes satirical account of middle-class life, with the mother of a family of three having little time for her children. Only the boy responds to the economic crisis in which the family finds itself. The irony plays over the mother's lack of material instinct and with outsiders' view of her as a good mother. The satire embraces the need to maintain one's status at the expense of warmth and humanity, but the focus is on the child Paul, who takes it all very seriously and becomes possessed by the thought of spotting winners in order to save the family at the cost of losing his life. The theme appears to be "if you believe, it will happen" which implies the ironic imitation of the Christian faith.

In fact, the story is a fairy tale which opens with the singsong voice of a fairy tale: "There was a woman who was beautiful, who started

with all the advantages, yet she had no luck" (*The Rocking-Horse Winner,* p.444) and includes a talking home, rocking-horse and a doll. It is as if only "once upon a time" words are not said. The story does not finish with a happy ending and there is not a normal expectation of a story. Furthermore, as part of fairy tale characteristics there are the repetitions of some ideas in the story such as "I am a lucky person" (*The Rocking-Horse Winner,* p.446, p.448, p.457). However, in the end, when he says this to his mother he dies. Thus, it is ironic. Furthermore, Paul repeats the following idea: "Now take me to where there is luck!" (*The Rocking-Horse Winner,* p.446, p. 447). In short, there are a lot of repetitions in the story. This is actually the heart of Lawrence's style. Apart from its fairy tale characteristics, the tale bears the traits of a parable which is a simple story designed to teach a moral lesson. Clearly, the story simplifies life in order to emphasize just the theme itself. The moral lesson, in the end, is that selfishness and obsession are really the wicked characteristics of human beings and they may be deadly as in this story. Finally, the story is both a psychological tale and a satire. First, it is psychological as it is closely associated with the psychology of a child. Second, it is satirical, as the implicit death wish of a sensitive child to obtain his mother's warmth really leads to death itself. That is why the story is manyfolded.

If the grammatical structures are analysed, the opening pages of *The Rocking-Horse Winner* include an intense usage of abstract nouns. Indeed, more than two-thirds of all nouns are abstract nouns: "luck", "love", "dust", "fault", "money", "income", "prospects", "tastes", "life". Furthermore, the word "love" is repeated three times as a noun just in the first paragraph. These abstract nouns are actually theoretical and they change according to the evaluations of various persons. In the same fashion, "luck" in "she had no luck" (*The Rocking-Horse Winner,* p. 444) is abstract and theoretical. Like "love", "luck" is repeated in many cases (28 times in the story). There are reasons for the repetitions of "love" and "luck." First, the mother cannot love her child. Second, Paul wishes his mother to love him a lot and loses his life at the cost of this. The word "luck" is repeated as well because the child perceives luck as an equation with money and he loses his life to provide money/luck to his mother. As it is seen, these two abstract nouns are the main elements of the story. Furthermore, the abstract noun "love" in "the love turned to dust" (*The Rocking-Horse Winner,* p. 444) becomes more abstract when love is not found in the mother's marriage. As the word "dust" is abstract like the

word "love", abstraction is completely fulfilled. The frequency of abstract nouns are very suitable to the visionary, imaginary, fairy tale quality of the story. Furthermore, repetitive words of "love" and "luck" support the fairy tale quality of the story. As for the concrete nouns in the story, they usually refer to the family members of the story: "children", "mother", father", "boy", "girl" and all the events are circled around the family, but particulary around the boy. The rest of the concrete nouns consist of the ones which the boy uses as things: "house", "$\underset{\text{Adjective}}{\overset{\text{rocking}}{\text{\_\_\_\_}}}$-horse" and "doll".

Although these nouns refer to non-living things, the boy animates them and the house whispers and the rocking-horse and the doll hear the whispers of the house. That is why, even the concrete nouns in this sense support the imaginative, fairy-tale style of the story. Furthermore, Lawrence uses very simple words in this story which are suitable to fairy tales.

The adjectives in the story are usually used before the concrete nouns: "beautiful woman", "bonny children", "pleasant house", "shining modern rocking-horse", "the small doll's houre." These adjectives used here lead to descriptive narration and they are repeated as the story goes on. As for the verbs in the opening paragraphs, they mostly indicate a sitation. "look", "felt", "troubled", "loved", "knew", "adores", "lived in", "read it in each other's eyes." These verbs show a situation rather than a movement or dynamism. Furthermore, they refer to the five senses of human beings. Finally, these concepts change according to the perceptions of persons. Thus, they contribute to the perceptual description which allows concreteness in the story.

If the metaphorical senses are analysed, the opening pages are quite rich in terms of figures of speech. First, the house is personified and animated through a haunting phrase. It is almost a character, and it directs the child's life. The rocking-horse of the child is the tangible symbol of his spiritual experience and a force which gives encouragement to him. Actually, the swaying rocking-horse is a wooden horse that takes its little rider nowhere: "It came whispering from the spring of the still-swaying rocking horse, and even the horse, bending his wooden, champing head, heard it" (*The Rocking-Horse Winner,* p. 445). This sentence is highly rhythmic and alliterative. The alliterations in "spring" and "still-swaying" "horse", "head" and "heard" are all rhythmic and monotonous. That is

why these alliterations support the monotonous, still-swaying rocking-horse. Furthermore, as the rocking-horse and the doll hear the whispers of the house, these things are personified as well and they support the idea of fairy-tale tradition in *The Rocking-Horse Winner.* The most notable feature of cohesion is the lexical repetitions of various kinds in the opening pages. Typically, Lawrence makes use of the reinforcing effect of repetition in cases like:

She married for love, and the love turned to dust.
(*The Rocking-Horse Winner,* p. 444).
They looked at her coldly as if they were finding fault with her. And hurriedly she felt she must cover up some fault in herself
(*The Rocking-Horse Winner,* p. 444).
The mother had a small income, and the father had a small income
(*The Rocking-Horse Winner,* p.444).
... he had good prospects, these prospects...
(*The Rocking-Horse Winner,* p.444).
There must be more money! There must be more money!
(*The Rocking-Horse Winner,* p.445).
He wanted luck, he wanted it, he wanted it
(*The Rocking-Horse Winner,* p.446).
Master Paul! he whispered. Master Paul".
(*The Rocking-Horse Winner,* p.456).

Lawrence's repetitive words extend throughout the story such as in "Bassett, Bassett" (*The Rocking-Horse Winner,* p.456) and "Malabar! It's Malabar!" (*The Rocking-Horse Winner,* p.456). That is why, repetitions are the characteristic of Lawrence's style in this story, and the repetitive pattern of speech is a trait of fairy tales.

Finally, the story is narrated in the third person narration. The narration is sometimes satirical, sometimes ironical, and sometimes like a parable of the greedy, possessive, and materialistic society's implicit death wish. The story is also full of the dialogues of the characters which reflect the everyday conversation of people. Clearly, the boy's strange "possession" has become his faith and Lawrence extends the delusion by having Bassett speak in a "religious voice" when he is talking of Paul's bets and horse-racing: "... said Bassett, his face terribly serious, as if he were speaking of religious matters" (*The Rocking-Horse Winner,* p.447).

However, above all, the story contains the fairy-tale atmosphere of imagination.

As for *Things*, it was first published in the *Bookman* in August 1928. After it had been published, Lawrence wrote to a friend: "Have a most amusing story of mine in the American *Bookman*-called *Things*-you'll think it's you, but it isn't[2]. The story was also published in the *Fortnightly Review* in 1928 and was first collected in *The Lovely Lady* in 1933. This satiric brief story represents one of Lawrence's best achievements in the genre of the short story.

The narrative structure of *Things* is largely made of the unities of time and place as it follows its hero and heroine, Valerie and Erasmus Melville through thirteen years of constant movement when they decide to leave New England to discover beauty and culture in the fashionable cities of Europe. They travel from New England to Paris, Italy, New York, The Rocky Mountains, California, Massachusetts, and eventually Cleveland, Ohio. Lawrence's response in this satire is to point out realism. Within the story's sprawl of years and settings, Lawrence creates his social types and establishes his style. He introduces design and criticism with the image of a vine. The Melvilles are enthusiastic idealists from New England, and it is certainly no accident that Lawrence chose to give his character the same surname as that of the famous American novelist, Herman Melville the author of *Moby Dick*, who was reputed to keep a cutting inside his desk that reads, "stay true to the dreams of thy youth."[3] Valerie and Erasmus try hard to stay true to theirs. They live first in Paris in an art studio, from which they explore the artistic life of the city, then they try the Buddhistic thought, in Europe in general. At first they seem happy, convinced they are enjoying freedom and beautiful lives. They have deliberately set themselves outside conventional existence. After a few years, however, the Melvilles become dissatisfied with the French, and when the First World War breaks out they move on to Italy. There they become involved in "Indian thought", but when America enters the war they volunteer for hospital work. Thus, through thirteen years of wandering, they are like vines: "Their passions were running horizontally, clutching at things" (*Things*, p.501).

Later the Melvilles return to the Italian art scene and surround themselves with precious "things"-furniture and objects of art.

However,they are soon tired of the European scene, seek for an escape from their aparatment on the, Arno and decide that after thirteen years of being "free" they must return to the land of their birth, despite its industrial materialism. They pretend they are reluctant to leave Europe, but use their son as the excuse for their return. They pack, go to New York, and store their furniture rather than display it in unsuitable surroundings. Their "things" stay in the warehouse, while the Melvilles travel west, trying to lead a simple life in the mountains. After staying nine months in a well-fitted cottage on the Californian coast, they move to Massachusetts to visit Valerie's parents. Instead of finding a job and settling down, the Melvilles set off once again for Europe, leaving the son with Valerie's parents, and try to recapture their earlier "freedom". They move from Paris to Italy, gaining little satisaction from their travels. Valerie writes to her mother and asks her to find a job for Erasmus. A post is arranged for him, teaching European literature at Cleveland University. He accepts unwillingly and acknowledges the inevitability of defeat. They now live on the campus and finally take their European "things" out of storage and settle down. Erasmus decides that life in America is far more satisfying than in Europe with which Valerie agrees.

In *Things*, the satirical tone is extended to embrace the Americans in Europe. Here, the satire is levelled at two "things": those acquired as cultural possessions, and the idle way of life involved. It should be added that the child too is a "thing" that provides the excuse to return to America. Clearly, the Melvilles in the story are the irresponsible acquirers of possessions having aesthetic value. The story is an allegory on those who adorn themselves with the trappings of culture without themselves having the capacity to *live.* Just as Erasmus is trapped in a "cage" (*Things*, p. 506) by having to work, so the "things" are trapped, first in the warehouse and then in their non-cultural showplace in Cleveland. The irony is intensified when Erasmus exaggeratedly praises the furnaces of Cleveland: "... vast and like the greatest of black forests with red-and-white-hot cascades of gushing metal..." (*Things,* p. 506) and speaks of Europe as the "mayonnaise" and America the "lobster" (*Things,* p.506). All the movement in the story is symptomatic of the unsatisfied nature of people who ultimately return to their roots, having first made one disastrous return to what Erasmus calls their "vomit" (*Things,* p. 505), Actually, the theme chronicles a wasted existence for the end marks only acceptance, not a changed way of living. Clearly, the lives of Erasmus and Valerie are parasitic, and Lawrence leaves the reader in no

doubt as to his own strong condemnation of their kind of existence. Furthermore, Valerie and Erasmus are viewed satirically throughout, and consequently their determined acquisitiveness can be seen, but little else. They are vacillating characters, taking up anything that happens to be in fashion either culturally or idealistically, buying "things" as advertisements of their exquisite taste, helping the war effort and interminably moving on. They are "idealists" and they believe in "freedom" without having any idea of the meaning of either word. They are capable only of simulated experience, thus art never "take(s) them by the throat" (*Things,* p.498). The central image is the tree-trunk of Europe and the vine that clambers up that tree-trunk (*Things,* p.501). Clearly, when all the playing at being cultured and free is over, the pair are glad to be Americans, with Valerie especially thankful that she is able to get Erasmus to settle down in a job.

In this story, Lawrence uses a mimetic style as his main satiric device. Mimetic theory, which is invented by Aristoteles, who claims that the goal of art is imitation, is applied to *Things* in terms of style by Lawrence. Mimetic style is the one which imitates the ideas and the manner of speech of persons. In this story, the narrator imitates the ideas of Valerie and Erasmus:

> To be "free" to be "living a full and beautiful life", you must, alas! be attached to something. A "full and beautiful life" means a tight attachment to *something...*
>
> (*Things,* p. 498).

Furthermore, the story is mostly written in free indirect speech:

> Ah! freedom! To be free to live one's own life!
>
> (*Things,* p.498).

> It was not easy to own that you were "through"
>
> (*Things,* p.503).

> A scholastic career! The scholastic world! The American scholastic world! Shudder upon shudder!
>
> (*Things,* p.504).

As can be seen, the reporting clause is omitted and rather than saying "he said" or "they said" the words are being reported. In this story, free indirect speech represents the main characters' stream of thoughts which are imitated by the narrator rather than actual speech. Besides, the story reflects the over-emphatic language in itself. For example, the insistence of the Melvilles on "freedom" and "beauty" shows, finally, the non-existence of "freedom" and "beauty." Thus, the story reflects the over-emphatic language which the Melvilles try to conceal the truth from themselves. The truth which they conceal is the futility of their ideals. As they conceal this, things go worse. There is also over emphasis in the sentence "our ideal is frightfully happy" (*Things,* p. 506). Lawrence also uses some italic letters in this story. For example, when he writes "they still *loved* "Indian thought" (*Things,* p. 506) Lawrence rejects what the reported speech is asserting. Furthermore, there is irony when Lawrence writes "and they learned French till they almost felt like French people, they could speak it so glibly" (*Things,* p.499). Actually, this sentence employs an ironic detachment. Although Lawrence is detached from his characters, the critics or the reader can criticize the situation and can make their own judgements. Like *Odour of Chrysanthemums*, Lawrence keeps an ironic detachment, letting his idealists to reveal themselves. In other words, although the narrator does not make any direct comment, he lets his characters realize what is correct. In this case, the Melvilles realize that life in America, their home country, is far more satisfying and the story finishes with the words "but he liked lobster" (*Things*, p. 506). Clearly, the lobster symbolizes the substance of materialistic America; the mayonnaise is the topdressing of fashionable Europe's delicate capriciousness. Finally, Erasmus realizes that one can eat the lobster without the mayonnaise.

As a matter of fact, "Indian thought" and Buddhism require a full freedom from things and materialism. However, the Melvilles become full captives of things and materialism. When they see a beautiful book-shelf they almost adore it. Actually, they want to escape from the reality of life and wish to live in the Renaissance Europe which is usually defined as the "rebirth" of art. However, there is pretension in their manners. In the end, however, Valerie has found her real self, and Erasmus has achieved a self-realization. They have realized that the intellectual resource and their personal power are the most important things for them rather than the various places they have visited. Thus, all these traits make the story a complete social comedy.

If one analyses the grammatical structures, in the opening paragraphs of *Things* purely abstract nouns referring to entities which exist on a social plane acount for more than two thirds of all nouns: "income", "money", "tradition", "idealists", "love", "life", "freedom." As for the word "beauty" as an abstract noun, Lawrence gives this word in inverted commas as he is criticizing what is regarded as accepted beauty. He is attacking the snobbish attitudes of the fashionable art world. This is reminiscent of Lawrence's being a highly unconventional painter. As the abstract nouns dominate in the opening pages, this shows that the description is abstracted and intellectualized through the act of perception. In fact, as the Melvilles are pretentious dilettantes they behave quite intellectually throughout the story. Furthermore, as the narrator makes fun of them and of idealism by imitating the enthusiastic and idealist married couple's thoughts, most of the abstract nouns such as "tradition", "idealists", "love", "freedom", "beauty" etc. contribute to Lawrence's mimetic style. Furthermore, adjectives also underline the theme of the satirical tone which is extended to embrace the Americans in Europe who regard the Europe as the centre of culture and tradition:

> A full and beautiful life...
> (*Things*, p.448).
>
> ..... half beautiful, half matured ...
> (*Things*, p.488).
> the real silver bloom, the real golden unsweet bouquet of beauty...
> (*Things*, p.408).
>
> No, they dreamed of a perfect world ...
> (*Things*, p.409).

As for the sentence lengths in the opening passage, the sentences move to a peak of length in sentence 3, and thence slope down to the final brevity of one in the last sentence. The effect of placing the shortest sentence/word "Free!" at the end is powerful as this brief one-word relates the observer to the Melvilles and thereby summarizes what has been written in the paragraph. Furthermore, later on, when Lawrence gives the word "free" in inverted commas, it shows that the word "free" has lost its meaning: "to be free" (*Things*, p.p.498,504). Furthermore, as the "full and beautiful life" loses its importance, these words are also in

inverted commas: They had been "free" people, living a "full" and beautiful life" (*Things*, pp.498-500). As the Melvilles are under the yoke of buying things and materialism, these above-mentioned words lose their importance.

In terms of figures of speech, the text includes a good specimen of portrayal. For example in the sentence "true beauty takes a long time to nature" (*Things*, p.498), the word "beauty" is described in relation to mature wine. Clearly, the Melvilles see even beauty like wine. As for another example, "the throat" image and the description in "they both painted, but not desperately. Art had not taken them by the throat, and they did not take Art by the throat" (*Things*, p.498) suggests that the talents of the Melvilles are mediocre. Besides, the image of "claws" in "yet it seems as if human beings must set their claws in *something*" (*Things*, p.498) gives the idea that people tend to develop their own specializations, which may become obsessions. When the words "such is freedom" (*Things*, p.499) are used they provide irony since Lawrence is defining the Melvilles's conception of the word as meaning "freedom to indulge." The images of *"potato"*, "turnip", or "lump of wood" in "And he despises the man who is a mere *potato*, or turnip, or lump of wood" (*Things*, p.499) show that, the high minded Erasmus as an idealist ignores the ordinary people who are incapable of sensitivity. Moreover, in the sentence, "still, you know, you never talk French with your *soul*" (*Things*, p.499) Lawrence imitates his characters' speech stylistically. Here he satirizes the over-use of the word "*soul*", with its loose meaning of "artistic receptivity", and he depicts the irony of the situation. However, at the end, the couple is glad to be Americans, with Valerie especially thankful that she is able to get Erasmus to settle down to a job: "And when a post was found for him in Cleveland University, to teach French, Italian and Spanish Literatures, his eyes grew more beady and his long queer face grew sharper and more ratlike with utter baffled fury" (*Things*, p.505). The "rat-like" image will be repeated later on as well. The implication is that Erasmus is cornered as he is forced into a post from which escape is difficult. Later, "rat" image is depicted in these words: "We prefer America", then Erasmus said, looking at her with the queer sharp eyes of a rat" (*Things*, p.505). One can go further on Lawrence's metaphor by saying that Erasmus, in professing his preference for America, is a rat who has deserted the sinking ship of his dreams. Finally, "cage" image in "He was in the cage" (*Things*, p.505) implies the same sequence of image of the first rat image that Erasmus is cornered.

The most notable feature of cohesion in the story is lexical repetition of various kinds. Lawrence makes use of the reinforcing effect of repetition in cases like:

> The two idealists had lived in Europe, lived on Europe and on European life ...
> (*Things*, p.501).

> How lovely! How lovely! how lovely...
> (*Things*, p.498).

Furthermore, the main elements of the story are repeated such as living in Europe and the admiration of it in the words "How lovely" as quoted above, it is notable that the narrator imitates the style of the two idealists in the above quotations, and this shows an example of mimetic style which is found throughout the story. Apart from this, the repetitions of "freedom" and "so much"beauty"' are over-emphatic. The word "freedom" is repeated on 24 occasions. As for the word "beauty" it is repeated on 21 occasions. The Melvilles, the idealists, believe in "freedom" and admire "beauty" in their own senses. However, they do not have any idea of the meaning of either word. As the Melvilles do not know the true meanings of these words, the narrator imitates their ideas on these terms repeatedly in mimetic style with a very satirical tone till they are glad to be Americans. Actually, *Things* is a controlled story as every word of it is controlled. The figures of speech and the meaningful use of the words: "free" and "beauty" show that a great care is given to every word. Furthermore, Lawrence's use of elegant variation is well illustrated in the beginning, particularly in the way he varies the manner of referring to the Melvilles. In the first paragraph, the Melvilles are referred to as "true idealists" "a young man" and "a young woman." Valerie is described as a "smallish, demure, Puritan-looking..." (*Things*, p.98), person and Erasmus as a "tall, keen-eyed man from Connecticut" (*Things*. p.498). Finally, the story is written almost entirely in the third person point of view and it repeatedly reflects the form of free indirect speech which shows that the narrator, who is sometimes ironical, sometimes satirical, and sometimes over-emphatic, successfully imitates the style of the Melvilles with his mimetic style.

In conclusion, in *The Rocking-Horse Winner* and *Things*, imagination and visionary qualities have great importance. *The Rocking-*

Horse Winner is a fairy-tale based story which depicts the power of imagination of a little boy. *Things* depicts the lives of two pretentious intellectuals who over-imagine the concepts of beauty and freedom under the name of idealism. However, it should be noted that each story, which is full of imagination, leads to a very realistic moral lesson at the end. Thus, these stories are a wonderful combination of imagination-reality contradiction in harmory. In his *Rocking-Horse Winner*, Lawrence uses the simplified vocabulary and repetitive patterns of speech, the method of giving voices to inanimate non-living things and symbolism which are originally conventional characteristics of fairy tales. *The Rocking-Horse Winner* is a satirical comedy, and in *The Rocking-Horse Winner* and *Things* the problems of the social being and the comic or ironic expressions of the idealism and materialism concepts are depicted.

NOTES

1. D.H. Lawrence, *The Rocking-Horse Winner* in *Selected Short Stories*, Ed. B.Finney, Penguin Books Ltd., Middlesex, 1987, p.444. Hereafter, all the quotations from *The Rocking Horse Winner* and *Things* will be given in parenthesis in the article.

2. D.H. Lawrence, *The Collected Letters of D.H. Lawrence*, Vol. 2, Ed. H.T. Moore, Humanities Press, New York, 1962, p.901.

3. J.Lodge, *The American Dream of the Perfectionist.* T.J. Publications, New York, 1987, p.18.

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Bu makale, Ocak, 1997 tarihli D.T.C.F. yayın yönetmenliğine göre hazırlanmıştır.