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Theme



Symbolism in *The Blind Man*
by D. H. Lawrence

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Dedication

I dedicate this humble work to my lovely mother who was so patient with me and oriented me all the time and gave me tenderness and love.

I dedicate this work to my dear father who guided me with his precious advice and supported me to finish this work and did not spare anything for me and has always been fighting for my well being. I tell them, you gave me life, hope and a passion to proceed. So, I ask Allah to bless and protect them.

I also dedicate this work to my dearest sisters: khadidja, Selma, Zouzou, Bouchra and my dear nieces Kenza and Sondos.

To my dear friends and sisters Soumeya Salima and Sihem thank you for your help, support and encouragement.

To all my family, my aunts, my uncles, my cousins, and especially my grandmother.

To all my friends with I passed unforgettable moments.

To all my teachers from kindergarten to the university, who lighten the road of knowledge in front of me.

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Abstract

By the end of the nineteenth century, symbolism emerged as a new literary school it is itself a reaction against dominant realist and naturalist tendencies in literature. The concept “symbol” has been used to mean anything from a simple mark to complex and arcane images through convoluted stories, and even to philosophic arguments. Unfortunately, most works that claim to discuss or collect symbols often ignore this ambiguity. Furthermore, there are similar and related terms: symbolize symbolism, symbolic, signs, signals, significance, myths, methodology, images, and so forth that have been representative in the decoding of symbols. The Symbolist movement was born on September 18, 1886, when Jean Moréas, a Greek poet living in Paris, published his manifesto on Symbolism in the literary supplement to *Le Figaro* by publishing his manifesto in Paris’s oldest newspaper which had the highest circulation of any daily in the city. Moréas established his theory of Symbolism as authoritative. Moréas’s article provoked an avalanche of writings about Symbolism in French newspapers and journals. Artists, critics, and writers presented views that differed considerably but offered somewhat consistent formulations of the character, objectives, and processes of Symbolist works. All opposed Naturalism and advocated that works of art suggest ideas rather than describe appearances. They defined artists as gifted individuals, geniuses, who possessed a special capacity to discern and convey invisible realities. These realities were often accessed through the unconscious, particularly dreams.

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General Introduction

Authors usually write their works based on their ideology that rooted in their minds and present it toward something in the works unconsciously. This research is an example of relational self-incompleteness that comes through a short story of one of those great figures of the English literature. D.H Lawrence's *The Blind Man*. Not only is it a fine piece of writing in its own rights, but it also provides commentary on several of Lawrence's most frequently recurring themes, and it is further callable as an index to some of his most characteristic writing techniques.

In the story, Lawrence once again examines the problem, which most deeply concerned him through his life, his conception of the complexity of the relations between men and women. He demonstrates the fact that devouring intimacy of an all-absorbing "blood" marriage. That is an unsatisfactory situation; and that the potentially healing power of touch is foredoomed by the unworthy nature of its recipient. As Lawrence shows, it operates ambivalently in the dramatic scene between the Blind Man, Maurice Pervin, in addition the man who is his opposite in every respect, Bertie Reid. Two men brought by their affection to the same woman.

This research consists of the use of symbolism in Lawrence short story *The Blind Man* and how he used this technique to convey meaning to the readers and attract them by his style, more specifically; it tends to answer to the following focal questions:

- 1- Is symbolism used by D.H Lawrence was meant to reinforce the aesthetic side of the story?
- 2- Is this technique referred to a deep meaning that that the story holed?

It is first hypothesized that Lawrence meant the use of symbols for aesthetic side of the novel. The second proposition behind the use of

symbolism is that Lawrence wanted to unveil realities of intimacy in the relationships between men and women.

The first chapter entitled “Symbolism as a Literary Movement” it is about symbol and symbolism trying to shed the light on its origin and historical background .it includes also the impact of symbolist tendencies mainly on: visual art, drama, poetry and fiction.

Whereas the second chapter entitled: “Symbolism in American Literature” deals with how the American writers influenced by Symbolism, among them D.H Lawrence focusing on his biography and in addition to a speaking about the narrator’s movement.

In the third chapter entitled: “Symbolism in The Blind Man”, it was necessary to study the structure of the short story, and focusing on the use of symbolism in this piece of writing and what are the most important symbols used by Lawrence by the explanation of multiple metaphor of blindness in the story and finally to show how the narrator's style works to capture the reader's attention and make care about the characters.

This work is intended to show the link between symbolism and D.H Lawrence short story, yet this work remains incomplete since more research needs to be done in this fields. Although the work deserves more time and space than could I afford, I tried to tackle to most important elements and made my best to do a valuable work.

Chapter I: Symbolism as a Literary Movement

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1. Introduction

The use of symbolism or signs is clear in literature such as short stories, novels, poems and epics. On purpose to show the practice of representing objects, ideas, events, relationships and even emotional feeling by means of symbols. These symbols may be public or private, universal or local. As a literary school, symbolism spread to painting and theatre and influenced Russian, European and American literature.

So it's very important to know: meaning, contribution and evolution of this literary movement in addition to the changing conceptions of the symbol during and after the nineteenth century and the relation between symbolism and modernism.

2. What is Symbolism?

Lawrence is one of the enormous artists who by using symbols in their works, aimed to produce an eye-catching mechanism, exigent to identify the intentions behind it, excellent to appreciate and hard to forget. This was visible in his work as well as in his short story *The Blind Man*. The writer used a large amount of symbols to make his work more pleasing to the mend of his booklover, by using small fine points in describing the character's dress, the place around them ,Lawrence bought his reader a ticket to accompany unconsciously their heroes, they have to find their own way to feel that emotions felt by them.

A woman had lighted a tall lamp beside the table, and spread the cloth. The long dining room was dim, with its elegant but rather severe pieces of old furniture. Only the round table glowed softly under the light. It had a rich, beautiful effect. The white cloth glistened and dropped its heavy, pointed lace corners almost to the carpet, the china was old and handsome, creamy- yellow, with a blotched pattern of harsh red and deep blue, the cups large and bell-shaped the teapot gallant. Isabel looked at it with superficial appreciation. (Lawrence 2008: 299)

In effect, symbolism is defined as a late nineteenth-century art movement. It was originated from French and Belgian's poetry and other arts. This movement has commonly been puzzled with decadence. Numerous youthful writers were derisively referred to in the press as decadent in the mind (1880). A few of these writers embraced the term while most avoid it.

Symbolism believed that art should aim to capture more supreme truth, which could only be accessed by indirect methods. Hence, they wrote in highly metaphorical and suggestive manner, endowing particular images or objects with symbolic meaning. The Symbolist Manifesto (LE Symbolisme, le fiagro, 18 sept 1886) was published in 1886 by Jan Moreas. He announced that symbolism was hostile to plain meaning, ideal I a perceptible from whose goal was not in itself, but whose sole purpose was to express the ideal.

Ainsi, dans cet art, les tableaux de la nature, les actions des humains, tous les phénomènes concerts ne sauraient se manifester eux-mêmes ; ce sont là des apparences sensibles destinée a leurs affinités ésotériques avec des idées primordiales. In this art, scenes from natures, human activities, and all other real world phenomena will not be described for their own sake, here, they are perceptible surfaces created to represent their esoteric affinities with the primordial ideals (Jean Moreas 1898: 47).

In the literary world, a number of significant literary publications were brought into being by symbolists or became connected with the movement; the first was "La Vogue" founded in April (1886). In October of that same year, Jean Moreas Gustave Kahn, and Paul Adam began LE SYMBOLISTE.

2.1. The Impact Of Symbolism

Symbolism had a significant influence on modernism and its traces can be seen in a number of modernist artists, including T.S Eliot, Wallace Stevens. Edmund Wilson's study Axle's castle focuses on the continuity with symbolism and a number of important writers of the early twentieth century, with a particular focus on Yeats Eliot, Paul Valery, and James Joyce. In the English-speaking world, the closest matching parts to symbolism was

Aestheticism, the Pre-Raphaelites, also, were contemporaries of the earlier symbolists, and has much in common with them. Wilson concluded that the symbolism represented a dreaming retreat:

.....things that are dying the whole belle – lettristic tradition of renaissance culture perhaps, compelled to specialize more and more and more driven on itself, as industrialism and democratic education has come to press it closer and closer. (Wilson 1983: 178)

2.2. History Of Symbolism Concept

A symbol is an image with a significance that is not simply literal and it does not simply stand for something else that it richly suggests, a kind of manifestation of something too complex or too elusive to be otherwise revealed.

... A man may remind me of my father, according to my proposal, is «ipso facto» a symbol.....Is the transference of trains of thought and the accompanying attitude and feeling, from one object to another, if I begin to think and feel about a man in certain respects, as I did with my father, and to treat him as I treated my father then he becomes a father symbol for me ». (Isabel 1958: 345)

The word symbol derives from the Greek verb symbollein and its noun symbolon “mark” or “sign”, it is an object animate or inanimate, which represents or stands for some things else. A symbol is characterized by a transcendence of the special in the individual.

“A symbol” differs from an allegorical sign in that it has a real existence where as an allegorical sign is arbitrary as an example: the lion symbolize strength and courage; the rose: beauty; the scales: justice ...etc. Actions and gestures are also symbolic, for example: Arms raised denote surrender, hands clasped and raised suggest suppliance moreover, and most religious and fertility rites are rich with symbolic movements and gestures. In literature the word symbol combines an image with a concept (words themselves are a kind of symbols)

3. The Symbolist Movement

Without things in relation to symbols there can be no written works; in fact, not even language. What are words themselves but special signs, almost as not based on rules as the letters which make up them, only sounds of the voice to which we have agreed to give certain senses, as we have agreed to put into other words these sounds by those groups of letters? Things in relation to symbols began with the first words gave voice to by the first man, as he named every living thing; or before them, in the sky, on high, when God named the earth into being. And we see, in these start, through details what things in relation to symbols in written works really is: a form of expression, at the best but rough, necessarily but not based on rules, until it has got the force of a Convention 1, for an unseen material fact got by the consciousness. It is sometimes permitted to us to hope that our Convention 1 is in fact the giving back again rather than merely the sign of that unseen material fact. We have done much if we have discovered has been seen before sign. (Arthur 1919: 4)

“A special sign”, says Comte round vessel d'Alviella, in his book on The Migration of Symbols, “might be denned as a pictures of which does not purpose at being a copy of”. first (thought), as he points out, used by the Greeks to be the sign of “the two a separate half of the stone with writing they separated between themselves as an undertaking of kind attention to comfort,” it came to be used of every sign, formula, or rite by which those started in any unclarness made themselves secretly within one's knowledge to one another. by degrees the word stretched its that is, until it came to be the sign of every common pictures of idea by form, of the unseen by the able to be seen. “In a special sign”, says Carlyle, “there is putting out of view and yet surprising bit of knowledge: for this reason, as an outcome of that, by quietness and by make public statement acting together comes at 2 times sense, value”(Ibid: 5)

4. The learning Of Symbolism

Special signs are not signs. They are not paired with their takes on wording in a code structure. Their takes on wording are not senses. What little connection there is in the looks like between things in relation to symbols and language has been put an end to. We must now get, come together at one point on the amounts, degrees, points different between them, those properties of things in relation to symbols that were kept secret by the semi logical view. These are many and important. Here, I shall only make observation of the most general of them. They will be enough to limit considerably the range of possible theories of things in relation to symbols.

The individual, in building his rules of language or his used as sign of something apparatus, selects among based on experience facts those that are on the point to his purpose, that is to say, he takes sounds that he does not yet get through knowledge to be use of words, and events he is not yet able to make clear to be used as sign of something. In the Case of language, the on the point facts have a certain being made up of parts of the same sort which is being without, not there in the Case of things in relation to symbols; it is simple, not hard enough to give a rough statements of what is use of words and what is not and linguistics generally takes this statements of as given. in the same way, no very young person with the natural power of mind of hearing makes the error of being hard to put up with to make his rules of language out of seeing or kinesthetic facts. By contrast, the first hard question for a theory of things in relation to symbols is to get limits fixed, marked out the facts on the point to it, and the first hard question for the very young person is to get limits fixed, marked out what will be processed through special signs. Use of words is knowledge that is not, in material fact, mixed up with any other sort. It uses the auditory canal and has a special organization. (Dan 1974: 124)

5. The Impact Of Symbolism Tendencies

Since symbolism was an organized movement that flourished in 1880, it had a very considerable impact, not only on art but also on painting, music and literature in general.

5.1. Visual Art

Symbolism painters stressed art's subjective, symbolic and decorative functions, and turned to the mystical and accruing in an attempt to evoke subjective states of mind by visual means through aspects of symbolism appear in the work of Paul Gauguin and Vincent van Gogh, it's leading exponents were Gustave Moreau and Pierre Puvis de Chavannes, though associated primarily with France, it flourished all over Europe. In 1886, the symbolist critic Gustave Kahn offered a description of symbolism that lent itself to translation into visual media. Rather than portraying "the quotidian, the near at hand", as realist and impressionist artists had done, symbolists

Wish to be able to place the development of the symbol in any period whatsoever, and even in outright dreams (the dream being indistinguishable from life). (Gerald 1988: 300)

With these references to Schopenhauer's theorization of the world as representations, Kahn proposed that symbolist artists or writers look inward for their subject matter:

The essential aim of our art is to objectify the subjective (the externalization of the idea) instead of subjectifying the objective (nature seen through a temperament). (Robert 2004: 144)

Khan negated the naturalist writer Emile Zola's championing of the expression of individual temperaments and called for the externalization of the transcendent idea.

5.2. Drama

The Playwrights were influenced by symbolism. Dante's *Divina commedia* is structurally symbolist, we have also William Shakespeare's *Macbeth* in which we find a recurrence of blood, and image symbolize guilt and violence, in addition to Hamlet weeds and disease symbolize corruption and decay, and in this play may be taken as symbols. So drama is known by its richness of symbolism such in the plays of: Maeterlinck, Andreiev, Hugo Von Hofmannsthal, Synge, O'Neill and Axel, Villiers de l'Isle.

5.3. Poetry and Music

There is a plentiful in much 19th century, French poetry *Oeuvre Complète* (1891) Mallarmé gave a brief definition of symbolism as: the art of evoking an object or the art of choosing an object and extracting from it anétatd'âme.

We have also some of the major symbolist poems by Baudelaire are: "Correspondences", "Harmonie du Soir" "Spleen" "La Chevelure" "L'Invitation au voyage" "benediction" "les SepetVieillards" "Le Cigne" and his main work is the collection which is known as "Les Fleurs Du Mal" (1857), and from Verlaine's work we find *la bonne chanson* 1872, *Sagesse* 1881, from Rimbaud *le Bateau Ivrea* 1871.

Symbolist tendencies affected also the poetry of Alfred Douglas and Christian Rossetti, this effect is not limited to French poetry alone, but also the English one, such Ezra Pound and T.S Eliot who started to use their knowledge of medieval or metaphysical poetry to create a new poetic relationship to reality as an example Eliot's "Hysteria", James Thomson's "a lady of sorrow", Virginia Woolf's "to the lighthouse".

During the nineteenth century there was an interrelationship between symbolism as a literary movement and all arts such as music, and this interrelationship is based on theories of imagination like the one developed by William Blake and Allingham's "The Master Music" and during that time the

major works served as the basis for the symbolic interpretation of the precious stones just as Gautier's *Mademoiselle de Maupin*. Moreas's indicates using "clear sounds" as a secret design for transporting ideas makes come to mind music, one of the most important effects on Symbolist artists. In fact, the German philosopher Arthur Schopenhauer whose writings helped form Symbolist theory stated as music "the most powerful of all Schopenhauer, with expert knowledge flutist, had belief that music's straight to the feelings and the power of invention made it higher to all other art. These small useful things came out of earlier in the writing and able-at-art experience of Romantics such as Eugene and Philipp Otto Range and continued as an undercurrent throughout the 19th hundred. A belief in the being higher, greater of music came up again as a key point of view of things in relation to symbols and was given picture of in tides "Death gives hearing to The Voice of wrongdoing", in person field of interest, and in arts of writing that was minded to get to the fluidity and indicates music.

An interest in music can be given partly to able-at-art goals and partly to changes in the sound-wise general condition. For artists who put back (not desired), music on condition that inspiration for the reformulation of their able-at-art way in. Music's Appeal was also clear in a time when noise from industry and of a town general condition supplanted both quietness and the sounds of nature. (Facos 1989: 14)

5.4. Fiction

Symbolism is an essential part in prose, among the famous novelists who use symbols as a means of expression about their inner ideas and experiences are : Edward Du Jordin (1861-1949) and there was also a wide range of twentieth century writers including T.S Eliot's "Four Quarters ", in which to a lesser extent he was very known by his use of imagery and symbolism especially in his work " The Waste Land" , we have also much of the fiction of William Golding such "Lord Of the Files" , Pincher Martin in his " The Spire" , which depends upon powerful symbolism, in addition to the

novels and short stories of kafka for instance in the majority of these works we can see that symbolism is applied through concrete images to express an emotion or an abstract idea and this is what T.S Eliot called “The Objective Correlative” . He said: “finding a set of objects, a situation, a chain of events, which shall be the formula of the particular emotion” (Isabel 1958: 47)

We have also Herman Melville’s “Moby Dick” which is a kind of symbolic creature, it is a simple story about a fishing trip, another big effect of symbolist tendencies on Joseph Conrad’s “Heart of Darkness” depicted in Marlow’s journey to the company’s situation Conrad use of the world darkness which is something that we can see and feel it, for him it stand for European colonialism of the Congo.

6. Symbolism and Modernism

The things in relation to symbols artist saw in one's mind that their special position subjective states were best expressed through thing without details, non-materialistic arrangements of line and color. The Talisman (1888), a painting by Paul Serusier (1865-1927), is often said to be the first attempt by French symbolist artists to experience this to do with art values. In a story gave detailed accounts of by Maurice Denis, Serusier is said to have painted the work supporters Gauguin’s teaching:

How do you see this tree, Gauguin asked in front of a corner of the bois amour is it green? Then paint it green, the most beautiful green on your palette; and shadow, rather blue? Don't be afraid to paint it as blue as possible (Patricia 2000: 8)

In this way, bold and made-simple color designs were got from the natural picture view. In 1891 Albert Aurier wrote things in relation to symbols in Painting: Paul Gauguin, in which he defined the qualities of things in relation to symbols in painting as suggested by Gauguins work that put in words them. Like Moréas, he emphasized the chief position of the Idea and need of clothing it in a produced by uniting form that would work by something without details. He stressed that the work should be subjective,

because a purpose would not be taken into account as a purpose, but as a give a song of an idea perceived by the thing talked of.

Denis wrote in his manifesto Definition of Neo-Traditionism: “Before it is a battle horse, a nude woman, or an anecdote, a painting is a flat surface, covered with colors arranged in a certain order” (John.29).like any symbolist poet, Denis for grounded the outline qualities of his middle and like them clearly, with detail formed as a kind of modernism. The right to property of his public statement of purpose points to the seeming against common sense nature of his symbolist undertaking. Denis wished to turn to belief in order to discover a new (/neo) kind of art. He argued that artists should look to do with art values examples such as the Italian early persons and Pierre Puvis de Chavannes (1824-198). That artist, who was Frances greatest painter of wall-pictures on person chief ideas, lines, interested the symbolists because his greatly sized, well-marked with a design arts of writing in made no sound colors, such as Poor Fisherman(1881), seemed to suggest rather than make statement of the sense of words their things talked of. His arts of writing were often described as like uncontrolled thoughts in sleep. The person judging Theodor of Yuzawa, for example, explained the all in agreement give words of warm approval for the artist as being an outcome of a feeling need for especially pleasing thought, feeling and great thoughts in verse.

7. Conclusion

We can deduce that literature was more affected by symbolist tendencies in different types of arts, for instance this impact has emerged in Russian, European and even American literature in which we find a perfect reference to the use of symbolism in the majority of the fictional works including: novels and short stories. The American authors referred to symbolism through the explicit use of concrete images with the purpose of giving a better understanding, and to express the abstract ideas and feeling.

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1. Introduction

The 20th century saw the emergence of modernism when the American authors struggled to convince the world by their writings, mainly the short story writers, since the short story was seen as something totally new and modern, popular and literary magazines began increasingly to publish short stories. Literary symbolism combines the literal and the abstract and many symbols used in American novels demonstrates the effectiveness of symbolism as a literary technique, and consequently have become familiar parts of the mainstream culture. This literary genre has been enjoying something like Renaissance in American literature.

2. Symbolism and The American Short Story Writers

Although important events often reflected themselves quickly in the American literature, such as the effect of World War I, on the writings of the short story writers who were reflecting the major shift in American living patterns. This art of short story can offer a substitute life, perhaps an adventure or a romance, reading about other people's struggles hopes can sometimes give us a better understanding of our own life, in addition to its depicting on a character's inner conflict or conflict with others short stories generally produce a single focused and intellectual response in the reader.

During the 19th century a variety of conflicting visions of life emerged and effected the way short story writers viewed human experiences, with the coming of Romanticism which was seen and heard in Drama, painting, music and short fiction just as in Nathaniel Hawthorne's "**The Ministers Black Veil**" in 1836.

After the theory of Naturalism began to develop by the effort of the French novelist Emile Zola in addition to the most highly regarded of the naturalistic writers was Guy de Maupassant, as well as a contrasting was expressed in the symbolist movement which mingled universal symbolism

with private symbolism to explore psychological states and the potential of imagination.

The primary focus of the major American short story was on the plot in which many novels or short stories have two main layers of meaning, the first is the literal plot, the second is in a symbolic layer, in which images, objects represent abstract ideas and feeling, using symbols gave chance to authors to express themselves indirectly, in spite of this, symbolists influenced many short story authors in American literature among them Stephan Crane who was one of the first American Naturalists but he was also symbolist as demonstrated in his "**The Open Boat**" in 1898.

Symbolic patterns of imagery had been created by the novelists since the beginning of the genre, among the famous examples of symbolism is the use of the letter A in Nathaniel Hawthorne's "**The Scarlet Letter**" 1850, In this novel, the character Hester wears a scarlet-colored A on her dress to symbolize adultery in her community.

The English novelist Joseph Conrad had a very considerable impact on the American writers, he insisted on that, the novelist must search for the image meaning. The outward sign of inward feeling, his short story Heart of Darkness was full of symbolic elements, we have also the impact of another famous name Franz Kafka who used symbolism in unexpected was, although another famous use of symbolism in the American literature during the twentieth century was the famous novella **The Great Gatsby** in which the American authors Scott Fitzgerald used a green light at the end of a dock to symbolize the difficult to obtain the American Dream of success and happiness.

The American authors marry McCarthy also has a specific touch on symbolism, McCarthy used the term **Naturalism symbolism**. When we refer to the author's use of images that require no elaborate interpretation as an example Leo Tolstoy and William Faulkner's *The Bear*, in which he used

straight forward symbol about a family's traditional hunting trip, and what really characterized symbols was that they can appear to have a clear meaning not only in one part of a novel, but they can have another meaning in another part of the book, and because of symbols are not limited, it's difficult to identify meanings. Writers may also use symbolism to allude to a mood or feeling without coming and out stating that particular emotion. For example, a writer might use the symbol of a lily to represent purity or a ray of sunshine to represent hope.

Examples of common literary symbols include the followings:

Lily → purity

Sunshine → hope

Cross → salvation

Heart → love

Phoenix → rebirth

Prominent American Symbols

The following are common symbols used in American literary works:

- Symbols referring to damnation: fire, Flames, heat, hot temperatures.
- Symbols referring to saving and hope: Crosses, angels, clouds, churches.
- Symbols referring to reinvention: Rainbows, passing storms, dawn, sunrise, broken chains.
- Symbols referring to death or ending: Gravestones, cemeteries, Day of the Death, skulls, candle blowing out, coffin ringing of bell.

3. Who is D.H Lawrence?

“Live is ours to be spent, not to be saved”



David Herbert Richards Lawrence was born in Eastwood, Nottinghamshire, central England, in 1885. The fourth child of Arthur Lawrence and Lydia Breadsall. An English novelist, story writer, critic, poet, and painter, one of the greatest figures in the English literature. Poverty and fictions between parents was what dominated Lawrence’s childhood, his father Arthur John Lawrence, was a struggling coal miner and a heavy drinker, while his mother was a former schoolteacher, in fact she was a greatly superior in education to her husband. In a letter from (1910) to the poet “Rachel Annad Taylor he wrote: “their marriage has been one canal; bloody fight. I was born hating my father; as early as I can remember, I shivered with horror when he touched me. He was very bad before I was born” (the biography of D.H Lawrence)

However, he had a deep emotional bond with his mother, who encouraged him throughout his life, and who figured as Mrs. Morel in his first masterpiece. Lawrence was educated at Nottingham high school from (1898) until (1901). In (1901), he worked as a clerk at Haywood’s surgical appliances factory for a year. From (1902) to (1906), he worked as a pupil teacher at British school, Eastwood.

Lawrence received his teaching certificate and pursued a teaching career at Davidson Road School in Croydon in South London in (1908-1911) after studies at Nottingham University. In (1910) Lawrence’s mother died with

his help, since he gave her an overdose of sleeping medicines, thus he re-created this scene in his novel *Sons and Lovers* (1912). At the age of 25, Lawrence was launched as a writer by the appearance of his first novel, *The White Peacock* (1911); a year after he met the professor Ernest Weekley's wife "Frieda Richthofen", and fell in love with her.

In (1913), his novel *Sons and Lovers* appeared in fact, this novel was based on Lawrence's childhood, as a year after, he married Frieda following her divorce. *The Rainbow* was the fourth novel written by Lawrence in (1915), it was about two sisters growing up in the north of England; over one thousand copies were burnt by the examining magistrate's order because of Lawrence's frankness in describing sexual relations between men and women. He started to write *The Lost Girl* in (1920), in Italy it dealt with a girl who marries a man of a much lower social status, against the advice of friends, and finds compensation in his superior warmth and understanding; in actual fact, this was of Lawrence's most favorite subjects.

One of the best known works of Lawrence is *Lady Chatterley's Lover*, which was first published privately in Florence in (1928), Constance Chatterley a wealthy, married woman who loves a man who works on her husband's estate. Among Lawrence's other famous novels we have *Women in Love* (1920), *Kangaroo* (1923), *The Plumed Serpent* (1926), and also *The Man Who Died* (1929), David Herbert Lawrence died at villa Robertson, in Vance, on the second of March (1930). After his death his wife Frieda moved to Kiowa Ranch, in (1950) she married Angelino Ravalli, a former Italian infantry officer.

Circumstances and situations from David Herbert Lawrence's early life are important as background to his literary works. In many instances, biographers and critics have been able to trace the development, seemingly on parallel tracks, of Lawrence's childhood and youth and the progress of his

later fictional creations. From first to last, he created a powerful body of very important works including his life and those of the ones he knew throughout his life, he gave everyone the importance he deserved, the smallest fine points were also the launch of particular works. From his viewpoint, each person may be the hero of a fascinating story. He has also non-fiction works as movements in European history (1921), apocalypse and the writing on the Revelation (1931).

For this research, I have chosen to study *The Blind Man*, which is considered as one of the most interesting stories of the author, it is one of his war themes collection of short stories, which examines the personal lives of the war's heroes.

4. Biographer's Opinions

This part is concerned with how Lawrence sees his writing comparing with other other's writing and his views about that

4.1. D.H. Lawrence's Writings

From each work that Lawrence has wrote and achieve we can notice they were taken from his own life and the experiences he passed through

Lawrence life may have been short, but he lived it intensely. He also produced an amazing body of works novels, stories, poems, plays, essays, travels books, translation, paintings and letters (over five thousands which survive). After his death Frieda (his wife) wrote, what he had seen, felt and known he gave it in his writing to his fellow men, the splendor of living the hope of more and more life...a heroic and immeasurable gift (Lawrence 1996: 1)

David Herbert Lawrence's view of the writer's purpose was very different, for him it is the novelist's job to show how an individual's view of his own personality was often affected by conventions of language, family and religion, and to show how people and their relationships with each other were always changing and moving, the form of his novels was wider and deeper than the traditional one. The majority of Lawrence's works were taken from his own life; in his novel *Sons and Lovers* (1913), his hero Paul Morel grows

up near Nottingham in the English midlands as Lawrence did, he also wants to be creative artist, though this story he described his relationship with his mother and how he helped her to die.

The center of the novel is the relationship between Paul and his mother. He loves her and needs her to help him to make sense of the world around him, but in order to become an independent man and a true artist he has to make his own decisions about his life and work, and has a struggle to become free from her influence (Thorley 1984: 158).

Lawrence shows how the daily life of his characters influences them, through nature; he gives the description of their relationships and expresses their inner qualities.

She went to the fence and sat there, watching the gold clouds fall to pieces, and go in immense, rose-colored ruin towards the darkness – Gold flamed to scarlet, like pain in the intense brightness then the scarlet sank to rose, and rose to crimson, and quickly to passion went out of the sky. The entire world was dark grey. (Ibid: 159)

It also expressed through the powerful sense of the presence of nature that he expresses his view about relationships such as friendship and love. This was shown in his novels *Women in Love* (1916) and *The Rainbows*, the first one is about couples, the women are sisters, the men are connected by close friendship trying to understand the true meaning of love and work towards a real closeness of souls, *The Rainbow* dealt with the changing relationships between men and women through time. His later books continued to study relations between the sexes, the best later novels are *The Plumed Serpent* (1926), *Lady Chatterley's Lover* and *Kangaroo*, which is concerned with social and political problems. Lawrence published over fifty books-poems, short stories, essays, travel books, and polemic. He was a painter with a flair for color, an able teacher, a talker, and a keen observer. He was intrigued and inspired by exotic and ancient cultures (Aztec and Etruscan), though his imagination was dominated by the English Midland scenes of his early life.

Lawrence could be infuriating in his dogmatism and combativeness; but his energy and charm, humor and courage were always attractive. He could be naïve (as he was in dismissing most philosophy and science) in advancing his own creed of “the blood”, “the dark gods”, and the man alive, he was at his best visionary, but at worst points. Lawrence has divided critical opinions. He believed in his own talents and was dedicated to the full use of them. He made himself a part of modern culture (Neil 1981: 6).

For the obsession with sex which tormented him throughout his career, it needs to be noted that he never accepted Freud’s theory as to the predominance of sexual instinct but subordinated it to the ‘make passion of collective purpose’.

Many nineteenth-century English novelists, with large public to entertain relied on complicated plots, melodrama and sentiment; they were carefully reticent about sexual relations, these conventions were accepted by the most serious and imaginative writers. Lawrence called these conventions childish, although he recognized their power. Lawrence’s critical writings show a board knowledge of English, French, German, Russian and American literature, because he learned from so many other writers and because he was determined to obey his own instinct as writer and not produce ‘imitations’ of other people’s books.

Lawrence admired the Russian writer Tolstoy, Feodor Dostoevsky, the German Thomas Mann, the French novelist Gustave Flaubert and the English novelists Jane Austen and Henry James.

Jake Zeitlin a Los Angeles bookseller, who first took care of Lawrence’s literary estate, summarize his feeling when he first saw the author’s manuscripts: that night when I first opened the trunk containing the manuscripts of Lawrence and as I looked through them, watched unfold the immense pattern of his vision and the tremendous product of his energy. There stirred in me an emotion similar to that I felt when first viewing the heavens with a telescope. (Lawrence 2008: 76)

David Herbert Lawrence rarely invented anything entirely; he used his own experiences and those of the persons he knew, and casual acquaintances for his material. The friends frequently recognized themselves in his fiction, portrayed often in unflattering ways; in fact, many of them regarded this as betrayal. Lawrence saw individuals in direct relation to the largest issues. He discovered universal significance in the details of everyday life. Lawrence claimed that all serious art must have behind it a metaphysic, a body of ideas.

Every work of art adheres to some system of morality. But if it be really, a work of art it must contain the criticism on the morality to which it adheres. (Ibid: 17)

4.2. D.H Lawrence's The Blind Man

The short story is profoundly underestimated; in fact, short stories are like bad dogs, it is not the dog's fault, it is the owner; it is not the medium fault, it is the writer. A good writer can write anything and everything of worth, like Lawrence's poetry, criticism, plays, novels, travel books, and the short story. A good short story is a satisfying if not more satisfying as a good novel. Provoked by Lawrence, we discuss what we think makes a good short story writer and the irony that the two hardest things to do well, write poetry and short fiction. Lawrence believed that life had to be lived he argued that instincts and intuitions are more important than the reason.

Instinct makes me run from little over-earnest ladies; instincts make me sniff the lime blossom and reach for the darkest cherry. But it is intuition which makes me feel the uncanny glassiness of the lake this afternoon, the sulkiness of the mountains, the vividness of thunder-sun, the young man in bright blue trousers lightly tossing the grass from the scythe, the elderly man in a boater stiffly shoving his scythe strokes, both of them sweating in the silence of the intense light (ibid: 74)

Lawrence pays attention to every detail in describing his characters, the way they walk, the slumping of the shoulders, and the eyes of a blind man...etc.

Lawrence approaches his characters not in a state of intellectual lucidity but in one of the senses. He recognized a deep, subterranean connection between what he called the dark gods in us, entirely apart from the sophistries of intelligence ...Lawrence was patient, he gave his characters time; they are to find their own way and hour of resurrection. (Anais 1990: 13)

In fact, he was one of the greatest English short story writers of the 20th century. His work expresses the belief he had in emotional and sexual impulses as being creative and true to human nature. He tried to create a new kind of stories whose structure and content would be intense and powerful so that it is able to reflect emotion and passion more genuinely than was ever reflected before. Lawrence's stories hold subtle and passionate examinations of the psyche leaving the reader astounded by the power of his deep vision.

Issues of power and rebirth are at the heart of D.H Lawrence's short story, *The Blind Man*. The theme of this story presents characters that undergo a transformation through the process of touching another individual. Lawrence's attention to details emphasizes how each character experiences a dramatic change. This story examines how each character exists in a dark world and through the experience of touching another human being, their lives are changed.

Lawrence uses dark images to convey the world in he uses dismal and depressing images to describe Maurice's surroundings. For example, the family never received any company and Maurice had no friend, and was never afraid of going out of the world he had created with his wife. Weldon Thornton's approach to D.H Lawrence's short fiction is insightful and fresh. In *D.H Lawrence: A Study of the Short Fiction*, Thornton sheds light on the style of Lawrence's fiction without also discussing, yet again, the drama of Lawrence's life or the limitations of his more idiosyncratic views. Thornton clearly admires Lawrence's art, he is interested in Lawrence's ideas and in the debates, and they continue to spark. However, he also believes that too many critics have failed to heed Lawrence's own famous advice to trust not the author but the tale.

They have blundered by assuming that Lawrence's stories must invariably show "some biographical keys", or illustrate "some abstract able Lawrence themes", or epitomize "some phase or category of his work". This approach, Thornton argues, dulls "a full appreciation of the technical skill, the psychological depth, and the thematic subtlety of Lawrence's work". (Thornley 1984: 86)

Unlike most recent critics of Lawrence's work, then, Thornton has no blunt ideological ax to grind. He firmly believes, however, that Lawrence's moody, evocative and "elusive" stories must be given "the close attention they deserve". Working within the rather narrow confines of the Dwayne studies in short fiction series, Thornton has chosen to attend "carefully to a smaller number of Lawrence's stories" namely, nine. These include *Odor of Chrysanthemums*, *The Blind Man*, and *You Touched Me*, all of them widely reprinted and analyzed.

Thornton's fresh readings of these stories proceed from views he outlines in his first chapter, *D.H Lawrence and the short story*. Here Thornton reminds readers of the widely known no Victorian. He was no modernist, either. Lawrence's "best work", Thornton argues, "calls into play psychological dimensions and aesthetic sensibilities not fully explored by most modernist literature. Of course, Lawrence knew and sometimes admired the short fiction of both his predecessors and his contemporaries, including Chekhov, Mansfield, and Joyce. Nevertheless, as Thornton points out, these writers "had little tangible influence on him, nor, in the case of more recent writers, he on them. Lawrence did not abjure telling in favor of "showing". His stories are not generally built upon a single effect. They tend not to end with "epiphany" moments to provide key characters with unexpected or ironic insights. "More often", writes Thornton, Lawrence's stories ends with characters "struggling" to understand or accept their feeling or acts. "Lawrence's stories are sometimes similarly lengthy and broad in scope; they

often include a narrator “either playing some active role in events or functioning as storyteller” as it is shown in the case of *The Blind Man*.

Thornton does not deny Lawrence’s continuing interest in certain characters and themes. For example, Lawrence often judged his characters “on whether they are life-affirmers or life-deniers”; he often explored “the drift toward death” in his stories including *The Woman Who Rode Away*. However, Thornton consistently stresses that a full appreciation of Lawrence’s work only begins with an understanding of his themes. One must be aware not only of this shifting and inclusive narrative technique, but also of the “subtle contextually” and “psychic texture” of Lawrence’s stories, and of his demanding attempt to “do justice to the full complexity of the living situation he is depicting”.

5. The Narrator’s Movement

Lawrence held that personality cannot be defined effectively in precise formulas, but is subject to mysterious forces of nature, best evoked in symbols, images, and keywords (Lawrence 1996: 40)

Throughout, in the majority of his works, it was obvious that Lawrence was influenced by nature, which appeared clearly in different images such as light, the description of the weather...etc. he also focused in the entire of his fictional works on the emotions felt by his characters. As nature, emotions are considered as elements that characterize the romantic movement; Lawrence is believed to be one of the most noticeable figures of this movement. Romanticism is recognized as a complex artistic, literary, intellectual movement.

In Western Europe, this movement was originated in the second half of the eighteenth century, by witnessing the industrial revolution the movement gained more strength. It was partly categorized as a revolt not in favor of aristocratic social and political norms of the age of the enlightenment and a reaction against the scientific rationalization of nature. It was personified most

strongly in the visual arts, music and literature. As a source of aesthetic experience, this movement stressed strong emotions with placing new emphasis on such emotion as nervousness, dreadfulness, especially that which is experienced in dealing with the sublimity of untamed nature and its picturesque qualities, both new aesthetic categories. It also promoted folk art and custom to something noble, and argued for a natural epistemology of the human activities as trained by nature in the form of language, custom and practice.

Looking to Romanticism from its essential and critical sense, this term has been used to talk about certain artists, poets, writers, musicians, as well as political, philosophers and social thinkers of the late eighteenth century and early to mid-nineteenth century. It has equally been used to refer to various artistic, intellectual, and social trends of that era. In the fields of intellectual history and literary one, there was a debate in the face of this all-purpose usage of the term, about this an accurate characterization and specific definition of romanticism, a number of scholars see romanticism as basically continuous with the present, but others see in it the introductory moment of modernity, some see it as the foundation of a tradition of resistance to the enlightenment, and still others place it firmly in the direct aftermath of the French revolution. An earlier definition comes from Charles Baudelaire: "Romanticism is precisely situated neither in choice of neither subject nor exact truth, but in the way of feeling". (Baudelaire, Romanticism in literature)

Romanticism is apparent in the works of Charles Baudelaire. In 1869, he wrote *Petits Poèmes en prose ou le spleen de Paris*

Quel est celui de nous qui n'a pas (...) rêvé le miracle d'une prose poétique, musical sans rime, assez souple et assez heurté pour s'adapter aux mouvements lyriques de la lame, aux ondulations de la rêverie, aux soubresauts de la conscience ? (Michel 1972: 208)

In the literary world, romanticism brought into being periodic subjects in the suggestion or criticism of the past, the cult of emotional response in the company of its highlighting on women and children, the superhuman

loneliness of the artist or narrator, and respect for a fresh, wilder, untrammelled and wholesome nature. Furthermore numerous romantic authors, such as Edgar Allan Poe and Nathaniel Hawthorn, stand their writings on the supernatural and human psychology.

In British literature the movement developed in different structure to some extent later, mostly related with the poets William Wordsworth and Samuel Taylor Coleridge. The poet and painter William Blake is the most tremendous model of the romantic sensibility in Britain, epitomized by his claim “I must create a system or be enslaved by another man’s” (William Blake, Romanticism). Lord Byron, Percy Bysshe, Mary Shelley and John Keats constitute another phase of romanticism in Britain.

5.1. Romanticism and D.H Lawrence

Using romanticism as a basis for study, this dissertation examines the uses of nature in the major works, novels and short stories of D.H Lawrence from *Sons and Lovers*, *The Man Who Died*, *Woman in Love*, *The Rainbow*, and *The Blind Man*. In his best work, Lawrence uses nature both as a character in itself and as an essential element in the creation of his “other” main characters. As well as acting in the Wordsworthian fashion as mentor and nurse, nature is capable of functioning as both mirror (reflector) and lamp (contributor). In a character’s unconscious relationship with nature, his true unconscious self is laid bare; that is, in comparison with nature’s vitality and completeness, the character shows he to be equally or potentially as vital and complete, or else he is revealed as unsubstantial preventing or denying the life-force within him. Furthermore, a character’s direct contact with natural phenomena can result in the bringing to consciousness of his deepest life urges and desires and illuminating them for the reader and often for the character himself. Thus, the reader finds himself constantly looking to nature as setting, background or single object of attention in the novels of Lawrence in order to deeply understand, to interpret, and to judge the main characters. Lawrence

not only depends upon nature for getting at the basic and essential self of his characters, but also for the meaning and validity of his major arguments. The need for singleness and integrity, star polarity, the need for growth, death and rebirth come directly from their source in the organic, dynamic universe.

When Lawrence uses a natural analogue such as a cat or a flower to demonstrate and make interesting idea, the idea is lent a power attractiveness which it does not necessarily have in the abstract. When Lawrence fails to use a natural phenomenon as both occasion and metaphor for his argument, it is usually discovered that the argument fails to fascinate and convince. In his life and in his art, Lawrence was searching for what he called “a new connection” between mankind and the forces of life. Since Lawrence consistently put so much of himself in certain of his main characters, one can watch his own personal struggle to find this connection going on throughout the novels in the evolution of the typical Lawrentian character. One discovers the three basic stages of the circular pattern which M.H. Abrams has referred to as the “circuitous journey” of the Romantic Quester. In the first stage, the character is unconsciously a part of the “source” which for Lawrence is the creative life mystery; in the second stage, the character travels away from this source in order to differentiate himself from it and to develop thereby his own separate identity and integrity; finally, the third stage describes a return to the source, but on a higher level of awareness, and a re-integration which often requires a surrender of the self in order to bring about a and more vital self. This pattern of developing character is found in Lawrence’s earliest novels and is retained with appropriate variations and increases in subtlety and complexity through all his works. The well-known influence of the war upon Lawrence temporarily undermined but did not completely destroy the writer’s basic faith in the validity of this of character development.

Lawrence’s work is placed in the context of developments in the tradition of Romantic poet-philosophers and visionary thinkers. Robert E. Montgomery shows how Lawrence reacted to the work of Nietzsche,

Heraclitus and Jacob Boehme, where he found ideas similar to his own and precedents for his attempts to evolve a new mode of poetical-philosophical discourse, and how Lawrence's place in the visionary tradition differs from that of contemporaries Eliot and Yeats.

It was all about the sun, place, passion, love, simply about living a life free of the usual restraints. Any writer (or person) on threshold of breaking out, needing a shove, or seeking to rise from whatever ashes his life, could not find a better escape plan or route to a new life than the works of D.H. Lawrence.

5.2. Romanticism in The Blind Man

The Blind Man is a remarkable short story from the volume *England My England* (1922) which may serve to illustrate the passion of a married couple. In this short story, Maurice Pervin has returned from the battlefield of Flanders to his wife, Isabel, scarred and completely blind. They are able to achieve a generally satisfying relationship that is, however, marred by occasional bouts of depression on his side and a maddening feeling of weariness on hers, when Isabel's old friend Bertie Reid, a bachelor, comes to pay an extended visit; the acknowledged problems come to a head. The two men dislike each other, and Maurice feels isolated to the point where he retreats to the stable and his animals for the feeling of warmth and security, which he experiences there. Isabel sends Bertie out to check on Maurice, and the story ends in something of epiphany. Maurice touches Bertie's face and head and one of collapse for Bertie.

The Blind Man like so many others stories of roughly the same time, obliquely but clearly expresses Lawrence's denial of his own illness and his belief in a vitalistic strength beyond any mere physical debility. However, the relationship of Maurice and Isabel has begun to founder on Maurice and Isabel has begun to founder on Maurice's dependency on her, an entirely reasonable one given the circumstances.

When Maurice, upstairs changing, he hears Isabel and Bertie talking and feels “a childish sense of desolation”; “he seemed shut out-like a child that is left out”. Nevertheless, there is more to it than that, for it is clearly a feeling of dependency rather than jealousy that distresses him: “he had almost a childish nostalgia to be included in the life circle. And at the same time, he was a man, dark and powerful and infuriated by his own weakness. By some fatal flaw, he could not be by himself; he had to depend on the support of another. And this very dependence enraged him”. (Lawrence1996:303). The narrative strategy that Lawrence uses to solve the tense situation he has set up is ingenious both fictionally and psychologically. In effect, when Pervin lays his hands on Bertie Reid whose own inadequacies have been described in terms of an “Incurable weakness, which made him unable ever to enter into close contact of any sort (ibid.305), especially with women he is able to transfer, as it were, his own feeling of childish dependence onto the guest. As a result, it is Bertie’s self-boundary that is destroyed: “he could not bear it that he had been touched by the blind man, his insane reserve broken in. he was like a mollusk whose shell is broken” (Ibid, 309). In order to overcome his own vulnerability by transferring it onto another person. While Lawrence clearly would like to think of himself as a Maurice Pervin, overcoming mere physical disabilities, he must fight against the barely acknowledged fears of a physiological collapse like that of a Bertie Reid.

Lawrence made great efforts in creating his characters, to produce a high quality of work; he did not let anything for coincidence, for this he had also to think about his readers. In fact, their role was not as undemanding as it was supposed to be. Simply reading was not sufficient for them to get the meaning behind his works. Lawrence offered those images and they had to find their significance, he gave them symbols, and they had to look for their aims. He put a map in their hands and they had to find their own ways by themselves. Reading between the lines was their own key. This is why; we find that the largest part of his works is related with symbolism, as *The Blind Man* is part of these works. We are going to deal with in the third chapter.

6. Conclusion

Symbolism is a typical technique or literary fiction. Authors include symbolism in their work to give it deeper meaning, using figurative language and description. This latter elaborates a message and provides greater detail to the reader so the purpose of any literary work is not to put forth a clearly decipherable message about the exterior world or the intentions of the writer, but to set in motion a process of reading. The word on the page always points beyond itself or its obvious referents to an unknown meaning that cannot be fixed.

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1. Introduction

The Blind Man is filled with symbols and symbolism, which try to convey Lawrence's ideas to the reader. The symbols are uniquely involved in the plot of the story; which makes their implications more real. The major symbol that serves very important significance in the symbolism of the story and was even very clear in its title was "blindness". In addition to many other symbols that were in the characters and the love relationships between man and women.

This chapter sets itself to first introducing the story and the whole collection of the short stories of D.H Lawrence. Late in this chapter a discussion of symbolism in the Blind Man, the analysis of characters and how the narrator's style works to capture the reader's attention .

2. Introduction To England, My England

One of the most innovative English writers of the twentieth century, Lawrence has been admired for his short stories that travel around human through opening discussions of sex, psychology, and religion. In his natural life, he was received as a contentious figure, both because of the explicit sexuality, he portrayed in his fiction and his exceptional personal life.

Critics note that his short fiction was often supported by experiences from his working class youth in England's industrial midlands. Several of his stories are considered masterly and inventive examples of the short fiction kind and essential to Lawrence's development as a novelist. World War I was a main experience in the advancement of Lawrence's artistic ideologies. Like many artists of the time, Lawrence viewed a series of disaster and revival as a necessary corrective to the apparent immorality of the modern world. In his postwar stories, he presents intense personal commitments as essential in giving new life to people and societies on the verge of despair.

England, My England is the title of a collection of short stories by D.H. Lawrence. The fourteen short stories brought together in this volume were written between 1913 and 1921 the majority of them are against the background of the (1914-1918) war. All but one was published in somewhat different versions by magazines and periodicals on both sides of the Atlantic. Ten were selected and modified by Lawrence. For his collection England My England published in 1922 in the United States and 1924 in Britain. Some of the stories included in this volume are Tickets Please, The Blind Ma, Monkey Nuts, Wintry Peacock, Hadrian, Samson and Delilah, The Primrose Path, The Horse-Dealer's Daughter and the Last Straw. The texts aim to recover Lawrence's own intentions, which editors and publishers all too frequently ignored or altered. It was possible that documents and corrected typescripts are used as base-texts.

3. The Background of The Blind Man

In 1918, the British author D.H. Lawrence wrote the Blind Man, a brilliant short story that would eventually be published in a collection of his war themed entitled England My England. Passionate and subtle examinations of the psyche, these stories can leave you astounded by the power of Lawrence's vision. The background is the life of a writer in wartime, The Blind Man is a war short story in the sense that it reflects Lawrence's reactions to war conditions: The results of one's soul of the war, he said (Neil 1981: 34)

At times of despair, he felt that the "iron rain" of war would destroy the world like a second flood. At home, war conditions intensified everything that Lawrence hated about England. He wanted to leave, to found a community in America where "with few friends", living might be possible. England was no place then for an artist who dreamed of a new world; Lawrence took refuge from the war in literature. He had no doubt about his own position there; he believed he could write "bigger stuff" than any man in England; Lawrence is a creative writer who transforms whatever he used. The immediate background to the story is the England that Lawrence knew during and after war. The

characters are intellectual advanced primitive men and women, artists, teachers, he wrote about what he knew, saw, and felt, he drew the conditions of his characters, their families, the availabilities of jobs, and independence for women. It was the horror of the war, in the author's mind, that gave his stories their tones.

4. The Summary Of The Blind Man

Using, three major characters, a husband, a wife and her old friend we come to know what life is all about. Maurice Pervin and Bertie Reid are two men who are not very fond of one another and opposites in almost every way although they had never seen each other. Maurice Pervin, a world war veteran, has settled on a farm in the English Midlands after being blinded in combat during his second tour of army duty in Flanders. He and his wife Isabel have employed a tenant couple to manage the farm.

Maurice argues about details of production with his manager and gives a hand to him with such tasks as attending to the domestic animals, while Isabel continues to review books for a Scottish newspaper. She is pregnant and the Pervins are both uneasy about the child because their firstborn died in infancy. Their life seems to be perfect until now, even after her husband lost his sight. She does everything to make him at ease, though it would cost her the loss of her best friend. Bertie wrote a letter to Isabel asking her if he has to put a tombstone on their friendship, Isabel is the model of the faultless wife; she read the letter to her husband then he decides to invite Bertie to his home trying to put an end to his doubts and worries. By an experience of touch in the last scene of Lawrence's story, Maurice finds the friend Bertie, but these feelings are not the same feelings as Bertie has for Maurice. Maurice asked Bertie to touch his face.

Bertie goes with doing this but is very hesitant. By Maurice, making Bertie doing this was so that Maurice could find Bertie's true identities. He then understands the satisfaction of having a friend, and Bertie on his side realizes his weaknesses.

4.1. The Analysis Of Maurice and Bertie's Roles

By some fatal flaw, he could not be by himself; he had to depend on the support of another. And this very dependence enraged him. In this scene, it is as if Maurice and Bertie exchange places as a result of touch. We can also see how Maurice's world is almost the best that it can be but his blindness proves to be an obstacle that cannot be overcome. However, moments later, he experiences desire. Lawrence reinforces the power of touch by focusing on the dreadful details of Bertie and Maurice's lives. Maurice's world is upset by the presence of Bertie Reid. His world was relatively pleasant but his inability to deal with his blindness caused tension between him and everyone he encountered.

Touching human beings leads them to experience a rebirth, which opens their eyes to a side of life they have been missing. Lawrence emphasizes the transformation of Bertie and Maurice through powerful scenes that involve the simple act of human touch. After this scene their worlds were filled with characters, Maurice is an excellent example of this tension, his struggles are shown through his actions, when Bertie and Isabel are talking after dinner, Maurice excuses himself. He seems uncomfortable in the situation and consequently retires himself to the darkness of the stable. It is not until Bertie goes out to look for him, that Maurice confronts his emotions. The characters of Maurice and Bertie move toward wholeness as they confront the emotions they have previously denied. Maurice meets Bertie and, in the moment that he touches Bertie's face, becomes whole. There is a connection between the two men, and even though the feeling is not mutual, Maurice feels that he has met a great friend. This friendship was the missing element in his life.

Maurice Pervin is characterized as the emotional sensual man, who had to depend on other people to live, but all what he needed was the emotional support, he cared about his wife, and her troubles, he tried to depend on himself, he did a great deal of the work in the stable alone actually he was still there.

Sightless he could discuss everything with Wenham, and he could also do a good deal of work about the place-menial work, it is true, but it gave his satisfaction. He milked the cows, carried in the pails, turned the separator, attended to the pigs and horses (Lawrence 1996: 297)

Even he seemed weak as he lost sight but he still represented the secure power that protects Isabel. When she went to look for him in the stable, though she was afraid and could not see anything, something wild stirred in her heart. It was the presence of Maurice that gave her courage to enter even though the darkness made her desperate.

She pressed his arm close to her, as she went. But she longed to see him, to look at him. She was nervous. He walked erect, with face rather lifted, but with a curious tentative movement of his powerful, muscular legs, she could feel the clever, careful, strong contact of his feet with the earth, as she balanced against him. For a moment he was a tower of darkness to her, as if he rose out of the earth. (Ibid: 301)

In his work, Lawrence reminds us of our nature; that no one is perfect. Wherever we will go we will find the same natural positives and negatives of people and this was shown in his passage speaking about Maurice: “he was fretful and beside himself like a child, he had almost a childish nostalgia to be included in the life circle. And at the same time he was a man, dark and powerful and infuriated by his own weaknesses”. (Lawrence 2008: 303)

On the other side we have, Bertie, the epitome of Lawrence’s cerebral man, is devoid of any connection with a physical contact with life. Held in contempt by even his closest friend Isabel Pervin, he is neuter being, unable to approach women physically and at the same time almost annihilated by Maurice's fervent offer of friendship. From beginning to end Bertie reminds us of the necessity of friendship, although he did not want the friendship offered by Maurice but he really needed that of Isabel she was the only person with whom he could be himself, the only one who could understand him without speaking, who could help him without hurting him. Bertie was a successful man, who appeared to have all what a man wants in his life.

He was a bachelor, three or four years older than Isabel. He lived in beautiful rooms overlooking the river, guarded by a faithful Scottish man-servant. And he had his friends among the fair sex-not lovers, friends. So long as he could avoid any danger of courtship or marriage, he adored a few good women with constant and unfailing homage, and he saw chivalrously fond to quite a number. But as if they seemed to encroach on him. He withdrew and detested them. (Ibid: 303)

However, with Isabel, he was just Bertie Reid, he was a body and soul all together, full of fears and weaknesses like anyone else, he had not to pretend on or wear any kind of masks because as a real friend of him, he was sure that Isabel knew him very well, indeed she was his mirror.

Isabel knew him very well, knew his beautiful constancy, and kindness, also his incurable weakness, which made him unable ever to enter into close contact of any sort. He was ashamed of himself, because he could not marry, could not approach women physically. He wanted to do so, but he could not. At the center of him he was afraid, helplessly and even brutally afraid. He had given up hope, he ceased to expect any more that he could escape his own weakness. Hence he was a brilliant and successful barrister, also a litterateur of high repute, a rich man, and a great social success. At the center he felt himself neuter, nothing. (Ibid: 305)

Through Maurice's blindness, and Bertie's weakness, the writer wanted to open our eyes to see our realities, to search deep in our souls so that each one will have the bravery of revealing his weaknesses and will to surmount them.

4.2. The Analysis of Isabel's Role

All the way through his story, the writer had put Isabel in the most difficult situations. First, she had to choose between two persons she loved, her husband, and her best friend. Even Maurice did not tell her anything about her relation with Bertie but as a good wife, she was penetrating profoundly to know what would not make him miserable. She was a faithful wife who would do everything to see her husband in high spirits without giving up or even thinking to do so.

Dazed, she schemed for a way out. She invited friends; she tried to give him some further connection with the outer world, but it was no good. After all their joy and suffering, after their dark, great year of blindness and solitude and unspeakable nearness, other people seemed to them both shallow. (Lawrence 1996: 297)

Isabel lost her baby, she was on the way of losing her friend, her husband became sightless and disfigured she seemed to have nothing to stick to, but for her he was still the same person she knew and loved. She felt that if only each could have the clue to the other there would be such a rare understanding between them. However, she accepted the situation; she believed that men were born freakish and unreasonable. Consequently, when Maurice was going out to France for the second time, she felt that for her husband's sake she must discontinue her friendship with Bertie.

For nearly two years nothing had passed between the two friends. Isabel rather gloried in the fact; she had no compunction. She had one great article of faith, which was, that husband and wife should be so important to one another, that the rest of the world simply did not count (Ibid: 298)

In this story, Isabel represented a perfect image of woman. She was the faithful wife ready to do everything to satisfy her partner even if she had to forget about what she wanted. For her the whole pleasure was in the eyes of the person she loved even if that person was a blind man.

5. Symbolism In The Blind Man

In the later nineteenth century novelists, using symbolism had tried to make every detail related to the rest; connection and contrast mattered more to theme than chronicling events (Lawrence 2006: 36)

In the structure of the Blind Man, we can see such inter relatedness in the relationships, themes, and imagery. David Herbert Lawrence aimed to interpret all his life in terms of his own personal experiences; in effect, he rejected civilization and wanted men to go back to the natural world instinct. Lawrence's work is much concerned with the relationship between men and

women; he seems to regard this relationship as the great source of vitality and integration.

Lawrence will have nothing with science, instinct is more important; even religions are too rational, according to him, if a man wants a faith he must worship the “dark gods” of primitive people.

Nobody has ever presented human passion, man's relationship to nature, the sense of the presence of life in all things, like Lawrence. His poems, which express with intimate knowledge the essences of natural phenomena and the human instincts, are also capable of bitter satire on the dehumanization of man in the twentieth century (John 2001: 15)

To reach his aim, Lawrence used a symbolically charge of images; like he did in his short story *The Blind Man*, it was by no means new for him to extract an important symbol from a work as its title. But in no previous work had the story's development and exploration of its themes been so exclusively and explicitly linked with a single dominating motif “blindness” which reflected disability and weakness but in the same time power and a starting point towards a growth of confidence.

Searching for the truths buried deep in men and women, David Herbert Lawrence range wide in mood and scene, a desperate life, a freakish encounter of friends, being beyond the psychological line, the curious dissatisfaction of a young couple; all this was linked together to make a strong theme, a vital moment of self-realization and self-discovery. Not all the revelations are pleasant but all are real and in each one, there is an emphasis on a clearer and more honest view of life.

The Blind Man is not a story about exceptional people, but about ordinary people like us, to provide the clearest view for ordinary lives.

Two thousand years ago there was a Latin dramatist named Terence who believed that the most profitable study for a man is the study of his own face he know that the man who does not spend a reasonable amount of time in front of his mirror may make the most ridiculous choice of hats or he may believe himself taller than

he is, or shorter, and so get himself up in clothes that were never meant for him. He knew that many a man has believed he had an enemy at his back when a glance into a mirror would have assured him he had nothing to fear but his own shadow, he knew that some men walk with their shoulders bent under burdens that fell of long ago, and others grow old carrying bundles of useless things. (Lawrence 1961: 1)

In fact, Terence was a practical man, for him it is one thing to advise a man to study his face and another to provide the means. He need a good clear glass; for Terence most of the world's glasses seemed dusty, old and cracked he found the only that never failed him and that is just a clear today as it was two thousand years ago. "Look into the lives of men"; said Terence. "Look into the lives of men as onto a mirror". And The Blind Man seems to be a clear, good mirror operating blindness, body self-images, and children, lack of communication, depression, disability, loneliness, love, ordinary life, and friendship.

This story can be read at many levels, on the surface it is about the struggle of a soldier who learns to cope with the loss of his sight. Maurice Pervin was twenty-nine years old; his wife was a year older, even the smallest details like this one can tell us that their marriage was a fruit of a love story, which ended by marriage. We may think that the ideal successful conclusion of every love story is marriage but we wish it will be just a stepping-stone for a wonderful and unspeakable couple life; this is how Maurice and Isabel's life looked like even after he had lost his sight.

He had been home for a year now; he was totally blind. Yet they had been very happy.... She and he had been almost entirely alone together since he was wounded ... they talked, sang, and read together in a wonderful and unspeakable intimacy... With his wife he had a whole world, rich real and invisible. (Lawrence 1990: 297)

Sightless, he decided to start again; he was a strong man from the inside to the outside, he did not even regret his loss, on the contrary it strengthened his self-confidence; as human beings, each one of us has weaknesses but not everyone had the will power to face this part of him and try to change his life.

Abraham Lincoln said: “A human action is modified to some extent, but human nature cannot be changed”.

Maurice Pervin has spent most of his life with sight, and is totally blinded in Flanders; when he returns home he adjust to his new disability; and he does not let the fact of being blind affect his marriage. In our world we have two kinds of people, those who let down and chose to live enslaved by their own weaknesses, and those who overcome their disabilities as long as it come at the surface “their physical appearance”, but what if it goes much deeper to reach the hidden sensitive corners. Even the most powerful, strong and stable men on the earth may be destroyed by his feelings, doubt and jealousy especially when he finds someone to compete with as Maurice did. As a friend, Bertie was there a long time before Maurice lost his sight and became disfigured, but Isabel’s husband did not realize his presence until he became sightless.

We may say that he did not trust his wife anymore or her friend’s attention, but unfortunately this was not the case in fact he loosed his self-confidence; here he started to draw the most beautiful picture that Bertie would never dreamt of having it. He did not know if Bertie was interested in Isabel or even care about the most important person in his life, his wife, the only one for whom he was supposed to fight or he thought he did, but in reality he could not see anyone except himself.

All this for the lack of communication; just a small discussion would change everything; it could save his marriage life, instead of living full of regrets. By this, David Herbert Lawrence shows us that the biggest regret is not about what we did, but what we have done yet. In fact, it is easier to believe what we want than too look for the truth. In this story, the expressed attitude toward disability is much more complex than is often represented in today’s media. It reminds us of our own lives and feelings.

In literature, the portrayal of disability varied a lot, in the case of *The Blind Man* it was characterized in the lack of confidence that made Maurice believe in having an enemy in his back, the time he had nothing to fear. In other cases, it can be characterized in trusting ourselves more than we should, as we do when we believe in the wrong people. We dare say that it does not look like a kind of disability, but it will, if we return to see that those who appeared to be with us were in reality laughing at us. This was the theme that the fairy tale *The Birthday of The Infanta* that Oscar Wilde dealt with it, however it was full of exaggeration; few moments after his principal character come to know how the world perceived him, he dies from the shock.

The message we can get from such stories is that in the time other people, doing our best to please them, preoccupy us; finally, we may find ourselves nearby losing our identities and so we lose them. One thing we should know, we can never measure up to society's standard of neither physical nor sensational perfection, actually living with a disability changes the way we are perceived and likewise changes the way we perceive the world. Luckily, Maurice overcame the situation, by deciding to invite Bertie, his enemy; he knew that the brave may not live forever but the conscious do not live at all; because someone who is living with fear, doubt in addition, is just destroying himself gradually. Hoping to change his destiny Maurice faced his problem; face to face, the two men had a lot to learn. Without warning, Maurice places his hand on the top of Bertie's finger, which still rest upon the named face after he had already examined Bertie's skull, face and arm.

The experience is a revelation for both men. Maurice suddenly understands the splendor of friendship while, Bertie realizes how much he fears intimacy. The conclusion reminds us of the joy and responsibility of human intimacy. The entire story underscores the difficulty and possibility of rebuilding damaged lives and overcoming loss. *The Blind Man* teaches us our limits, importance of communication between people and the necessity of understanding each other.

6. The Explanation Of Multiple Metaphor of Blindness In The Story

From the first look to the titles of Lawrence's works we can get an idea about their themes, in fact Lawrence chose his themes perfectly and so he did in choosing their titles; because he knew that it has a great role in attracting people's attention. He made sure that from the outside, his readers can trace their ways to get to the inside of his books; and so every title in a special manner reflects the name of the story.

The Blind Man as many other titles, was a vital image given to illustrate the life of a sightless man. Through darkness, Lawrence described the emotions of his characters. Isabel goes to look for Maurice and when she steps into the stable where he is, "the darkness seemed to be in a strange swirl of violence life" (Lawrence, 1996, P.301) the darkness that swirled around Isabel is the darkness in which Maurice lives. In this scene Lawrence draws every one's limits he reminds us that no one can understand the situation of the other or the reasons of his reactions until he lives the same. Therefore, no one of us can have his own judgments, because imagining and living the situation is not and will never be the same thing.

From the first, Maurice did not like Bertie; and he finds many reasons to do, jealousy, doubt and most importantly, he thought him stronger. "He hated Bertie Reid, and at the same time knew he hatred was nonsense, he knew it was the outcome of his own weakness". (Ibid: 303)

However, when we come at the end of the story we found him somehow disappointed by what he discovered of the reality of his enemy. All what he knew about him that he was a barrister and a man of letters; he was a Scotchman of the intellectual type, ironical and sentimental they were different in almost everything? In the following passages of The Blind Man we find the reactions of the two men as they came to discover the reality of

each one of them by revealing their own fears and weakness, when Bertie went to look for Maurice in the stable.

“Sometimes I feel horrible”, said Maurice, in a low voice, talking as if to himself. And Bertie actually felt a quiver of horror that’s nonsense, he said. Maurice again straightened himself, leaving the cat “There is no telling”, he said. Then again, in an odd tone, he added: “I do not really know you, do I?” “Probably not”, said Bertie, “Do you mind if I touch you?” The lawyer shrank away instinctively. And yet, out of a very philanthropy; he said, in a small voice: “Not at all”. But he suffered as the blind man stretched out a strong, naked hand to him. Maurice accidentally knocked off Bertie’s hat. “I thought you were taller”, he said, starting. Then he laid his hands on Bertie’s head, closing the dome of the skull in a soft, firm grasp, gathering it, as it were; then, shifting his grasp and softly closing again, with a fine, close pressure, till he had covered the skull and the face of the smaller man, tracing the brows, and touching the full, close eyes, touching the small nose and the nostrils, the rough, short moustache, the mouth, the rather strong chin (Lawrence 1996: 308)

Through a blind man, Lawrence operates what a man can learn about people by using just one of the five senses. A “simple touch”, as a “simple touch” can change one’s view of people; can change their positions and even their lives; as the author points up in his short story. Before, Bertie was the barrister, the ironical man of letter, but now he could not find simple answers for a sightless disfigured man.

The lawyer stood almost annihilated, unable to answer.. Now Bertie quivered with revulsion. Yet he was under the power of the blind man, as if hypnotized... Bertie could not answer. He gazed mute of terror-struck, overcome by his own weakness. He knew he could not answer. He had an ineradicable fear, lest the other man should suddenly destroy him. Whereas Maurice was actually filled with hot, poignant love, the passion of friendship. Perhaps it was the very passion of friendship which Bertie shrank from most. (Ibid: 308)

Even though, Maurice was a blind man but he made an effort to be familiar with the world around him, the blind man had at least one reason to make of Bertie an enemy, except that in everyone between us we can find millions of Maurice judging one another even they have their five senses.

However, they need the strength of will to make a step on the way to the other. Lawrence believed that live is to be lived, touch was sufficient to Maurice to help him understand Bertie, to help him to find a friend and to get out of his cocoon. So at what serves our gift to talk if we prefer to keep silent instead of talking and trying to solve our problems, at what serve our gift of hearing if we cannot made an effort to pay attention to each other and listen to our troubles and tribulations even if we were the cause of these harms, because a good talker is also a good listener. Blindness was sited not to the sightless ones but for those who lost their belief in other people and as well in themselves. Fortunately, we possess many gifts but the question to be asked, do we really use them? Moreover, if we do, it is in the right way?

For those who see, it is difficult to resist the idea that being blind is like being in the dark. When we think of blindness this way, we imagine it as a state of blackness, absence and deprivation. We suppose that there is a gigantic hole in the consciousness of a blind person, a permanent feeling of incompleteness. Where there could be light, there is no light. This is a false picture of the nature of blindness.

The main idea of this story is that perceiving is a way of acting. Perception us not something that happens to us, or in us. It is something we do. To be a perceiver is to understand, implicitly, the world around us, and if we do not, this is because we are blind not physically, in effect emotionally but the only thing which is more dangerous that being blinded by our feelings is being blinded by heart.

In D.H Lawrence story, The Blind Man, a man realizes what life is all about. Through the help of three very strangers, Maurice, the blind man, figures out that you never realize all what you have until something is taken away from you. His purpose in his piece of writing is to interpret how people take their lives for granted. People really never realize what they have until something happens. When you look at your life to see what it has in store for you, you look at things you have and you don't have and you get another true

meaning of life that has failed. The thing Lawrence was trying to say in his story was look at what you have in your life not of what you would have. Never take anything for granted because one day it can all be taken away. Truly, Lawrence does a great job stating these facts.

7. D. H. Lawrence's Attractive Style

D.H Lawrence uses tone to create a mood in his short story The Blind Man. His ability to create tone allows us to understand the characters of the story, and enables us to actually feel as if we are in the story by creating such a vivid mood. Lawrence uses the eyes of the main character, Maurice, to show how he feels about the events taking place, and this in turn helps the reader empathizes with the man and understands the story. Lawrence also establishes a theme by allowing the audience to feel his story. He creates a mood that is conducive to the story and allows the reader to experience what is going on inside the house. Through the use of tone and mood Lawrence creates the theme, allowing the reader to realize that there are much more important things in life that deserve to be lived. Lawrence uses the emotions of the main characters of the story, Maurice, Isabel and Bertie, to help the reader understand their mood he uses their disabilities to remind the reader that no one is perfect, and described the way they overcame them to help him to do so

He reminds his readers that no one had the right to judge the other; every one of us as perfect seems has his own weakness the time may pass the names may change and so the towns but in each, we may find another Maurice, Isabel and Bertie, with other weakness and disabilities

Lawrence's mastery of style best displayed not in the expositions of his cloudy "mysticism" but in his description of the places, the characters, their physical appearance and their feelings he gave importance to every detail even the smallest one to create a powerful body of works.

What would you make the unconvertible discovery that the most imitated writer in America might have lifted the plot, characters and theme of one of his most famous stories?

For starters, we might try to release the charges. Any old literary saying would do the trick. On balance, it is known that Shakespeare cribbed his plots that good writers borrow and great ones steal, and that all literary artists struggle under what Harold bloom calls “the anxiety of influence”. Possibly as some have said, there are really only a few basic narratives and a writer can only come up with different ways of telling them. But what if the similarities between two stories by two acknowledged masters were just too close to be easily brushed aside? Indeed D.H Lawrence scholar Keith Cushman had noticed the similarities between his short story The Blind Man and cathedral of Raymond carver.

8. Conclusion

To summarize, symbolism takes reading to another level. Through Lawrence’s work The Blind Man and how he have chose the symbols in the story , we can notice that it is evident that symbolism is very important in this short story and even how he have chose the characters, the setting and the events. This chapter has been an attempt to shed light on symbolism, the multiple metaphors of blindness in the story and the analysis of characters and how it help the reader to rich the deeper meaning of the story.

General Conclusion

As a conclusion we can say that the appearance of many literary movements and the rise of some great writers in the wide literary world had a big role in shaping and promoting American style of writing.

Symbolism is one of the most important literary movements which appeared in the late nineteenth century. Symbolism in literature, especially short stories is used for a specific purpose to show readers few points which stand for something that the reader should know and which have a link with what the writer wants in his subject matter just like Lawrence in *The Blind Man*.

In the first chapter we started with what it symbolism, its impact and history. We spoke also about the symbolist movement and its learning. We introduced the impact of symbolism tendencies in visual art, drama, poetry and music and drama. We ended the chapter by making a relation between Symbolism and modernism.

In the second chapter we talked about Symbolism in Literature in general and we focused on Symbolism in American Literature where we gave some example of some American authors known for their use of symbolism. We have also introduced who is David Herbert Lawrence, his writings and Lawrence's *The Blind Man*. We gave a space for the narrator's movement which was Romanticism and how it was applied in *The Blind Man*.

The third chapter was about symbolism in *The Blind Man*. We introduced the novel which contained our short story and its summary. We made the analysis of the three major character's roles in the story but we focused on how symbolism was used in the story with the explanation of multiple metaphor of blindness in the story. We ended the chapter by the explanation of how the narrator's style works to capture the reader's attention.

Lawrence's *The Blind Man* is an example which embodies the capacities of its author in using symbolism. He uses symbolism in many ways throughout his story to make his intentions clear and help us identify what he is trying to accomplish.

Through *a Blind Man*, Lawrence operates what a man can learn about people by using just one of the five senses. A "simple touch", as a "simple touch" can change one's view of people; can change their positions and even their lives; as the author points up in his short story. Before, Bertie was the barrister, the ironical man of letter, but now he could not find simple answers for a sightless disfigured man. In the structure of *The Blind Man*, we can see such inter relatedness in the relationships, themes, and imagery. David Herbert Lawrence aimed to interpret all his life in terms of his own personal experiences.

Symbolism is sometimes misleading and difficult to be recognized understood, however, it is existent in almost all works of fiction and makes things so interesting.

The achievement of such work was not easy task for us. Since neither the time table nor the university's library provided the appropriate tools required for the accomplishment of an exhaustive research paper. For this reason we have been heavy dependent on digital libraries and electronic resources.

Works Cited