Fictionality and Reality Intertwined in D. H. Lawrence's *St Mawr and the Man Who Died*

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Abstract: D. H. Lawrence, a man of a creative genius has woven intricate pattern out of his fictional writings and left an indelible mark in the literary world. He is pre- eminently an artist who has an aesthetic sense and thus fact and fiction are inextricably intertwined in his short stories among which we can cite *St. Mawr And The Man Who Died*. Lawrence's characters strive to express themselves and thus, a conflict takes place; their inner passions drive them to action and this provides Lawrence, 'reality' at multiple levels. Lawrence, by exploring his characters at these levels of realism frees and matures his art and makes it flexible and capable of making immense development. Besides, one of Lawrence's narrative trends is to take into account the reader. The reader's expectation from fiction is to see it creating the impression of truth. The readers are able to identify with these characters and are forced to travel the dark recess world of theirs and emerge out of it.

Key words: fictional, fact, fiction, intertwined, characters, reality, realism, readers

résumé : D. H. Lawrence, un homme d'un génie créatif a tissé à partir de ses écrits un modèle complexe de fiction et laissé une marque indélébile dans le monde littéraire. Il est avant tout un artiste qui a un sens esthétique d'où la réalité et la fiction s'entrelacent inextricablement dans ses romans parmi lesquels nous pouvons citer *St. Mawr And The Man Who Died*. Les personnages de Lawrence s'efforcent de s'exprimer, et ainsi, naît un conflit entre leurs passions intérieures qui les conduit à l'action, toute chose qui procure à Lawrence, 'la réalité' à divers niveaux. Lawrence, en explorant ses personnages à ces niveaux de réalisme libère et porte à maturité son art et le rend flexible et capable d'avancées significatives. En outre, l'un des axes narratifs de Lawrence prend en compte le lecteur. Le lecteur espère tirer de la fiction l'impression de vérité. Il est capable de s'identifier à ces personnages, se contraignant à passer par le cheminement de leur moule sinistre avant de revenir à sa réalité.

Mots clés: fictif, fait, fiction, entrelacés, personnages, réalité, réalisme, lecteur

Introduction

Most of the time, when as a reader, we read a book, we hardly think of how the writer has proceeded from writing it to convey it to us in its final form. We enjoy the story without paying any attention to how the whole story in the novel has been constructed. In the same vein, Barthes argues that: "When writing begins, the voice loses its origin; the author enters into his own death".[1] As far as novels are concerned, the evidence is that whatever the specificity of the literary text, its creation is first thought or represented in the mind of the writer who will, by his genius, render it through words. As a matter of fact, Barthes claims the responsibility of the author in conceiving his work:

> Equally importantly, the author is thought to *nourish* the book and to be in the same relation of antecedence to the work as a father to his child, which is to say that he exists before it, thinks, suffers, lives for it. However, *writing* can no longer designate an operation of recording, notation, representation, rather, it designates exactly what linguists, referring to Oxford philosophy, call a performative, a rare verbal form (exclusively given in the first person and in the present tense), in which the enunciation has no other than the act by which it is uttered.[2]

For this creativity, on the one hand, the writings need to ground in an experienced fact, heard or lived. And for this fact, many literary productions have been achieved from testimonies. On the other, there are novels which are imagined creativity; they are identified as fictional books. Therefore books can be inspired either by reality drawn from real facts or imagination. Today, fiction is being more and more the root of literary works as Jean-Marie Schaeffer stipulates: "Never humanity has consumed as much fiction as during our days and has possessed so much technical assets to satisfy its quest for the world of imagination."[3]

A writer uses effects and characters factiously to create and enrich his book. While entering the book, readers also long for a peculiar production and embrace this flourishing tendency without any reticence to perpetually fulfil their passion for reading. Fiction apprehended as imagination is the very adequate tool to shape the writer's any single aspiration. It is the framework to represent a realm where everything is possible. For example,

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[1] Roland Barthes. "The death of the author": *Image - Music - Text*. Ed. and trans. Stephen Heath. New York: Hill and Wang, 1977, p.142
[2] *Ibid*, p. 145
[3] Jean-Marie Schaeffer, *Pourquoi la fiction?* 1999, Seuil, P. 346. Personal translation

animal can speak, human can fly, flower can smile, birds can sing; it is the beauty, the fabulous. This is Victoria Hanley's opinion about some specificity of fiction:

> These books usually include plenty of adventure. Magician, elves and dragons populate the pages. Crystal balls, magic swords, and enchanted island play their part. Anything is possible – any creature can come to life, any item can store special powers, wizards, sorcerers, seers and the like often interact with regular humans.[4]

In fiction everything can stand and is thinkable. Readers also are free in this trend to adjust their interpretation of books. The book is not providing a full and fixed meaning through the diversity of images conveyed by them. Every sign that fiction will employ to create the work can refer to anything possible and the perspectives of books are extended limitlessly.

Fiction, in its incursion in books, should be grasped as a distinctive art. It is demanding a regardful talent to produce a fictional work. For, indeed, nothing is brought in fiction at random. And Gregory Currie in his book *The Nature of Fiction* seems to give the reason for this method by asserting: "It is not without truth: authors of fiction do not assert when they make fictive utterances, and it is questions about force rather than questions about meaning that need to be settled if we are to understand what fiction is."[5]

Then, writers need to understand the particularity of this trend in order to render a completed masterpiece. Beyond this primary aspect, the fact is that in fictional work that we consider as imaginary creativity, there is most of the time a large part of reality that the reader can perceive by scrutinizing books. We can cite for example the name of characters which are frequently proper or common ones, utilized in our daily life. There are also fictional facts such as events of birth and growth in books that happen or coincide in real life. Hence, the idea of the complementarity between fiction and reality in literary production is sustainable. Thus, in our conception, the author is aiming at transmitting a message that might come to us under a naturally coded form. And the writer's settings, plots, characters etc might be chosen to accomplish a specific real goal. These purposes are to be defined by the reader who is abandoned to deduce the sense which is perfect in his understanding of the book.

Upon the traces of the stories developed by Lawrence, we can note that these

[4]Victoria Hanley.*Wild Ink How to Write Fiction For Young Adult.* 2008. Cottonwood Press, Inc., p.28.
[5]Gregory Currie, *The Nature of Fiction*.1990. New York: Cambridge University Press.. P2.

stories were written in objective style, on the verge of irony. The success of these tales depended on the employed analogies in them from which they even got their titles. *St. Mawr* (1927) written in highly objective style with a comic flavour wherein, the central analogy is stressed between a human being and an animal. The story deals with repressed and unrepressed emotions and was dominated with magic and visionary qualities. *The Escaped Cock* or *The Man Who Died* (1929) is entirely miraculous and visionary. Again, an analogy is important in this. The theme of resurrected man, the dichotomy of life - death which has a biblical reference is a great experience for the readers. Let us precise that both tales have been combined in a single couple of stories.

Referring to the stories above mentioned one is clearly enlightened that they are pure fiction. This assertion is sustained by the fact that the whole stories recounted do not situate the event historically. Yet, many facts in the narration give us the impression that this fiction derives from or is even based on reality. When he indicates precisely locations in which all the scenes are taking place such as "*Paris*"[6], "*Westminster*" (*SMMWD*, 6), "*America*" (*SMMWD*, 7) or when he talks about the man who died assimilating it to "Jesus" in Christian religion, one is enabled to argue that the story had some real and true sources.

We will be premised on this observation to try to give an answer to the questions about how far David Herbert Lawrence is drawing a parallel between fiction and reality in his work on the one hand, and on the other, why imaginative characters are given the power to bring judgment on normal and real life in the case of *St. Mawr and the Man Who Died*.

In this work therefore, we will examine the tendency for the author to correlate fiction and reality in his novel. Then, we will examine D. H. Lawrence's writing style, particularly his way of handling language and images.

The co-existence of fiction and reality in *St. Mawr and the Man Who Died* reflects Saussure's conception of language functioning, which he terms as a structure. According to the linguist, language is a "system of interdependent elements in which the value of each term results solely from the simultaneous presence of the others (…)[7]." In short, structuralism in

[6]David Herbert Lawrence, 1953, *St. Mawr and the Man Who Died*, Vintage Books, p.4.
From this page on, *St. Mawr and the Man Who Died* will stand for (SMMWD). Further references to this novel will appear in the body of this work followed by the quotation page number).
[7]Ferdinand DE SAUSSURE, *Course in General Linguistics*, New York, The philosophical Library Inc, 1959, p.114-115.

this work will focus mainly on the relationships existing between the units of fiction and reality.

1. Fiction as an Artifact of Reality

Fiction is imaginary. It means we do consider that a work is fiction when the story, the plot, the setting, and all the components of the book are mere invention. That is also to sign that from the basis of the story till the end, nothing does exist. David Herbert Lawrence's novel *St Mawr and the Man Who Died* is a quite perfect illustration. The work presents a family; Mrs Witt and her daughter Witt who gets married with Rico. In the sequences of the story Witt decides to buy a horse to offer her husband Rico. The horse's name is St Mawr which is the title of the novel. The following of the story will let us understand that the work itself has been created by the author in concordance with his proper imagination.

It is natural to think that we can discover whether the work before us is fiction simply by reading it. That is our perception vis a vis fictional works. The definition we draw from fiction is simply pure invention arranged by designers. Here in the case of our book, it is a novel constructed by a writer. As for reality, it is defined as true facts, things that exist in our tangible world. Soren Kierkegaard considers reality in an existentialist view: "Life is not a problem to be solved, but a reality to be experienced"[8].

Although fiction is invention, it can reflect reality. It means it can have its roots from human experiences. Clearly, fiction happens to borrow from our daily dos or even is inspired by true facts such as the phenomenon of slavery, corruption, imperialism. In this apprehension fiction can be grasped as a canal for delivering messages and reach goals. Thus fiction may appear as a means to transmit the needs of society. This specific characteristic is shown by D. H. Lawrence in *St Mawr and the Man Who Died*: "You'll never make me believe the sky is like an empty house with a slate falling from the roof. The world has its own life, the sky has a life of its own and never is it like stones rolling down a rubbish heap and falling into a pond. Many things twitch and twitter within the sky and many things happen beyond us". (*SMMWD*, 105)

[8] Soren Kierkegaard. http://batr.org/existentialism.html (consulted 8 dec 2014)

Here is an extract of the novel where a fictive character is arguing about the phenomenon of life. As we can see, the character's opinion is a perfect logic. In the sense that even if one doesn't agree with the character's conception, he may approve at least of the coherence in his argumentation. And all this helps the reader educate himself, adjust and readjust his opinion about the perspectives of life. In so doing, the reader is then able to extend his reflection from a fictional work.

As a matter of fact, fiction has a variety of aspects that we classify in three broad features: realistic fiction, non realistic fiction and semi-fiction.

Realistic fiction, although untrue, could actually happen. Some events, people, and places may even be real. It may be possible that, in the future, imagined events could physically happen. For example, Jules Verne's novel *From The Earth to the Moon* was proven possible in 1969, when Neil Armstrong landed on the Moon. In realistic fiction we have sub-genres among which are the following: Science fiction encloses books designed to spine with fantasy. It often predicts technologies that later become a reality. Crime fiction includes books like *Sherlock Holmes* by Arthur Conan Doyle, *Hercule Poirot* by Agatha Christie, and so on. All these works depict a fictional but plausible story. Historical fiction is also a sub-genre that takes fictional characters and puts them into real world events. It is inspired by true past events. For instance the World Wars I and II or the Ancient Roman, Diana Gabaldon's characters in "The Outlander" series involve time travel and love in Scotland but also contains historical events such as the Battle of Culloden Empire so on and so forth.

Non-realistic fiction is that in which the story's events could not happen in real life, which involve an alternate form of history of mankind other than that recorded, or need impossible technology. A good deal of fiction books are like this, including works by Lewis Carroll (*Alice in Wonderland*), J. K. Rowling (*Harry Potter*), and J. R. R. Tolkien (*The Lord of the Rings*). However, even fantastic literature is bi-dimensional: it is situated between the poles of realism and the marvellous or mythic. Geographical details, character descriptions etc. create rhetoric of realism, which "invites the reader to ignore the text's artifice, to suspend one's disbelief, exercise poetic faith and thereby indulge in the narrative's imaginative world"[9]. For example Horror is a type of fiction in which fantasy includes imaginary or mystical beasts such as vampire. As presented the goal of horror fiction is to construct the

[9] George W. Young: *Subversive Symmetry: Exploring the Fantastic in Mark 6:45-56.* Brill, Leiden 1999, p. 98, 106-109. ISBN 90-04-11428-9.

strange and peculiar. And this practicality of fiction as observed is causing drawbacks of nightmares and frights. The bi-dimensionality appears within the story as astonishment or frightening. According to G. W. Young and G. Wolfe, fictional realities outside the text are evoked, and the reader's previous conceptions of reality are exposed as incomplete. Hence, "by fiction is one able to gain even fuller constructs of what constitutes reality"[10]. On the other hand, the infinite fictional possibilities signal the impossibility of fully knowing reality. There is no criterion to measure constructs of reality – in the last resort they are "entirely fictional"[11]. In addition to the above examples we can cite humour and religious fiction. Humour is a subgenre of fiction that is aiming at making laugh. And the sources of these stories are almost non-existent. Religious fiction is coming of age. According to fiction theorists, it is a genre that is fast growing in areas where Christianity is highly presents, because for these theorists; biblical narratives are invention.

Semi-fiction is fiction implementing a great deal of non-fiction, for example: a fictional depiction "based on a true story", or a fictionalized account, or a reconstructed biography. Often, even when the author claims the story is true, there may be significant additions and subtractions from the true story to make it more suitable for storytelling. One such example would be Tim O'Brien's *The Things They Carried*.

Through *St Mawr and the Man Who Died*, David Herbert Lawrence in the whole story of the work shows a love story that happens between Lou Witt and Rico. Distinctively, he names some characters like Lou Witt, Rico, Mrs Witt and he includes many places where the characters have been in, such as Paris, Texas, Palermo, Munich, London, Rome, etc. Yet, the essence of the matter is a gathering of invented pieces. In other terms, Lawrence has just invited his imagination and has started a story that he recounts meticulously. The progression of the event and the exactitude of the scenes are so coherent and intelligible that one cannot notice that the novelist has created his books from his imagination.

In this perspective, Victoria Hanley seems to give additional reasons for writing fiction in her book entitled *Wild Ink How to Write Fiction*. In fact, she says in fiction it is “the desire to explore, the need to create new things and new experiences, the urge to express, to

[10] *Idem.*
[11] Whiteman, G.; Phillips, N. "The Role of Narrative Fiction and Semi-Fiction in Organizational Studies". *ERIM Report Series Research in Management*. ISSN 1566-5283. Retrieved 23 October 2009.

discover, to venture into the unknown"[12]. By these words, we are enlightened quite decently on why fictional works are given birth.

Thus, we comprehend that the human spirit expresses the desire to go beyond the vulgar events he does witness. Lawrence's novel *St Mawr and the Man Who Died* is therefore a way to satisfy and even render some images that wander in the writer's mind.

Furthermore, fiction is the perfect instrument to illustrate today's world reality. Indeed, our world is growing fast; its evolution is constant and dynamic, inventions are perpetual. Unlikely facts some years ago can turn to possible today. Hence, as Hanley wonders, how to keep pace with this evolution rhythm: "much we take for granted would have been considered out of the world a while ago. So how to keep up? "[13]. We may understand through this opinion that it is a way of inciting fiction writers to create, to innovate. For her, the writer should follow similarly the rapid and constant growth of the world.

Fiction is also generated by the freedom of speech. Nowadays everybody can express themselves at ease. We can put forward that the universality of human races that we are longing for through the shattering of boundaries and the way more and more people are given large freedom to exteriorize their thoughts, their opinions and preference are resulting in the innovation of fiction. In the novel then, we can easily understand why fictive characters are given such a power. "Mrs Witt hates Paris: this sordid, unlucky city" she called it. Something unlucky is bound to happen to me in this sinister unclean city town"....."I feel contagion in the air of the place. For heaven sake, Louis, let us go to Morocco or somewhere." (SMMWD, 5)

The motivation for fiction is justified since it is the way to say what has never existed or has never come to appear to the human's mind. Otherwise our cultural background allows us to know that there are around two million tourists per year in Paris, a sign that it is a very lovely place. Here again Hanley joins our point and claims straight: "You have to write book you love. The book that is alive in heart"[14]

Finally, we are bound to acknowledge that fiction is enhanced by proper desire expressed by the writer. As he is free to create, to give way to all his inner thoughts, he can

[12]Victoria Hanley. *Wild Ink How To Write Fiction For Young Adult*. Cottonwood Press, Inc., 2008, p.15.
[13] *Idem.*
[14] *Idem.*

say everything he wants and feel like describing. To cope with fiction interacting with reality, Ralph Waldo Emerson didn't find better than this phrase: "Fiction reveals truth that reality obscures."[15]

2. The Functioning of Fiction and Reality in the Novel

When stating the idea of their complementarity, readers or any individual should understand that there functions interactivity between these two entities. It suggests that we cannot talk about fiction without implying the notion of reality (real facts) and vice versa. For even novels which are supposed to trace reality use to turn the story to a fictive world by transcription through words. The fiction by Lawrence in *St Mawr and the Man Who Died* gives the apprehension to be a true story since in this work, we can read many prints of reality. We have an illustration in the extract that follows: "During the latter part of the war she had worked with the American Red Cross in France, nursing." (*SMMWD*, 7). Here, the reference to the World War, the American Red Cross, and France proves reality as these happen to be true facts registered in the world's history or existing as a country. It is a commonplace that the writer has a clear conscience that to give his fictional novel a semblance of reality, he has to resort to evidences that the humanity experiences to render his imagination. In the same way, the writer is aware that the readers of novels don't merely browse books to find out what is true in them or to decide whether the author has done a coherent task of plot construction or to study the characteristics of a certain genre.

The purpose for reading can be diverse. The common judgment retains that "we read them (books) because we hope to be intensively concerned"[16] ; that is to say, the goal for reading is to find items that will teach us new things. Implicitly, we are indicated that whatever the level or the degree of imagination, the author would point out some traits of universal knowledge.

Beside this aspect, we should add that reality happens to coincide in fictional works when social facts give the author the opportunity to reproduce and imitate in the process of the creation of his work. That is to say in fact, fiction device can be constructed by the intention to revive a historical event. *The Slave Narrative* by Frederic Douglass is good enough to clarify our idea in the sense that the book is depicting the pitiful life condition

[15] Ralph Waldo Emerson. http://www.brainyquote.com/quotes/quotes/r/ralphwaldo120410.html (consulted 8 dec 2014)
[16] Currie. *Op. Cit*. p.182.

endured by the black slaves in America. That event was true, people lived it and Douglass transposed it in the realm of words. Therefore from a true source, we came to have a book.

As far as Lawrence's literary work is concerned, readers will always discover or find true facts within it. This logical demonstration legitimates our expectation from readers, in what concerns their sympathy and response to fiction. Generally, in daily life, people are touched and moved when the plight is much close to them. For instance, a sick person going to hospital who is unknown to us does not rouse any sentiment in us. The valuable explanation that can be given is the fact that we aren't related to him in parenthood; that is making us emotionless. So, as Calin Radford supports, the tightness of the contact with the object determines the emotion we feel: "I can only be moved by someone's plight if I believe that something has happened to him. If I ... believe that he has not and is not suffering or whatever, I cannot grieve or be moved to tears"[17]

By arguing that way, Radford helps us easily deduce that emotion derives from our confidence and our affiliation with the texts. Lawrence is conscious of that while developing his story. In his work, he recounts the fictive scenes with many details, he also expresses all the feelings of the characters and here is textual evidence that we can appreciate:

> There was a peasant near Jerusalem who acquired a young gamecock which looked a shabby little thing, but which put on brave feathers as spring advance and was resplendent with arched and orange neck by the time the fig-trees were letting out leaves from their end-tips.
> This peasant was poor; he lived in a cottage of mudbrick and had only a dirty little inner courtyard with a tough fig-tree for all his territory. He worked hard among the vine and olive and wheat of his master, then came home to sleep in the mudbrick cottage by the path. But he was proud of his young rooster. In the shut-in yard were three shabby hens which led small eggs, shed the few feathers they had and made a disproportionate amount of dirt. There was also in a corner under a straw roof, a dull donkey that often went out with the peasant to work but sometimes stayed at home. (*SMMWD*, 63).

Throughout this passage, we can see the realism with which he talks in this fictional work. And that fact seems to be the major reason why James Wood in his books *How Fiction Works* contends:

> Literature differs from life in that life is amorphously full of detail, and rarely directs us toward it, whereas literature teaches us to notice—to notice the way my mother, say, often wipes her lips just before kissing me; the drilling sound of a London cab when its diesel engine is flabbily idling; the

[17]Calin Radfort. "How Can We Be Moved by the Fate of Anna Karenina?" *Proceedings of the Aristotelian Society*, Supplemental 1975 Vol. 49, pp. 67-80.

> way old leather jackets have white lines in them like the striations of fat in pieces of meat; the way fresh snow "creaks" underfoot; …[18]

By literature, James is referring to fiction that is even the title of the book. For him, words are the strongest means by which all the realities that our eyes see but cannot transcribe are revealed. He also underlines that the emotion a work provides is conditioned by the very good manipulation of the words used. In *St. Mawr and the Man Who Died,* the author depicts in a certain realistic manner that creates effects on readers his characters at physical and emotional levels but also at psychological level. One would easily understand the use of the 3rd person narrator to establish this attractive link between the reader and the text. Again the text is so expressive, so living that it has an immediate emotive impact on readers.

3. Fiction and Reality Language Patterns

It happens to be interesting to try to understand how the author employs a typical language to express fiction and reality in his novel. In other words, in the case of *St Mawr and the Man Who Died*, the shared information is that there is a large part of realism and on this pace we wonder if there has been a mechanism applied by the English writer to achieve the expected result in rendering his story. The very glance at the novel enables us to report that it is a digest of words; it is not an illustration of images, though images can be a way of communication through the artistic theory of cubism. By the way, the novel presents the same internal characteristics as many other literary productions. The whole story is developed from an articulation of words built by the writer. Should we assert then that fiction has no specific manner to be written? Setting forth the postulate that: "all fiction employs the medium of language"[19], we view language as word; that is, the form under which fictionality and realism are expressed. In other term, we consider that language is word, so fiction will always be given birth by words like in the other kinds of novel and there is no basic distinction to this extent. Equally, for Lawrence's novel, it is not presenting any peculiar characteristic that enables to identify it with a pure notion of fictionality. Still, *St Mawr and the Man Who Died*, as a fictional work that is including a so noticeable realism differs from the other literary works. In fact the narration of the story is so living that it offers the readers some impressions of visible images that forcibly lead him in a the fabulous realm. Such a passage from the novel helps consolidate our mind;

[18]James Wood. *How Fiction Work.* 2008. Library of Congress. p.127.
[19] Currie, *Op. Cit.*, p.2.

> Out of the debacle of the war, she had emerged with an old piece of debris, in the shape of Trujillo. He was an American, son of a Mexican father and a Navajo Indian mother, from Arizona. When you knew him well, you recognize the real half-bred, though at a glance he might pass as a sunburnt citizen of any nation, particularly of France. He looked like a certain sort of French man with his curiously set dark eyes, his straight black hair, his thin black moustache, his rather long cheeks and his almost slouching, different sardonic bearing. Only when you knew him and looked right into his eyes, you saw that unforgettable glint of the Indian. (*SMMWD*, 7).

This extract permits to denote that the author masters the whole story like his own life's story. All the details he provides in the narration can be possible unless it is his life story; what is not the case yet. Here the story is invented and all this knowledge he has of story is a proof that it is his proper invention. That is why he knows the family story of the American character for instance. It is also noticeable that the narration is done with assurance. The author knows everything and he is everywhere even in the surrounding; that is to say for instance a character's inner thoughts and his personal behaviour. We are concerned with an omniscient narrator. That can also explain why there is repetitive use of personal pronouns like "She" and "They" to refer to the characters who figures in the story's sequences.

Thus, we are to recognize that even if there is no distinction between the words used to transcribe fiction, Lawrence's fiction happens to let us foresee significant realism.

4. Elements of Fiction and Reality in the Novel

Though we have caught a glimpse of some references to reality and fiction in the above parts to particularly underline interaction between both notions, we, at this stage, find it relevant to distinguish what is fiction and what else is reality precisely in *St Mawr and the Man Who Died*.

We first cite the proper names of characters such as Rico, Lady Henry Carrington. We have names of places too: Lebanon, Egypt, and Jerusalem. These are real elements from which the story has been constructed to give the texts an aspect of reality. Concerning the list of names we can meet in the novel, we are all eyewitnesses of the recurrence of these names in our daily life. It may be possible that a friend, a relative or a parent of the readers is called the same. While reading, the reader is getting closer to his own experience; as if the story concerned him. For example, the readers are able to identify with characters and are forced to travel the dark recess world of theirs and emerge out of it, understanding them to some extent.

The insight within the characters give the readers understanding of their inner beings and the 'characters' and 'readers' concept merges into 'universal psyche'. More specifically, Lawrence had the sensitivity to project his characters so that the readers can feel and see them in the stories and have rich experience. The overall picture shows that Lawrence's life was full of daring adventures and endless travels and his tales formed a part of these rich experiences. We implicitly understand that Lawrence knows exactly why he has chosen all these specific places and it is quite sure that he has ever visited these countries and he cites them with full knowledge of the fact.

Beside these primary elements, what we find as reflecting fiction is this sort of dialogue:

> But what was Pan before he was a man with goat legs? Asked Lou?
> Before he looked like me? Said Cartwright, with a faint grin. "I should say he was the God that is hidden in everything. In those days you saw the thing, you never saw the God in it: I mean in the tree or the fountain or the animal. If you ever saw the God instead of the things, you died. If you saw it with the naked eye, that is. But in the night you might see the God. And you knew it was there.
> "The modern pantheist not only sees the God in everything, he takes photograph of it," said the Dean. (*SMMWD*, 54)

These things they are talking about do not exist. It is the very abstract thing that the very world of reality has never experienced.

As we can deduce from the whole demonstration on fiction, it is quite plausible that it plays a very powerful role in the causes of women. In fact, it is the women characters in particular who explore, progress, advance, think and feel. The real protagonists in majority of his short stories are women. Male characters have not much to play when women characters enter the scene and they perform as secondary characters. It is women who dominate the subject matter but this does not mean that Lawrence has not done justice to his male characters. It's his method of selecting and emphasizing the significant moments in the lives of the protagonist, the effect of fixing at various psychological range that give his characters a substantial place whether they are males or females. They materialize and have a palpable reality.

In Lawrence's work we can wholly denote that the images of respectable, powerful and rich women are displayed through the fictive personality of Witt Lou or Mrs Witt. Distinctively, in their respective role they are acting so independently from men. Mrs

Witt, for example, is forcing her husband to receive a horse that she bought by herself to offer him. The horse is expensive and her husband even does not like it but Mrs Witt obliges him to accept. Financially, Mrs Witt is better illustrated than her husband Rico. This extract gives us an outline of the financial superiority of the woman:

> He is so attractive. I'm going to buy him for you.
> For me! Darling! How do you take me for granted! He may not be in the least attractive to me. As you know, I have hardly any feeling for horses at all.— Beside, how much does he cost?
> That I don't know Rico dear. But I'm sure you'll love him for my sake. She was merely playing fir her own ends.
> Lou dearest, don't spend a fortune on a horse for me, which I don't want I prefer a car. (*SMMWD*, 16)

That is a conversation between Lou and her husband Rico. Clearly, we can see how dominant the woman is on the man concerning the purchasing power, too. From all this, it follows that characters in fiction, as well as the whole story, are similarly invented. Their life just starts when the author puts them into action and their existence lasts all along the story recounted by the author. After this sequence, characters do not have any attach to the true world in which we live. However, beyond that point, it sometimes happens that readers draw their experience from the life of these fictive characters. On the other hand, we dare suppose that all that is the functioning of fiction and realism. How are characters displayed in books? For Lawrence, realism exists in the dualistic pair of opposites, male and female, conscious and unconscious.

Conclusion

We are bound to stipulate that the link existing between fiction and reality are making them interdependent. Consequently, all the events presented in the novel are not forcefully fictional, or even completely separated from our life. Additionally, fiction needs to associate itself to reality to become a respective entity. Constructing a work that is labelled fictional is a work imagined while resorting to reality meaning real, tangible items, to come into being the whole literary production. Thus, when a fictional novel is to be scrutinized it is evident to find traces of imaginaries and truth if so far we are plain enough. Fiction is then a transposition of imagined facts in the eyes of the readers, pure invention in which the author inserts implicitly the daily life's experience.

A question like where can readers meet fiction leads us to elucidate that fiction does not only appear in books, but in many other fields such as cinema, internet, games, watches, cartoons, etc. Logically, it is quite understandable that, it is in the domain of art that fiction intervenes. And its scope being to invent, then, it requires a new created world which is a sort of new planet where fiction's authors are going to give birth to everything coming from their mind, for instance; their desires, their experiments and their attempts. Creatures of fiction can be characters made of any piece; for example a car that is able to speak and think like a human being, animals that are made hero. Equally, fiction has succeeded to make people retain some fictional characters such as those viewed in infantile comic strips: Superman, Superwoman, Ducobu, Tintin, Picsou, Mickey.

Besides, the readers' expectation from fiction is to see it creating the impression of truth. Yet, when the process of creation of fiction is achieved, its power is so solid that it is always carrying readers far away without being able to restrain themselves in a perfect realm where everything is possible. In some cases, readers don't grant fiction any particular contemplation; they even don't realize when reading and analyzing that they are facing a fictional work. The effect that imaginary narrative is able to provoke on people is strong enough. It is a success which deserves a precious attention in the sense that its way to transpose images till to create in the mind of the reader the impression that he is in the palpable is striking. Hence, we have to acknowledge that fiction is a true lie in its way to appear to the eyes of the readers.

All the same, raising the question of the interdependence of fiction and reality is to point out the core elements of the book which is mainly the content. Books are presenting many stories within which diverse images are disclosed. Our world is in rapid growth, evolution, constant dynamism, and perpetual invention. This reality happens to occur in fiction. Fiction displays an intelligible world.

On balance, some creations or facts that fiction shows seem to be unthinkable though sometimes possible and perceived in daily life. It is as if the world is firstly prepared in fiction before bringing it in reality. The other side is also to be apprehended. For real facts and true histories like slavery, imperialism, corruption etc. are inspiring some sequences of fiction. The two perspectives are not mutually exclusive; the unification of fiction and reality is therefore closely related. The assertion evoking reality like the root of fiction and fiction a

part of reality can stand as a plausible assumption. It is clear enough to deduce that fiction taken as single entity can be used or directed for useful need for people. If there is some reality in it then it is well-conceived to teach, to educate, to expand ideas and ideologies. In the line of that analysis, Yan Martel asserts that: "Reality is how we interpret it. Imagination and volition play a part in that interpretation. Which means that all reality is to some extent a fiction."[20]

Fiction is also viewed as a valuable medium for societies' needs. People can represent their image, their experience in fiction. From reality, fiction writers take their daily dos to construct fiction in order to have a desired opinion that is; giving the illusion that imaginary narrative is turning out to be a perfect pattern for life style. All these details compiled about the functioning of fiction and reality is so relevant that, it demands the designers to take them into account before creating any work. Writers whose concerns are to deal with books have this delicate task to grasp pointfully the binary functioning fiction and reality to achieve the accurate result expected by the subject's norms. The interpretation in a fictional work is as Gregory Currie claims:

> Interpreting a work of fiction is much like interpreting a person (as we would expect, on the hypothesis that interpreting a story is a matter of interpreting the fictional author). We do not, except where the demands of practical life rule out a broader view, pair off items of a person's behavior with individual beliefs and desires. We must have regard to the overall coherence of the picture we construct of that person's mental life. In the same way, claims about what is true in the story are not to be thought of as corroborated individually by the text, but only as they belong to a system of such claims. The reasonableness of one assumption about what is true in the story depends on its place in a system of such assumptions that make good overall sense of the story. Within a given set of interpretative hypotheses, a single claim might be poorly corroborated, yet well corroborated within another such set. Consider the claim that it's true in *The Turn of the Screw* that the governess is mad. Whether this is to be regarded as corroborated by the text depends very much on what other interpretative assumptions we are prepared to make about the story (that there are no ghosts, that the children are innocent, etc.)."[21]

Currie notes that the coexistence of fiction and reality is a fact that is almost part of book life. Virginia Woolf, in accordance with Currie states that: "Fiction is like a spider's web, attached ever so slightly perhaps, but still attached to life at all four corners. Often the

[20] Yann Martel. http://www.brainyquote.com/quotes/quotes/y/yannmartel475349.html (consulted 8dec 2014)
[21] Currie, *Op. Cit.*, p.100.

attachment is scarcely perceptible"[22]. And it turns out to be noticeable that no one seems to pay attention, but it remains a major fact in the analysis of books.

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