

POSTHUMANISM IDEAS IN D. H. LAWRENCE'S SHORT STORIES

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Abstract.

This paper examines posthumanism concepts in D. H. Lawrence's short stories written in the 1920s which refer to the late period of the writer's oeuvre: *The Border Line* (1924), *The Woman Who Rode Away* (1925), *Sun* (1926) and *In Love* (1927). The study contemplates the coalescence of Lawrence's protagonists with the natural environment in the aforementioned novellas. Environmental theme in Lawrence's short stories is regarded in the context of posthumanism aspect. The writer's perspective of a posthuman is studied as well. Scientific works by Jeff Wallace (*D. H. Lawrence, Science and the Posthuman*), Cary Wolfe (*What is posthumanism?*) and Donna Haraway's essay (*A Cyborg Manifesto*) were scrutinied as a basic tool to evidenciate the relentless curiosity to D. H. Lawrence's oeuvre nowadays. By means of the concept 'natural environment' Lawrence tells about true values: harmony with oneself, harmonious relationships and mutual understanding between man and woman. In the alliance with environment, Lawrence prophesies the birth of a new, emotionally renovated human being. Posthumanism ideas help Lawrentian protagonist find contentment and a state of happiness. A change in human being's attitude to himself/herself as well as to the society when uniting with natural environment is evident in the writer's short stories.

INTRODUCTION

D. H. Lawrence was a scandalous and inconsistently appreciated personality among the English writers of the early twentieth century. His works were excoriated by many indignant critics with constant censures and judgements of immorality. Being misunderstood and rejected by the British literary establishment, he made a pilgrimage around the world. The USA was one of the countries where he could develop his talent and extraordinary thoughts. One can suppose that the writer was inspired by New Mexico as he said in *New Mexico Magazine* in 1936: "In the magnificent fierce morning of New Mexico one sprang awake, a new part of the soul woke up suddenly, and the old world gave way to a new" [13]. New Mexico's environment, its caves and its mysterious aborigines, reflecting his feelings in the stories, some of which were included in the third collection of the short stories *The Woman Who Rode Away* (1928). Having spent only eleven months in New Mexico, he was deeply impressed by its sheer beauty landscapes. The artist expressed his passions as follows: "I think New Mexico was the greatest experience from the outside world that I have ever had. It certainly changed me forever" [13].

According to Mads Thomsen, "twentieth-century literature changed understandings of what it meant to be human" [20]. On the pages of fiction works, the modernists tended to reflect social, cultural and political changes – "a period of profound human crisis" in the British society of the late nineteenth and early twentieth century [24, p. 137]. Lawrence was "one of the life-changers because of his original views on life and man-woman relationships" [24, p. 137]. D. H. Lawrence – «champion of freedom», a voicer of sexual freedom, pure, genuine feelings, the author of psychologically sophisticated works that immerse the reader in a world of impetuous emotions and passion [7].

One can see this in Lawrence's stories of this period. For instance, the protagonists in *Sun* (1926), *The Border Line* (1924), and *The Woman Who Rode Away* (1925) long for love and individual happiness. They are self-concentrated, they are female-escapees and female-searchers of true contentment and a happy life. They are not deeply interested in the "over-intellectualization of life" [24, p. 137]. The influence of the scientific revolution, industrialisation and the emergence of new technologies in the late nineteenth and the early twentieth century question the future of humanity. The writer opposed industrialization as "he had a great mistrust of science which destroys the intuitional and instinctive life of man" [24, p. 137]. He was also known to reject machinery, mechanical development and "ruthless industrial traveling trolleys" as he saw the existence of harmony in the union of the human being with nature [12, p. 279]. He trusted

intuitions, stating that his “great religion is a belief in the blood, the flesh, as being wiser than the intellect” [14]. On the other hand, according to the scholars, D. H. Lawrence “is not always or absolutely against intellect – he advocates a kind of synthesis of the rational and the instinctive to achieve a life of organic wholeness, or the prioritization of instinct tempered by reason” [24, p. 138]. The world of machines, from one side, improves the quality of the human's life, making it easier, but from another side, machines enslave the individual, making him or her addicted and helpless.

1. Theoretical Orientation

The term posthumanism was brought in by I. Hassan, literary theory scholar, in the late 1970s. According to Sergii Sushko, posthumanism is a term which is filled by the different scholars with various contexts. Each of them tries to define the problem field of modern culture; “they pose the questions but have not given the answers yet” [27, p. 382]. Rosi Braidotti considers that “the idea of posthuman enjoys widespread currency in the era also known as the “anthropocene”, where human activities have world-changing effects on the earth's ecosystem [1, p. 13]. As Rosi Braidotti also states, the turn to the posthuman is a response to “growing public awareness of fast-moving technological advances” [1, p. 13]. Modern literary disputes are focused on reconsidering the very concept of ‘human being’ and his/her place in society in the context of rapid technology development. Jeff Wallace considers ‘posthuman’ “tends to designate a perceived change in the nature of human brought about by development in the fields of cybernetics, neuroscience and genetics and their resultant technologies since the Second World War” [21, p. 26].

According to Maria Shymchyshyn, the question ‘what is it to be a human?’ is localized in the sphere of science and hence “human is reconsidered as one of the forms of being” [28, p. 486]. Elaborating on the posthuman theme, the scholar regards the human as a part of nature, despite the fact that evolutionary processes to a greater extent have transformed his/her mental abilities, distinguishing the human from other living beings. Posthumanism also admits the right of the human's perfection and achievement of immortality as an essential part. Speculating on the definition of the term ‘posthumanism’, one encounters many meanings which, in its turn, cause arguments in scientific discourse. Furthermore, according to Jeff Wallace, “there are, however, different kinds of posthumanism” [21, p. 32]. In this paper, I take ‘posthumanism’ to be defined in a different context as an “extremely amorphous critical discourse with a wide-range of applications in modern scholarship” [11]. As Jeff Wallace

emphasizes, “posthumanism is a way of thinking the human, stimulated perhaps by contemporary science, but allowing us to re-read the ‘accidental’ emergence of forms of life and consciousness within deep evolutionary time” [21, p. 28]. Over the last two decades, the concept of posthumanism has grown in significance within the humanities and, in particular, within literary production and literary studies. Posthumanism ideas also emphasize the changes in the human being’s attitude to himself/herself, to society and to the environment. It is of particular interest to trace the emergence of a new human in D. H. Lawrence’s works not only in the union with natural environment, but also, as Jeff Wallace mentions, with animals: “we may feel ourselves to be familiar with Lawrence’s sense of kinship with the animal ... and how thoroughly Lawrence wanted us to re-think our assumptions about the relationship. Far less familiar, however, is likely to be the sense of kinship with the machine” [21, p. 103]. D. H. Lawrence is known to voice objections against machinery and mechanical development. One of the main themes of his works is the protection of a man from the mechanical civilization. The writers noted that mechanization enslaved and depersonalised the individual. Importantly, but this issue is consistent with the problem of person’s alienation and insularity in our time. With the emerging of a myriad of modern devices in the twenty-first century, our society is becoming a cyber-society. The more one uses modern technologies, the more anti-social one becomes and thus limited in communication with another human beings and eventually risking transforming into ‘cyborgs’. Lawrence’s posthuman can also be considered as a ‘cyborg’ by Donna Haraway’s who in her essay “A Cyborg Manifesto” presents a concept that a cyborg is a rejection of the boundaries which separate human from animal and human from machine [10].

2. Situating Posthumanism in D. H. Lawrence’s Short Stories

The short stories *The Border Line* (1924), *The Woman Who Rode Away* (1925) and *Sun* (1926) in the short story collection *The Woman Who Rode Away* (1928) reveal the posthumanism ideas in D. H. Lawrence’s short fiction. I turned namely to these stories as they most brightly depict and reveal Lawrence’s protagonists’ in coalescence with natural environment. These show the writer’s literary maturity and sophistication as “a greater sense of form than Lawrence’s earlier collections” [15, p. 58]. Arnold Bennett, novelist, playwright and journalist claimed that the collection was “the best Lawrence I have ever read” [15, p. 59]. D. H. Lawrence’s short stories *Sun*, *The Border Line* and *The Woman Who Rode Away* reflect the inner condition of the main protagonists in the reunion with the

natural environment. By means of the concepts of nature and escapism, he identifies true values: harmony with oneself, harmonious relationships, and a mutual understanding between man and woman. These values are based on dualism: masculine – feminine, spiritual – corporal, rational – irrational, love – hatred, strength – weakness, sympathy – dislike, attraction – disgust, chastity – debauchery, morality – immorality, nature – human being. Nature is animated through the forest as it “a symbol of our deep, wild, subconscious as an integral part of the natural world, the deep psyche” [5]; trees as they are “one of the most essential traditional symbols” [4, p. 347], flowers, birds and sun as it is “associated with the hero, as opposed to the father, who connotes the heavens” [4, p. 317]. Thus, trees in the forest help Lawrentian protagonists perceive themselves and comprehend interpersonal relationships. Jeff Wallace in his book *D. H. Lawrence, Science and the Posthuman* offers Deleuze and Guatarri's concept of “rhizome” as a posthuman metaphor for tree [21, p. 115]. To Deleuze and Guatarri, Lawrence's work epitomizes the alternative to the conventional organicism, because the rhizome is characterized by “variation, symbiosis, offshoots, and contagion” [21, p. 115]. Thus, organicism, contagion and evolution bring forth the unity of man with nature as its organic part. The ecology of nature, spirit and flesh, and the achievement of their harmony give birth to a new human. Juliet in *Sun*, the protagonist ‘She’ in *The Woman Who Rode Away* and Katherine Farquhar in *The Border Line* go away, escaping from “mechanical relationship” with their husbands and abandoning everybody and everything – their children, husbands and homes – in search of happiness, satisfaction and freedom [18]. Their everyday, monotonous lives were the burden for them:

Juliet “*had a house above the bluest of seas, with a vast garden, or vineyard, all vines and olives, dropping steeply in terrace after terrace, to the strip of coast plain; and the garden full of secret places, deep droves of lemon far down in the cleft of earth, and hidden, pure green reservoirs of water... She saw it all, and in a measure it was soothing. But it was all external. She didn't really care about it. She felt so horribly... And that was torture to her... But she would have to go away from the house – away from people*” [12, p. 980]. Unnamed heroine, ‘She’ in *The Woman Who Rode Away* “*set off without a qualm, riding astride on her strong roan horse... she set off from her home. She did not even turn to wave farewell*” [12, p. 1003]. Katherine left her husband Philip without any compunction, as “*toward Philip she moved with a strange, disintegrating reluctance. She decided not to think of him... she wanted, really, to be free of him*” [12, p. 1054].

The female protagonists find joy of life and gladness in the union with

nature. Juliet's *"joy was when he (Sun) rose all molten in his nakedness, and threw off blue-white fire, into the tender heaven. She was fortunate"* [12, p. 983]. Katherine *"realised that it was the one enduring thing a woman can have, the intangible soft flood of contentment... It is her perfection and her highest attainment"* [12, p. 1048]. Meeting with spirit of Alan Anstruther, *"once she tried to lay hands on him, to have him, to realise him, he would be gone for ever, and gone for ever this last precious flood of her woman's peace"* [12, p. 1048–1049]. After consonance with nature and uniting with trees and the sun, they become new humans, with a different perception of the world.

Juliet *"was no longer vitally consumed about a child... Now a change took place. With her indifference to people, to men, she was not now so cautious about being seen. ...She was like another person. She was another person. ...Now she felt inside her quite another sort of power, something greater than herself, darker and more savage"* [12, p. 982, 984, 986]. Being together with Alan, Katherine *"went at his side still and released, like one newly unbound, walking in the dimness of her own contentment"* [12, p. 1048].

Juan Cirlot describes how *"the cult of the Sun reached an advanced stage of development only in the New World, and – most advanced of all – in Mexico and Peru"* [4, p. 317]. D. H. Lawrence's sun symbolizes masculine source and power.

Juliet tends to laze in the sun as *"her heart of anxiety, that anxious, straining heart, had disappeared altogether, like a flower that falls in the sun, and leaves only a little ripening fruit. And her tense womb, though still closed, was slowly unfolding, slowly, slowly, like a lily bud under water, as the sun mysteriously touched it"* [12, p. 983].

Disharmony in the man-woman relationship is plain to see: D. H. Lawrence's protagonists may be interesting interlocutors to each other, but their bodies don't understand and don't perceive each other. The spiritual sphere and unexplainable, mysterious side of human being's soul can be cognized by means of sensuality and corporality. The body is an instrument for perception of that very mysterious feeling which is not understood superficially. Sensuality and corporality help get to the deepest corners of human's soul and psyche in general. Lawrence's protagonists are happy when uniting with primitive, with nature and so-called natural mysticism.

Juliet's *"desire sprang secretly in her, to be naked to the sun. She cherished her desire like a secret. She wanted to come together with the sun. She could feel the sun penetrating into her bones; nay, further, even into her emotions and thoughts. The dark tensions of her emotion began to give away,*

the cold dark clots of her thoughts began to dissolve. She was beginning to be warm right through. Turning over, she let her shoulders lie in the sun, her loins, the backs of her thighs, even her heels" [12, p. 981]. Katherine knew that she was walking with Alan's spirit but *"that even did not bother her. It seemed natural. And there came over her again the feeling she had forgotten, the restful, thoughtless pleasure of a woman who moves in the aura of the man to whom she belongs"* [12, p. 1048].

In the early twentieth century, the world underwent the significant changes that "had also a huge impact on literature, having determined the uniqueness of its artistic pursuits and innovations" [26, p. 90]. As the researcher further specifies: "foreboding of a worldwide catastrophe and future inevitable decline of Western civilization, reappraisal of seemingly inviolable values, collapse of ideals, ...represented ideal conditions for a new round of interest in the primitive, whose charm and magnetism, ...were ones of key elements of modernism aesthetics" [26, p. 90].

Interest in natural and primitivistic tendencies, which "encouraged Lawrence to visit Ceylon, Australia and Mexico", is also observed in the writer's later short stories *The Woman Who Rode Away*, *In Love*, *The Border Line*, *In Love*, and *Sun*. The writer was interested in organic relationships with nature, even if they were primitive, but this simplicity and purity in relationships seemed to him a salvation from the destructive extremes of industrialization.

According to Merriam-Webster Dictionary primitivism is "belief in the superiority of a simple way of life close to nature" [19]. This definition simplifies a bit the very idea of primitivism, in which there was not so much the assertion of such a simple way of life, as the protest against the imperfection of the industrial society. This is exactly what we observe in D. H. Lawrence's novelistics of the late 1920s and early 1930s: the penchant for naturalness, authenticity, truth, purity and primacy in human relationships. This kind of the primitive of Lawrence is synonymous with natural, true and pure. Such purity and truth of feelings are expressed as the unity of a human with nature, environment, and world (for example, the short stories *The Border Line* and *Sun*), as well as the harmonious existence of a human, the integrity of his/her inner and emotional state, and true, genuine and authentic feelings (the short stories *In Love* and *Glad Ghosts*). Actions of protagonists of the short stories are often determined not intellectually, but by instincts, unconscious propensity for harmony in relationships. As William Esveld states, "Lawrence uses the primitive – akin to a beautiful clean thought in a world run by wastrels and teeming with vermin – to create a cordon sanitaire around his protagonists, immunizing them from the

modern diseases of alienation and inauthenticity” [6, p. 150]. This point of view seems true. Thus, tired of hypocrisy and insincerity of feelings and behavior, the heroine of the short story *In Love* thought about her fiancé: “*how smug and silly his face looked, all its natural frankness and straight-forwardness had gone. How ridiculous of him to stroke the back of her neck! How idiotic he was, trying to be lovey-dovey!*” [12, p. 1104]. The problem of the character was that he followed the generally accepted rules to play feelings, and probably acted so without understanding it.

D. H. Lawrence “has a great mistrust of science which, according to him, emphasizes reason and destroys the intuitional and instinctive life of man” [24, p. 137]. The writer trusts intuition and faith in blood and flesh more than the abstract mind. Machinery and automation of production processes have led not only to efficiency and output expansion, but also to spiritual degradation, emotional decline, “automation” of human relations (*In Love, Two Blue Birds, Sun and The Border Line*) and loss of expression by a human of true emotions and feelings (*In Love, Glad Ghosts, The Rocking-Horse Winner and Smile*).

Ramaprasad Roy emphasises that D. H. Lawrence “is not always or absolutely against intellect – he advocates a kind of synthesis of the rational and the instinctive to achieve a life of organic wholeness, or the prioritization of instinct tempered by reason” [24, p. 138]. After all, the world of machines, on the one hand, improves the quality of human life facilitating it, but, on the other hand, machines enslave an individual, making him dependent and helpless.

D. H. Lawrence argued the need for rapprochement and unity of a human with nature, the original and the real, to manifestation of true feelings. By embodying nature, the writer created new protagonists, whose ecological conscientiousness made them progressive, as well as provided an opportunity to express true feelings and become really happy. Lawrence’s concept of the primitive demonstrates a change in consciousness of the characters. After reading the short story *In Love*, there is an impression of denying the formal performance of social roles; the behavior should determine the true feeling, sincerity and return to undistorted fundamental principles. Thus, only when the central characters of the short story *In Love* Joe and Hester express their true thoughts, and express their true feelings for each other, when, at first glance, the reader may think that conflict and rupture of relations are inevitable, at this particular point, rejecting thoughts and mind, and following instinct, the loving couple understands the truth of their feelings for each other: “*A hot flush went over her heart. She felt herself responding to him. ...It was the first time she had seen it, that quiet, patient, central desire of a young man who has suffered*

during his youth, and seeks now almost with the slowness of age. He looked her straight in the eye. They knew each other so well. You know, Joe, she said, I don't mind what you do, if you love me really" [12, p. 1111].

M. Bell, A. Wermer-Colan, and D. Goonetilleke trace the primitive in the works of D. H. Lawrence [2; 8; 22]. However, the point of view of those researchers who believe that the primitive is absent in the works of the artist is interesting. Nevertheless, the writer himself noted that the reader should not look for return to the original and wild in his works and noted: "I am so tired of being told that I want mankind to go to the condition of the savages" [16, p. 41]. After analyzing the novels of the writer *Rainbow* and *Women in Love*, Peter Nazareth came to the following conclusion: "quite clear that he (Lawrence) does not want primitivism" [16, p. 41]. However, it should be noted that Kingsley Widmer points out that the writer's interest in "harshly primitive (peasants and savages)" has always been characterized by both disgust and admiration of the writer at the same time [23, p. 345]. We believe that not the primitive, but the natural, true and real can be traced with Lawrence. There has been observed an inclination of the writer not to the primitive, but to the purity, authenticity, and truth of feelings.

Kingsley Widmer believes that D. H. Lawrence used the moral concepts of primitivism; this means the rejection of industrial and mass civilization and desire for a simpler and truer, real life. Therefore, the researcher believes that the writer creates such conditions "to lead his characters towards a primitive landscape where they reveal not their moral transformation but their own repulsions and self-destruction [23, p. 345].

Kingsley Widmer also distinguishes between the concepts of "primitivism" and "primitivistic". According to Widmer, primitivism is an important component of the moral concepts in the ideas of historiography, and primitivistic is the aesthetic use of primitive materials and forms in arts of the twentieth century to the effect that is markedly contrary to the values of primitivism. "The primitivistic may derive historically and ideationally from primitivism", the scholar states, "from the complex of notions that either a past culture or a less civilized culture is superior in some respects to the present (advanced) stage of civilization; but the actual primitivistic art work is not directly dependent upon, nor is it primarily to be understood as expressing, historical and cultural primitivism" [23, p. 344].

This approach allows to see correctly the features of D. H. Lawrence's oeuvre. Indeed, the writer does not call upon primitivization of relations between people, because he portrayed them as complex and difficult. The writer is not satisfied with modern civilization with its hypocritical prohibitions, with its

remoteness from nature, and from natural relationships between man and woman. Only in this sense we can speak about Lawrence's primitivism.

D. H. Lawrence's short fiction of the late period is complicated; new elements (satire, irony, mysticism and mystery) appear in it; the embodiment features inherent in his writing earlier manifest themselves more clearly; sometimes, the exacerbation of the narrative strand to the mystical and fantastic one, to primitivism within the meaning of striving for naturalness and harmony of relations, becomes more apparent.

3. Representing Natural Environment in D. H. Lawrence's Short Stories

The representation of nature was of great importance for Lawrence. It plays a principal role in the depiction of protagonists' characters not only in his short stories, but also in his novels and poems. In *Birds, Beasts and Flowers* (1923) there is a picturesque portrayal of the marvellous groves, woodlands, meadows, mountain rivers, high mountains, clean lakes and dense forests of old England. The landscape gains psychological completeness and helps reveal the human's inner world. The writer trusted his intuition and did not say "I think" but – "I feel" [3, p. 353]. He portrayed his characters in the enchanting English landscapes; he was generous with colours for showing its beauty as "landscape is needed as a background for brighter life depiction" [17]. Lawrence reflected the tiniest motion of a human being's soul and that is why he seems to animate the nature environment: forests, trees, sun and so forth.

Lawrence's nature is varied, filled and full of colours and scents. It is animated and understandable for the reader: trees and flowers seem to personalise. In *The Border Line* the tree, the ghost of Alan, follows Katherine and her husband Philip as if he is alive: "*Alan also had come forward, and stood beside her, behind the coughing Philip. They moved away from the silent group of watchful dark people and Alan was walking on her other side holding her hand. Alan pressed her firm hand hard to his own hard body. He was hard and cold like a tree, and alive. And the prickling of his moustache was the cold prickling of fir-needles*" [12, p. 1058].

Juan Cirlot says how "the symbolism of the tree denotes the life of the cosmos: its consistence, growth, proliferation, generative and regenerative processes. It stands for inexhaustible life, and is therefore equivalent to a symbol of immortality" [4, p. 347]. It seems to Philip that Alan thrusts his weight upon him trying to throttle him: "*He lay on top of me!*" cried Philip, rolling his eyes inwards in horror. "*He lay on top of me, and turned my heart cold and burst*

my blood-vessel in my chest" [12, p. 1057].

In short story *Sun*, Lawrence names the sun with the personal pronoun 'he'. In doing so the writer personalises the sun. Juliet longs for uniting with 'him' (with the sun): "*she was thinking inside herself, of the sun in his splendour, and his entering into her*" [12, p. 982]. The human is portrayed as a part of nature and equally nature as a living creature with human traits. Katherine feels happy when meeting Alan, her lover's spirit. Again and again she is allured by woodland as: "*Katherine felt Alan's touch on her arms... And again, as he pressed her fast, and pressed his cold face against her, it was as if the wood of the tree itself were growing round her, the hard, live wood compressing and almost devouring her, the sharp needles brushing her face, the limbs of the living tree enveloping her, crushing her in the last, final ecstasy of submission, squeezing from her the last drop of her passion, like the cold, white berries of the mistletoe on the Tree of Life*" [12, p. 1060].

She wants to cuddle up to him as Alan is "*the man who could hold her as the wind held her, all surrounded. The man whose aura permeated into every vein, through all her pores, as the scent of a pine-tree when one stands beneath it. A man, not like a faun or a satyr or an angel or a demon, but like the Tree of Life itself, implacable and unquestionable and permeating, voiceless, abiding*" [12, p. 1059].

Alan is synonymous with the tree, a symbol of revival. Trees are considered as magic symbols which connected natural and supernatural worlds as "rooted in EARTH but with their branches pointing to the HEAVENS, trees are, like humans themselves, creatures of two worlds, intermediaries between ABOVE AND BELOW" [5].

Lawrence's nature is the synthesis of flora and fauna worlds in which his protagonists come to understand themselves and are renewed. Juliet in *Sun* slugs basks in the sun under the cypress tree with her little son: "*She sat by the great silver paw of the cypress tree, drowsed in the sun, but her breasts alert, full of sap. She was becoming aware of an activity rousing in her, an activity which would bring another self awake in her*" [12, p. 987]. She seems to coalesce with the sun. When a snake suddenly appears, Juliet not showing any fear or fuss, she behaves quietly as if one unit and one body with it. With a confident voice, she simply calms down her little son: "*Yes! Let it go. It likes to be alone. Come to Mummy a moment*"! [12, p. 987].

In these stories, one doesn't feel any borders between human (Juliet, Katherine and the female protagonist in *The Woman Who Rode Away*, 'she') and natural environment (the cypress tree, cactus, snake and sun). Speaking to her

husband Maurice, Juliet feels *“she can’t go back, she can’t go back on this sun”* which is her love, with a place in the inner recesses of her soul [12, p. 994]. *“She was thinking inside herself, of the sun in his splendour, and his entering into her”* [12, p. 982–983]. She perceives the sun deeply as “in the majority of mythopoetic traditions the sun personifies the male principle which creates” [25]. Juliet also *“could feel the sun penetrating into her bones; nay, further, even into her emotions and thoughts”* [12, p. 981]. Almost every line has the word “sun”, a power which shines for everybody but embraces with its warmth – namely Juliet: *“he could shine on a million people, and still be the radiant, splendid, unique sun, focused on her alone”* [12, p. 983]. Nature is an active and dynamic performer of the events and Lawrence unites natural phenomena with the action and the protagonists’ mood.

Juliet, Katherine and ‘She’ (in *The Woman Who Rode Away*) are initiative and are capable of determined actions. They are new humans in their minds, actions and decisions: *“Now a change took place. She (Juliet) was no longer vitally consumed about the child, she took the strain of her anxiety and her will from off him”* [12, p. 982]; *“Katherine wanted, really, to be free of him (Philip, her husband)”* [12, p. 1054]. *“She set off without a qualm, riding astride on her strong roan horse”* not even paying attention to her children [12, p. 1003].

Unnamed heroine ‘She’ goes to the Chilchui tribe, to unite with the mysterious Indians in the mountains, Juliet unites with the sun, Katherine walks with the spirit, which is compared with the tree. They give up everything and everybody in a search of a new self *“to feel inside quite another sort of power, something greater than themselves, darker and more savage”*, challenging the conventional society [12, p. 986]. In order to be emotionally renovated and achieve harmony, these characters must sacrifice their old lives. Lawrence poses the challenging question of change: *“Are you willing to be sponged out, erased, cancelled made nothing? Are you willing to be made nothing? dipped into oblivion. If not, you will never really change”* and *“It is better to go forward into error than to stay fixed inextricably in the past”* [14]. Destroying protagonists’ families, ruining their old way of life, D. H. Lawrence creates posthuman who recovers poise. In the coalescence with environment the writer prophesies the birth of emotionally renovated human, satisfied with his/her life. The writer appeals to human being and nature reunion and under these circumstances his posthumans (Juliet, Katherine and she) are being born. Lawrence seems to anticipate the advent of a posthuman who, having fled from the society, families and his/her still, monotonous and impassive life, finally could find true happiness, comfort, contentment and satisfaction.

CONCLUSION

The early twentieth century society underwent profound changes. Scientific progress and industrial revolution in the turn of the century marked the emergence of a new human and necessitated the writers to create new imaginary of the protagonists. Opposing mechanical development which devalued and ruined the individual, D. H. Lawrence created defiant short stories for his time. The writer seems to be helping his protagonists to get rid of despondency and distress by making a pilgrimage, mind migration and physical escape, and find satisfaction in alliance with natural environment. He did not deprive human being of the hope for another, better life with an escape to nature and coalescence with the natural environment world. Hence, in personalising nature, Lawrence creates renewed characters: posthumans whose ecological consciousness makes them progressive, uniting and liberated.

Posthumanists reject the distinction between nature and culture, natural and artificial. Speaking about that, when describing this merger and the loss of clear boundaries, *Donna Haraway* creates the term “natureculture”; for her, the human being is “dealing with many intertwined cultures and natures” [9]. The same tendency one can observe in D. H. Lawrence's short stories written in the 1920s as the writer anticipates the advent of a posthuman who, however, is not isolated from other beings because all lives are intertwined and interconnected. In the alliance with natural environment, Lawrence prophesies the birth of a new, emotionally renovated human being. This is the posthuman, who presumes to be satisfied with a life in coalescence with nature. The writer appeals to a reunion of human beings with natural environment. His main protagonist, posthuman is born – the new Juliet, Katherine and ‘She’. D. H. Lawrence creates a new human who split up their old way of life; he destroys their families and gives assistance to recover their poise.

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