

Fictions of the Mind: A Psychoanalytical and Cognitive Narratological Analysis of Mediacy in D.H. Lawrence's *The Fox*

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Abstract

As its main goal, this study seeks to contribute to the analysis of narrative discourse by investigating the strategies and devices provided by modern prose fictions like D.H. Lawrence's *The Fox* for constructing/representing fictional minds or the consciousness of fictional characters in narrative texts. The paper is structured in two sections. Drawing from the insights of both Classical and Poststructuralist narratology, the theoretical section of this paper brings together narratological theories, methods, concepts and devices for representing textual minds and consciousness: psychonarration, free indirect discourse (narrated monologue), interior monologue, stream of consciousness, focalization, reflectorization, cognitive methods, and devices of mental states. The second is the analytical section which constitutes a practical demonstration of how the above narratological methods, concepts and devices can fulfill descriptive, interpretive and analytical functions with respect to the question of how fictional minds and consciousness are represented or manifested in modern narratives. On the whole, the paper attempts to answer the question, which narratological categories and methods are relevant for the analysis of mind-related aspects of narrative discourse? For illustrative purposes, D. H. Lawrence's *The Fox* is used as staging grounds.

Keywords

Narrative, Psychoanalysis, Cognitive Narratology, D.H. Lawrence, *The Fox*

1. Introduction

What if literature began to concern itself more with spiritual states than with engagements, dances, excursions to the country and accidents for their own sake [...] We would get to know more about the secret stirrings that go

unnoticed in the remote parts of the mind, the incalculable chaos of impressions, the delicate life of the imagination seen under the magnifying-glass; the random wandering of thoughts and feelings, untrodden trackless journeyings by brain and heart...(Virginia Woolf, qtd in: Cohn, 1978: p. 158)

When in the above excerpt, Virginia Woolf calls for literature that is characterized by “spiritual states”, the “secret stirrings that go unnoticed in the remote parts of the mind, the incalculable chaos of impressions, the delicate life of the imagination seen under the magnifying-glass; the random wandering of thoughts and feelings, and untrodden trackless journeyings by brain and heart”, she appears to be assigning to writers, critics and readers the task of making the mind an area of literary investigation. Modern literature has largely responded to Woolf’s invitation to make the mind a source material for literature; at the same time, a similar conceptual reflection was taking place in narratology, especially in cognitive narratology. Woolf’s desire for literature that dwells on the mind is theoretically inspired and has affinities with both narratological and cognitive critical findings that have come to perceive literature as the product of mental, psychic, emotional and cognitive processes. Narratological and cognitive critics are developing diverse theories for literature that thrives on the resources of the mind and heart.

As a main goal, the paper seeks first, to contribute to the analysis of narrative discourse by investigating the strategies and devices provided by D.H. Lawrence’s *The Fox* for constructing fictional minds and consciousness. Drawing on the insights of both Classical (structuralist) and Poststructuralist (cognitive) narratology, this study also suggests an interdisciplinary narratological methodology with interpretive, and analytical relevance to reading literature with an eye on the often-neglected cognitive, emotional and mental aspects of literary narrative called for by Virginia Woolf when she talks of “spiritual states”; the “chaos of impressions”, “imagination”, and the disjointed “thoughts and feelings” above. Unfortunately, existing readings of English prose fiction, especially by young researchers in Cameroon have ignored what Woolf calls “spiritual states” above and have rather shown a strong addition to formalist and structuralist analysis. This brings us to the major inspiration for this study. I have supervised a good number of postgraduate dissertations in Cameroon’s state universities, and a survey of these works reveals students’ fascination with formal, structural, biographical, context-oriented and author-oriented approaches, as well as feminist/gender-oriented analysis of chosen novels. While no research-oriented crime is committed in reading the novel using these approaches, one will expect that any analysis of the novel or narrative should consider its generic components, an objective that cannot be achieved without making recourse to narratological and cognitive theories. In other words, the various approaches used by Cameroon students in their dissertations and even by other young researchers in their critical analysis of narrative fiction often disregard the

analysis of narrative, especially at the discourse level in general, and at the level of fictional minds in particular which are of importance to narratology. What seems insufficiently addressed in these monographs and other critical works by Cameroon's literary researchers is the narratological dimensions of the novel. One reason for this is the inaccessibility to literary students and researchers in Cameroon's predominantly Francophone state, of books in English focusing on the narrative tradition, especially in departments offering literary studies. This lack also results in methodological and analytical gaps because, even when attempts are made at a narrative analysis, students and teachers often display ignorance of the methodological and analytical or interpretative categories of narrative texts. The text chosen for analysis in this study provides the necessary textual strategies for constructing fictional minds including the felt, the cognitive and mind-related aspects of storytelling, and, in enlisting the insights of classical and postclassical methods and theories for analyzing fictional minds in a narrative text like Lawrence's *The Fox*, this study seeks to make accessible to the Cameroon student and young researcher a comprehensive and conceptualized narratological methodology and strategies for analyzing or interpreting the minds of fictional characters in narrative texts.

The study is thus divided into two sections: the first section theoretically brings together narratological methods, concepts and devices for representing textual minds and consciousness, among which are, psychonarration, psychoanalogs, free indirect discourse (narrated monologue), stream of consciousness, thought report, focalization, reflectorization, cognitive methods and the device of mental states. This is followed by an analytical section which constitutes a practical demonstration of how the above narratological methods and devices can fulfill interpretive and analytical functions with respect to the question of how fictional minds and consciousness are represented in the chosen data. D. H. Lawrence's *The Fox*, will be used as staging ground for an analysis of fictional minds in narrative texts.

In privileging the chosen text for analysis and in explicitly referring to it as a fiction of the mind, the study considers it a paradigm of the subgenre (fictions of the mind) in which psychological characters, psychic settings as well as the mental and cognitive aspects of storytelling take the place of physical actions and events and determine what is narrated. The general argument in the paper is that, as representative of the subgenre, *The Fox* swarms with textual strategies and mental aspects relevant for constructing fictional minds, as well as the felt, the cognitive or mind-related aspects of storytelling in general

As earlier mentioned, in enlisting the insights of both Classical (Structuralist) and Postclassical narratological theories and methods for representing consciousness or fictional minds, the study seeks to make accessible to young researchers, a well systematized and comprehensive narratological strategies for literary interpretation and representation of fictional minds and consciousness. Given that familiarity with these interpretive, descriptive, and analytical framework for approaching narrative texts in general and fictions of the mind in par-

ticular is fundamental for both students and researchers in narrative fiction, and considering that research focusing on fictional minds or consciousness as a sub-genre of prose fiction has received little attention, an analysis of first, the essential properties of Fictions of the mind and further, the application of the theories of the mind and the felt aspects of storytelling to the interpretation and analysis of this English fiction constitute the gaps that this study intends to fill. But before addressing the interpretative categories for investigating fictions of the mind, it is important to briefly sketch out the historical development of psychological realism in fiction and its upshot in cognitive narratology. Such a sketch provides justification for the chosen data and theoretical framework.

1.1. Historical Background to Fictions of the Mind: From Psychological Realism to Cognitive Narratology

There is no doubt that the 18th century novels of Defoe, Richardson, Fielding, and even the early Victorian novels of Austen, Dickens and Hardy amongst others, paid more attention to the social life of characters (social realism) than to their mental lives. In other words, the traditional novelistic storytelling agenda was on a larger scale based on external realism, with little emphasis on the inner life or internal processes of characters. With the advent of psychology and modernism during the closing years of the 19th century however, and specifically during the 20th century when modernism began to sprout and flourish, fiction writers began to shift focus from depicting external realism to exploring human behavior (psychology). This was undoubtedly triggered by the advent of Freudian Psychology. As fiction under the influence of psychology became a suitable staging ground for a dialogic relation between literature and human mental experience, narrative also became the instrument with which fiction writers attempted to show literature's affinity with the subjectivity of human experience and the life of the mind. Fiction recreated and continues to recreate via narrative techniques, the real life of the mind by transforming issues that are related to this human mental realm into textual practice. Woolf, Joyce, D. H. Lawrence, Kafka, and Conrad are amongst imaginative writers acknowledged as modern novelists. Theirs are modern psychological novels (also called fictions of psychological realism) because of their extensive focus on the mind. Their works swarm with textual indicators for states of mind and internal processes of fictive characters, and can thus be conceptualized as "fictions of the mind".

Two of the upshots of both psychological realism and modernist literary/critical tendencies are the emerging fields of narratology and cognitive literary criticisms that are increasingly opening up new grounds for the representation of a wide-ranging variety of mental processes, human cognitive processes, emotions, mental states, sensory activities and activities of consciousness. In other words, as inner life, or the life of the mind and heart including the human subjective experience engages the attention of fiction writers, critics of narratology rushed to produce the theoretical, conceptual and methodological equivalence of this human elusive realm. The analysis of fictional minds and con-

consciousness thus became an area of fiction that attracted narratological attention specifically in attempts at investigating the forms and functions of agents of mediation on the level of discourse or narrative transmission. Theoretical foundations from different critics have in different ways and magnitudes, attested to the germination of efforts in the broader field of narratology that seek to draw attention to the ways fictional minds, “spiritual states” (Woolf), “states of mind” (Palmer, 2002: p. 31), cognitive processes (David Herman), and consciousness (Cohn) can become literary material. In so doing, these narratologists have attempted to conceptualize, theorize or categorize literature and narratives into hitherto underemphasized subgenres, one of which is “Fictions of the Mind”, a coinage suggested for this study in view of the fact that the text privileged for analysis, like many others in the modernist tradition, largely contains “figural narrative situations” and teems with textual evidence for perceptions, emotions, consciousness of the perceiving, thinking or feeling character; as well as mental states in general, and by so doing appears to convey the impression that the “representation of subjective impressions and internal processes takes the place of accounts of events or actions”¹ and play a central role in determining what is narrated. In this regard, the study attempts to answer a few key questions that are of central concern in Cognitive narratology: What cognitive processes support narrative understanding, allowing readers, viewers, or listeners to construct mental models of the worlds evoked by stories? But before discussing its cognitive processes and their analytic categories, it is important to first define the central concept, “fictions of the mind” in the context of this study.

1.2. Fictions of the Mind: A Conceptual Definition

In narratological terminology, “fictions of the mind” will refer to those narrative texts that deal with aspects of mental states, consciousness and internal processes of fictional characters, mind-related aspects of storytelling, subjectivity clues, cognitive and emotion signals specifically those for agents of narrative mediation whose presence is textually felt via internal processes like sensory impressions, dispositions, intentions, perceptions, feelings, thought processes, mental actions and states of mind, all of which this study sets out to explore. In the context of this study then, “fiction of the mind” refers in general to a narrative that largely structures its storytelling process or narration around psychic settings and psychic characters with focus on their consciousness or thought processes and mental states. The manner of storytelling and mediacy² in *The Fox* suits our conceptualization of a “fiction of the mind” in the following ways. Firstly, the said narrative has figural or reflector characters whose presence is made known,

¹For the expressions in quotes, see Vera Nünning and Ansgar Nünning (2004: p. 4) in their analysis of features of a figural narrative situation.

²Mediacy is used in narratological terminology to refer to narrative transmission or to the manner in which a story is told in a narrative text. According to Vera Nünning and Ansgar Nünning (2004: p. 103), narratological approaches which focus on the discourse or narration of a story consider the most essential characteristic of a narrative text to be its mediacy, and often privilege the examination of narrative perspective or “point of view” as a central element of the analysis of a narrative text.

not via physical actions and events, but primarily by means of direct access to their consciousness, feelings, sensory impressions, perceptions, reflections and states of mind, all of which are key concerns when illustrating the minds of characters. Figural narrators do not usually speak or narrate as authorial and first person homodiegetic narrators do, but exist mainly through their reflections, thoughts, feelings and internal processes in general. In addition, *The Fox* embodies authorial narrators that usually comment on the characters' thoughts and states of mind, giving the impression of having an insight or access into the minds of the focalizers. Such authorial narrators are usually imbued with omniscience, a term used to describe the privileged status of the heterodiegetic narrator in psychological, cognitive, spatial and temporal matters. Such a narrator provides insight into the consciousness of all characters, possesses simultaneous presence in all locations (omnipresence), and a commanding view of all past, present and future developments in the plot (Nünning & Nünning, 2004: p. 192).

In addition to the above, it is important to note that modern novels often structure their narrative around a profusion of elusive imagery and "metaphors", hence some of the novels of Virginia Woolf, James Joyce, Franz Kafka, Joseph Conrad and of course, D.H. Lawrence's *The Fox* have been described as "poetic prose". Metaphors in general including images operate by means of subconscious association of things through images. The subconscious association of different semantic fields often goes on in the mind, which at best is Freudian. Since the mind is an elusive realm, modern novelists have attempted to provide a literary depiction of this mental area through images, often using a technique called stream of consciousness. In *The Fox* as in most modern novels, psychic settings, reflector characters, mental states and internal processes of characters play key role in determining what is narrated. Similarly, metaphors and imagery in general, reconceptualized by Cohn as psychoanalogies and by David Herman as cognitive aspects of storytelling, often structure narration in the mind as a cognitive activity and thus deserve attention when analyzing the features of fictions of the mind.

2. Theoretical Framework: Narratological Categories for Analysing Fictional Minds

In investigating the ways fictional minds are represented in *The Fox*, this study adopts the methods or categories for representing consciousness and the internal processes of characters provided by Classical (Structuralist) and Postclassical (Poststructuralist) narratology³.

The theoretical legitimacy for applying narratology to the chosen narrative has been partially stated above but still requires attention here because of their relevance to the analytical section of this study. Narratives tell stories and like

³The study draws on theoretical and methodological categories and on insights already developed by such critics as Roy Pascal (1977), McHale, Dorrit Cohn (1978), Monika Fludernik (1993, 1996), and Stephan Freismann (2011).

every narrative, *The Fox* contain the fundamental generic aspects of a narrative text, namely, sequentiality, articulation and mediacy and can thus constitute a good staging ground for a narratological analysis. The view that a narrative necessarily tells a story not only raises the important question of how stories are told in narrative texts, but also another more important question of the place of the mind or consciousness in the act of storytelling. When David Herman talks about the “mind related aspects of storytelling”, he can be understood to mean that it is not only accounts of physical events and actions that determine what is narrated, but also mental states, psychic events and internal processes of characters in general. In other words, the “representations of minds are fundamental to stories.” (Herman, 2007: pp. 245-259) The word, “mind” including the phrase, “mental states” or “spiritual states” just like “internal processes”, usually covers processes of thought, feelings, perceptions, subjective impressions, sensory impressions, consciousness, and processes of hearing, remembering, emotions, intentions, dispositions, behavior descriptions, latent states, reflections and memories, all of which constitute material for fictions of the mind. Any analysis of fictions of the mind will definitely focus on the internal processes of characters and would obviously choose an approach that can provide a textual or literary representation of the mind. Since the study’s focus is restricted to the ways fictional minds are represented in the chosen narrative data, narratological (in its structuralist and poststructuralist methodological) approaches and methods of representing the mental realms is privileged as framework for this study. The predominance in *The Fox* of techniques like, narrative perspective, focalization, figural narrative situation, free indirect discourse (narrated monologue), psycho-narration, reflectorization and stream of consciousness techniques have prompted the conceptualization of the narrative as a fictions of the mind. This section of the study thus answers the following questions: What narratological categories or techniques of analysis exist for representing fictional minds in texts? What strategies are provided by D.H. Lawrence’s *The Fox* for representing fictional minds? How does the presentation of fictional minds unfold in the novel? In identifying narratological categories for representing the mind, this section relies on the following criteria: the degree to which a narrator appears as mediator within a text; the degree to which the reader is accorded immediate access without narratorial mediation to the perceptions, experiential perspective, and cognitive processes of a reflector character; the degree to which mental states including textual clues for consciousness such as perceptions, thoughts, feelings, subjective impressions and internal processes assume “the place of accounts of events or action” (Nünning & Nünning, 2004: p. 113), and determine what is narrated. The narratological techniques for fictional minds are, psychonarration, free indirect discourse (or narrated monologue), stream of consciousness, focalization, reflectorization, psychoanalogy and Narrator’s Report of Characters’ states of mind, all of which will prove to be useful analytical categories for D. H. Lawrence’s *The Fox* as a fiction of the mind.

2.1. Psycho-Narration

“Psycho-narration” designates a mode of representing a character’s conscious and unconscious mental states and processes (as opposed to utterances), in a (third person) narrative text, “mainly by using forms of narrative report of discourse or narrated perception” (Manfred, 2005: p. 11) and is often characterized by “a high degree of compression and a high level of narrator participation” (Nünning & Nünning, 2004: p. 125). In order to determine whether a narrative text manifests evidence of the use of the technique of psycho-narration, the reader must look for pronouns for the third-person singular and past tense indicators all of which constitute the linguistic criteria for the device. Unlike the technique of free indirect discourse which also makes use of pronouns for the third-person singular and past tense indicators, psycho-narration gives the impression that the narrator is using his or her own language and not that of the character to summarize the character’s consciousness, perceptions, thoughts and state of mind. Psycho-narration will be instrumental in constructing consciousness of the reflector characters in *The Fox*.

2.2. Free Indirect Discourse (Narrated Monologue)

A further narrative technique for constructing consciousness that will be relevant for this study is free indirect discourse, what Cohn calls “narrated monologue” and which Manfred Jahn (2005: p. 23) defines as a technique for rendering a character’s speech or thought. As mentioned earlier, some narrative texts often invest the heterodiegetic (authorial) narrator with the potential to look into the characters’ minds and comment on their thoughts, feelings, perceptions and states of mind. When in such free indirect discourse situations, a narrator mediates a character’s consciousness, the result is often a fusion of the narrating agent’s and character’s voices, a situation that Roy Pascal (1977) in his study of free indirect discourse calls, “dual voice”. In other words, the “narratorial mediation of the character’s consciousness often results in a blend of narrating instance’s and character’s voice” (Freismann, 2011: p. 49), giving rise to duality, embedding, ambivalence, and thus calls for the differentiation of narratorial voice from that of the character. How then can the narrating agent’s and the characters’ voices be identified and differentiated? Where in a free indirect discourse does narratorial voice begin and end, and where does the character’s consciousness/inner voice begin and end? How is free indirect discourse as a mode of representing fictional minds different from psychonarration?

Although “free indirect discourse” or “narrated monologue” bears some formal resemblance to psycho-narration (notably in the use of pronouns for the third-person singular and the past tense), the two techniques differ in that, free indirect discourse attempts to give the illusion of immediate access into the perceptions and internal processes (thoughts, feelings, impressions, etc.) of a character. Unlike in psycho-narration, in a passage of free indirect discourse, the character’s feelings, thoughts, perceptions and internal processes in general are conveyed in the character’s own language. Hence, identifying a free indirect dis-

course and its salient characteristics, one needs to look for contextual and textual devices such as, loose syntax, questions, exclamations and other signals of subjectivity (Nünning & Nünning, 2004: p. 119), verbs of speech or thought, and the presence of clues for discourse representing a character's non-verbal perceptions as they are likely to occur in his/her consciousness. Manfred Jahn (2005: p. 23) further explains this strategy of identification and differentiation when he asserts that, the technique renders a character's speech or thought indirectly, in the sense that:

it transposes pronouns and tenses into the pronoun/tense system of the narrative's ordinary narrative sentences (for instance, it may shift a first person into a third person, and the present tense into the past). But there are no quotation marks, and often any identification of speaker or thinker (he said, she thought etc.) is also dropped.

Manfred Jahn (2005) further provides a Free Indirect Discourse test:

In order to test whether a sentence is Free Indirect Discourse or a narratorial statement, ...construct two unambiguous and fully explicit versions—one which explicitly binds the sentence to the point of view of the character, and another which explicitly binds it to the point of view of narrator. The next step is to assess, on the strength of both content and context, which version produces the better “fit”. Contrast these two versions, then:

I, the narrator, can tell you, the reader, that it was the next station, thank Heaven.

It was the next station, thank Heaven, Denis thought.

If we “backshift” or transpose a present tense into the past, then, “It is the next station, thank Heaven”, is what Denis very likely thinks. In the light of the above, the second construction is likely to constitute a Free Indirect Discourse representation of Denis' thought. Consequently, the emotional tone projected in “thank Heaven” does not originate from the narrator but from Denis. Based on context and content matter again, emotional expressions, judgements, expressivity markers, as well as imagistic descriptions, are more plausibly sourced to internal focalizers than to the narrator and are thus crucial for determining the presence of Free Indirect Discourse. In other words, the presence of indicators for internal focalization can also, in some cases, be useful as Free Indirect Discourse markers.

2.3. Stream of Consciousness

A further narrative technique for the construction of fictional minds and consciousness, and for speaking about the generic properties of psychic fictions is the stream of consciousness, believed to have been coined by William James to describe the way consciousness manifests itself, and developed further by Sey-

mour Chatman (1978), Dorrit Cohn (1978), Genette (1980), and Monika Fludernik (1996) amongst others. The technique is amongst the pioneering techniques in accounts dealing with consciousness representation in fiction. In *A Dictionary of Narratology*, Gerald Prince (1987: p. 92) defines the “stream of consciousness” as a kind of free direct discourse or interior monologue attempting to give “a direct quotation of the mind”; a mode of representation of human consciousness focusing on the random flow of thought and stressing its illogical, “ungrammatical,” associative nature. The Stream of consciousness narration is used to provide a literary or linguistic equivalence of the workings of the mind. Thus Manfred Jahn (2005: p. 8) defines the “stream of consciousness” as a suitable term for describing “the disjointed character of mental processes...especially any attempt to capture the random, irregular, disjointed, associative and incoherent character of these processes.”

Given the illogical, disjointed, incoherent, and fragmentary way the mind functions, the language and linguistic resources used in a stream of consciousness text are those that can adequately capture this realm. In identifying the stream of consciousness narration, we will rely on the criteria of content and form as its basic textual traits. The study will rely on the presence in a narrative text of random, irrational and incoherent mental processes rendered in grammatical and stylistic idiosyncrasies involving fragmentations, elliptical syntax and omission of punctuations, as further criteria for determining the presence of a stream of consciousness narration and by extension, for determining the presence of fictional minds.

The reflector mode strategy and Palmer’s (2002, 2004) device of “states of mind” need to feature amongst Postclassical cognitive narratological paradigms and categories for constructing fictional minds and for determining the generic properties of Fictions of the Mind.

2.4. Thought Report of Mental States

“[T]hought report of character’s states of mind” is often the function of a narrator and constitutes a narrative device that draws attention to how the reader experiences fictional minds in a narrative text. Thought report is generally considered as a basic narrative technique that provides the most indirect access to a character’s consciousness and is “modelled on narratorial report”. (Freismann, 2011: p. 57) In thought report, all words that represent a character’s mental contents are uttered by the narrating instance with the result that the character’s thoughts are present in an implicit way in a passage of thought report (Freismann, 2011: p. 57). Following Freismann therefore, in a passage of thought report, one thing is distinctive: although the whole narrative discourse is allocated to the narrating instance, the character’s personal phenomenology finds its way into the narrative discourse, enabling readers to construct a mental model of the character’s consciousness. Alan Palmer’s definition of “states of mind” illustrates the different forms in which a character’s mental contents can be made known

by means of thought report.

“States of mind”, a label for those areas of a character’s mind that are not inner speech, and which, according to Palmer (2002: p. 13), have received very little attention within the speech category approach of classical narratology. “States of mind” covers areas of consciousness that are not inner speech; such mental phenomena as mood, desires, emotions, sensations, visual images, attention and memory. The label also covers general statements about latent mental states such as states of dispositions, beliefs, attitudes, judgements, skills, knowledge, imagination, intellect, volition and habits of thought. In addition, such causal phenomena as intensions, purposes, motives, and reasons for action can be either immediate mental events or latent states. Like D.H. Lawrence’s *The Fox*, many modern novels draw attention to narrators playing the role of presenting the states of mind of characters. Clues that draw attention to thought reports of characters’ states of mind will thus be analyzed as textual representations of fictional minds. Narrators reproduce character’s minds by reporting on their thoughts, their feelings, their emotions, their perceptions, their retrospections and memories, their sensory impressions, their cognitive activities, their introspections, their unconsciousness, their states of alertness and unresponsiveness, their states of mind in general. One other way a character’s state of mind can be identified is through metaphor, referred to by Cohn as psycho-analogy

2.5. Psychoanalogy

The role metaphor and imagery in general play in producing an illusion of the mind needs to be highlighted. Narrative metaphors have been conceptualized by Cohn as psychoanalogs. Metaphor and imagery in general constitute cognitive activities and are often referred to as cognitive, mental or mind-related aspects of storytelling. Metaphor emanates from the “felt” and the imaginative and also cognitive experience, and constitutes a perceptual marking for consciousness or for the mind in action. Consequently, fictional minds or consciousness can be textually inscribed using metaphors. A metaphor wields narrative authority in the form of perspective and hence, provide frames of viewing and perceiving.

The narrative device of psychoanalogy therefore needs to be integrated into the narratological approach for the construction of reflectorization, perspective and focalization. Given that imagery, and specifically metaphor (which results from the effects produced upon the imagination, or the mind by mental/perceptual pictures) is first a cognitive activity, and further a mental activity that draws attention to the cognitive, the perceptual and the felt subjective experiences, the device needs to be integrated into our narratological theory of fictional minds or consciousness. Metaphor has been recognized in cognitive narratology as a powerful tool for thinking and can thus function as a textual clue for fictional minds. Nünning and Nünning (2004) have relevantly shown that metaphors are cognitive, mental and perceptual tools for understanding something in terms of another. The basic issue underlying their argument is that, me-

taphor is the result of mental operations (Freismann, 2011: p. 34). A metaphor is a mental activity because it deals with a subjective association of two semantic worlds, and since this (un)conscious association takes place in the mind, its origin is thus the mental world. The technique is useful in revealing a lot of what goes on in the minds of Lawrence's fictional characters

2.6. Focalization

A narratological approach that may play a fundamental role in representing fictional minds and consciousness is focalization⁴. The term, focalization refers specifically to the "representation of the perception of the fictional world" by means of internal processes such as the processes of "thinking, feeling and remembering, in addition to sensory processes." Nünning & Nünning (2004: p. 189) and Gerard Genette (1980: p. 186) who conceptualized the term note that focalization answers the question "who perceives", or "who sees", adding that "who sees" refers to the perspective from which the fictional events are presented. The conceptual verb "see", in the words of Nünning and Nünning (2004: p. 118), should be understood in a purely literal sense, to refer to all processes of thinking, feeling and remembering, or the refraction of the narrated world through the perspective of the observing and experiencing object. Recent studies in narratology have distinguished between the "narrator" and "focalizer". The distinction follows the argument that the narrator and focalizer perform different functions. While the narrator is assigned the function of narrating and supplying the linguistic account of the fictional world, conceptualize by Genette (1980: p. 186) as "Who speaks?", or "Who narrates?", the focalizer, who corresponds with Stanzel's "reflector", functions as the psychological centre of orientation through whose perceptions and consciousness the fictional events are filtered (Nünning & Nünning, 2004: p. 118). In assigning the functions of perceiving and experiencing (rather than telling) to the focalizer, the same critics extend the function of focalization to include all perceptive, cognitive and emotional elements within the mind of character(s), notably, the processes of thinking, feeling, remembering and sensory impressions.

The dimension of focalization which is important for this study is the cognitive aspect. Challenging Genette for restricting focalization to the mere power of sight (characterized only by the spectrum of perception-hearing, taste, smelling, etc.), Seymour Chatman (1978: p. 192) argues that the concept of focalization should include mental activities like cognition, and even functions other than mental. Many other critics have also argued for the broadening of focalization to include cognitive, emotive, and ideological orientation. Hence, this study, considers indicators for cognition and extra-mental states as textual markings for focalization. Since the typologies of focalization are determined by the level of communication on which the focalizer is located, the typological distinction

⁴For more on focalization, see Gerard Genette (1980). For Genette focalization is the perceptual and conceptual position in terms of which the narrated situations and events are rendered.

supplied by Vera Nünning and Ansgar Nünning (2004: p. 122) is also adopted here:

Focalization is “external” if the focalizing subject is located on the level of narrative transmission and “internal” if the focalizing subject is located on the same level as characters, i.e. if the focalizer is part of the story. In cases of external focalization then, the superordinate narrator and the focalizing subject are one and the same, and are therefore referred to as “narrator-focalizers”. Internal focalization, on the other hand, refers to the refraction of perspectives that occurs when the characters in the fictional world function as “character-focalizers”. If the fictional events are perceived consistently from the perspective of one specific character throughout the narrative, this is described as “fixed focalization”. “Multiple” or “variable focalization”, on the other hand, occurs when several characters in succession function as reflectors.

From the above conceptualizations, it can be gauged that any analysis of focalization should consider many factors including the following: the subject and object of focalization, the level of the focalizer inside the narrative discourse and most important, the linguistic and other devices used to refer to the representation of the perception of the fictional world. In order to identify the type of focalization and the focalizer a given narrative text, or portion of a text constructs therefore, we must answer the following questions: 1. Who is the subject of the verbs and imagery of perception, thinking, feeling and remembering? If the verbs and/or imagery originate from the narrator, who is observing the fictional world from a superordinate perspective, then the focalization can be described as external. If the verbs and imagery that draw attention to perceptions, thoughts, feelings and judgements are attributed to a character, the focalization is internal. Internal focalization can be identified by the use of proper nouns and personal pronouns in the third-person singular. The strategies for constructing internal focalization will be useful in the study for an analysis of the figural narrative situation (also called the “reflector mode”) in *The Fox*. What Monika Fludernik (1996: p. 345, 449) describes as “cognitive frames of seeing, perceiving or experiencing”, or as “a script of experiencing” not only functions to convey the illusion of immediate access into the perceptions, feelings, thoughts and internal processes of a character, they assume the further function in the study as strategies for locating focalization. Further clues that are relevant for determining the identity of the focalizer can often be found in the subject-matter of the internal processes described in the text as well as in the style used to relate the thoughts and feelings of a character (generally referred to as the “mind style”)⁵. On the whole, the presence of sensory processes; the presence of internal processes such as the processes of thinking, feeling and remembering; as well as the presence of emotive and cognitive elements that are used to represent the perception of the

⁵For more on focalization, see Vera Nünning and Ansgar Nünning (2004: pp. 122-123).

fictional world are important considerations when analyzing focalization.

The above cognitive narratological devices as well as narratological categories will constitute relevant descriptive, and interpretive strategies for locating and analyzing the cognitive, perceptual, and mental activities of narrating agents in *The Fox*. Below, the study signals its analytical contributions by putting the above narratological categories and devices to practical use in the analysis of *The Fox*.

3. Analyzing Fictional Minds in D.H. Lawrence's *The Fox*

D. H. Lawrence's *The Fox* swarms with cognitive narratological strategies in the form of perceptual and mental strategies in addition to linguistic and sensory devices that can readily produce the illusion of fictional minds. The text also has features often associated with psychological novels, the most conspicuous of which is its interest in poetic passages, and in figural characters as well as in other mind-related (mental) aspects of storytelling. The central figures are characteristically figural characters whose intense mental lives are textually manifest by means of unmediated thoughts, feelings, emotions, sensory impressions and perceptual activities. As a narration focusing on the mind, *The Fox* is rendered predominantly in three distinct modes: through the reflector mode of figural consciousness, through the authorial heterodiegetic narrating instance, and largely by means of narrative devices and techniques expressive of feelings, memories, perceptions, thoughts, intentions, emotions, desires, dispositions, introspections, sensory impressions and other internal processes. The narrative is structured in psychic settings and around poetic devices, featuring for the most part, introspections, and reflections. A synopsis of the text provides a basis for exploring the crucial subject and the role that psychic settings and mental states play in representing the fictional minds of characters.

3.1. A Psychoanalytical Synopsis of *The Fox*

The Fox is the story of two unmarried women who live together in Bailey Farm after the World war, and whose autonomous female life and lesbian partnership is disrupted by a young soldier returning from the war. The young women, Branford (Jill) and March (Nellie) have freely chosen to run a small farm on their own (i.e. without a man) by raising chickens in order to maintain their livelihood, a decision that signals self-reliance and autonomy from the male sex. While Branford is much more feminine, diffident, timid, with a petite, a delicate constitution and a little physical strength, March is more physical and thus capable of strenuous farming chores. Their single-sex life and sexual orientation obliges the reader to reflect on the relationship between the male and female genders as a key theme in the narrative. The view is reinforced by the knowledge that the two most challenging forces to the women's continued survival and intimate relation are posed by male figures: the fox and the young soldier, Henry Grenfel.

The first challenge to the women's survival is posed by the fox which "carried

off the hens under the very noses of March and Banford". In other words, while these young women from the city are still struggling to achieve an effective agricultural existence in an unfamiliar rural area, they are troubled by a fox who robs them of the fowls they rear. The fox is in a sense, a concrete danger to the women's life and safety. All their efforts to kill it are beaten by the fox. On the metaphorical level, the fox stands for the male gender. As the women are threatened by the fox, a young soldier, Henry Grenfel suddenly arrives, but he too turns out to be simply a replacement of the fox for, Henry becomes, on the metaphorical level, a more aggressive predator and threat to the women's harmony, imposing a heterosexual marriage on March and thus breaking the harmony and autonomy that existed among the women. As [Prasuna \(2013: p. 181\)](#) puts it, "When the young, wily Henry enters their (Branford' and March's) lives, this odd, but comfortable companionship takes a new turn". Once more, the women are beaten

Henry succeeds to kill the fox which the women have failed to kill—"it's me, I've shot the fox"—, but thereafter, he wins March as lover and thus creates a serious friction with Banford who feels Henry has deprived her of her lover. Henry not only falls in love with March, but proposes marriage to her, an event that initiates a sustained conflict between Henry and Banford. Branford vehemently objects to the Henry-March relationship and marriage. The apparent rivalry to possess March not only splits Henry and Banford but also sows bitterness and hatred for each other. Banford therefore schemes and treats the latter with malicious and dramatized denigration. She whines and nags March about her indulgence toward Henry without providing any convincing reason for her preference for the continuation of her homosexual relation with March. Still hoping to dissuade March from marrying Henry, Banford fabricates insidious lies to tarnish Henry's reputation and tear the two apart. When this fails to work, Banford orders Henry to leave Bailey Farm. Henry, on leaving for the military has together with March decided to get marry in December when he returns. Left with March, Banford on her part continues to promote her agenda of frustrating the marriage plans. She briefly seems to succeed for, her manipulative lies eventually bring March to write to Henry cancelling their marriage plans and announcing an end to their relationship. In anger, Henry hurries back to Bailey farm and upon arrival, fate seems to offer him a chance of exterminating his rival. Henry finds March falling a tree and so offers to help complete the job, but consciously directs the falling tree on Branford who is standing nearby. It is not coincidental that Henry kills the fox and Banford. The fox represents for March, an escape into fantasy while Brandon represents March's escape from her real sexual desires. Banford's death in one sense, marks the end of this sustained conflict. The obstacle to their final union has been removed; March and Henry therefore get married. With the death of both the fox and Branford, the drama now focuses on the Henry and March relationship. The conflict also tilts toward gender and power. In this regard, the narrative also lends itself to a feminist reading as we

shall see later.

War, which provides the background of the narrative is a conflict fought by soldiers on the frontlines. It can thus be inferred that the war in the narrative is both external and internal (between the male and female genders) for, the war fought by the soldiers on the frontlines metaphorically becomes the war fought by the women for emancipation and freedom (to make decisions about their lives and about their sexuality)

The ending of the narrative, has two major implications. First, Henry's triumph is a victory for a heterosexual-dominated society. It symbolically marks victory for heterosexuality over homosexuality, and second, it marks the beginning of a psychological conflict of a different kind. March's acceptance of Henry's advances and their eventual marriage amounts to a renunciation of her homosexuality (lesbianism), but it also tilts the conflict towards a new direction: gender and power; male domination and female self-assertion (We will return to the gender theme and conflict later).

In accepting Henry as partner, March chooses heterosexuality over lesbianism, a choice that is quite understandable, considering the fact that homosexuality/lesbianism was not yet legally accepted in Britain before 1967. Considering its illegality then, the relationship between Banford and March was courageous in its unconventionality. However, with the final marriage between Henry and March "a heteronormative status quo is established by the story's end." (Mambrol, 2022) establishes a heteronormative status quo. The ending thus signifies triumph for normative sex and a rejection of a prior non-normative relationship. Henry, the only male in this triangular relationship contrives a murder and deliberately kills his lesbian rival, Banford by directing a falling tree on her. Banford dies and March finally accepts marriage to Henry, thereby renouncing her homosexuality and privileging a heterosexual relationship over her earlier homosexual relationship.

The climactic event of Banford's death is thus significantly phallogentric. The axe shaft and the tree trunk are clearly phallic symbols wielded by the masculine Henry, against his homosexual female rival, Banford who, as a result, loses her lover, March to Henry. But the ending of the novella is significant for another reason. Whether March suspects the truth behind her former lover's death/murder or not, is not important. What is important is that Banford's death puts March in a sustained psychologically devastating mood, as she is not happy. March shows little signs of genuine affective desire for her new male partner. In fact her new relationship comes with its own price: gender discrimination or male domination. Gender and power is to be the focus of a new psychological conflict between Henry and March. Logically too, at the close of the novel, the narrator shifts the setting to March's consciousness with the effects that only her raw thoughts, feelings and sustained meditation on the nature of her relationship with her husband, Henry are recorded. The point to make here is that, although the novella is largely sustained on hate emanating from the homosex-

ual/heterosexual conflict between Henry and Banford, and from the gender and power conflict (between Henry and March), these conflicts between the three reflector characters—March, Henry and Branford—take place in the minds of these fictional characters and are expressed largely through their stream of emotions, feelings, thoughts, monologues, intentions, and perceptions, all of which constitute the narrative action and focus of the fiction, and thus, material for representing fictional minds in the modern novel.

To illustrate further the psychoanalytical perspective of the conflict, Freud tells us that, the unconscious mind dominates the human personality and our true personality and identity lie in our unconscious state of mind. The word, “unconscious” is frequently used in the narrative, especially when talking about March—“March is not conscious[for instance] that she thought of the fox”, neither is she conscious of the fact that her liaison with Branford is simply an escape from her repressed sexual desires for a man—and since in psychoanalytical criticism the unconscious aspects of the human personality are given utmost importance, March’s unconscious mind provides a staging ground for most of the cognitive action of the fiction. First, March is always absent minded and often relapsing into a state of unresponsive consciousness. March is a personality divided between conscious and unconscious desires. While she and Branford remain unmarried, childless and without any male companion, March is not happy in her homosexual relationship and suffers from a repressed desire to marry (although they were usually the best friends...they were apt to become a little irritable with one another, tired of one another). She thus unwillingly remains a companion to another female (Branford) while repressing her desire for a male companion. Her unsatisfactory relation with her female companion and her unfulfilled desire for a male companion probably explain the mainly unconscious conflicts in her mind that constitute the subject of the narrative. As Freud tells us, “there is always a return of the repressed” and, the incident in which the fox (which the girls have been struggling to kill for long) suddenly appears, shows March’s repressed desire for a male companion returning.

One of the greatest challenges the girls face in their struggles to make a agricultural livelihood is the frequent visit of the Fox which constantly invades the poultry farm and carries off the hens; forcing the girls to always repair the fence. Feeling harassed and “exasperated” (5) by the Fox. March and Banford decide to hunt and kill this invader. From this point where the girls decide to hunt the fox, much of the narrative focuses on March’s mind: her constant struggle to kill the Fox, and how she is often hypnotized or fascinated by the animal each time it appears. The narrator is quite explicit about the fact that March feels the power of the fox dominating her spirit. As demonstrated in the theoretical section of this study, in a psychological third-person novel such as D. H. Lawrence’s *The Fox*, the characters minds and consciousness are made manifest predominantly through either thought report of characters states of mind, the figural consciousness or through free indirect discourse and other consciousness represen-

tation techniques discussed above. March's sudden confrontation with the fox is an instance of psychonarration represented in passages of thought report.

3.2. Thought Reports of Characters' States of Mind

The war fought by soldiers provides the background for the psychological war fought by the characters in the narrative. This psychological warfare is brought to the reader first, through thought report. Although thought report has been acknowledged above as one of the basic narrative techniques for providing access into a character's mind or consciousness, the question of how to identify thought report through narratorial report needs to be reiterated here. In thought report, "all the words that represent a character's mental contents are uttered by the narrating instance. Consequently, the character's thoughts are present in an implicit way in passages of thought report." (Freismann, 2011: p. 57) Despite the fact that the entire narrative discourse or narrative statements can be attributed to the narrating instance, the character's mental contents including thoughts and perceptions feature in the narrative discourse through narratorial report, allowing readers to construct the character's mind or consciousness. The passages selected for analysis in this section are those that teem with thought report of a character's state of mind which comprises, episodes of consciousness or awareness (that are not inner speech) such as mood, desires, emotions, sensations, visual images, attention, memory, states of dispositions, imagination, judgments, skills, knowledge, volition, intentions, purposes, motives, perceptions, feelings, and even the emotional states of characters, especially Ellen March. The passage that describes March's encounter with the fox, while on guard, centers on her conscious and unconscious mental states and processes, with little or no references to physical action, and thus illustrate how thought report of states of mind can lead to an understanding of how fictional minds are staged in *The Fox*⁶:

One evening March was standing with...her gun under her arm...She was half watching, half musing. It was her constant state. Her eyes were keen and observant, but her inner mind took no notice of what she saw. She was always lapsing into this odd rapt state, her mouth rather screwed up. It was a question whether she was there, actually consciously present, or not...Nearer the rough grass, with its long, brownish stalks all gleam, was full of light. The fowls were roundabout-the ducks were still swimming on the pond under the pine trees. March looked at it all, saw it all, and did not see it. She heard Banford speaking to the fowls in the distance-and she did not hear. What was she thinking about? Heaven knows. Her consciousness was, as it were, held back. She lowered her eyes, and suddenly saw the fox. He was looking up at her. His chin was pressed down, and his eyes were

⁶This version of D.H Lawrence's *The Fox* was procured from Amazon and has no references to the place of publication or publisher. All references to *The Fox* are taken from this edition with page references provided in parenthesis in the body text.

looking up. They meet her eyes. And he knew her. She was spellbound-she knew he knew her. So he looked into her eyes, and her soul failed her. He knew her, he was not daunted (6).

The above passage describes the encounter between March and the fox with emphases on their states of mind which separates physical actions from what Palmer (2002) describes as mental states or psychic states. In the sentences: “And he knew her. She was spellbound-she knew he knew her... He knew her, he was not daunted”, the states of mind of March and the fox are conveyed by the help of the verb “knew”. The impression suggested by the profuse use of the words “knew”, “spellbound”, and “daunted” is that the narration is temporarily internal, in the consciousness of March and the fox. The excerpt shows the narrator’s reproduction of the consciousness and unconscious states of March and the fox. Whereas sentences such as: “One evening March was standing with [...] her gun under her arm/” She was half watching, half musing./It was her constant state. /Her eyes were keen and observant, but her inner mind took no notice of what she saw./ She was always lapsing into this odd rapt state; would definitely read like an authorial (heterodiegetic also called omniscient, narrator) narrator’s report of March’s encounter with the fox through the use of pronouns for the third-person singular and the past tense (examples, March, she, he), and in a technique synonymous with psychonarration, the narrator begins the presentation of March’s perceptions, consciousness and internal processes in this way: “What was she thinking about? Heaven knows.” This statement could be understood to constitute a representation of March’s inner thoughts, represented in her own words, especially after regaining consciousness, in the form of free indirect discourse. March’s consciousness and mental states are also made visible in further ways. Before March encounter’s the fox, she is described as “half watching, and half musing”. It should be noted that “musing” suggests that March was meditative, contemplative, brooding and reflective, which are cognitive or mental activities. In addition, the verb “heard” is a psychic verb and when used in relation to March locates the setting in her mind (consciousness). After the narrator locates March on guard, the rest of the passage focuses on her conscious and unconscious states of mind as suggested in words that represent consciousness and mental states such as “half musing”, “keen and observant”, “saw”, “lapsing into...odd rapt state”, “heard”, “knew”, and “spellbound”. “Rapt” is a mental state that suggests an episode of delight; “observant” has the implications of being perceptive and attentive; “lapsing into...odd rapt state” suggests a state of trance, reverie, or unconsciousness; “heard” is a mental activity; “did not hear” is a mental event that suggests lack of awareness on the part of a fictional character; “knew” is another mental state that draws attention to knowledge awareness; and last but not the least, “spellbound” is a mental state that conjures up impressions of being captivated, entranced, bewitched, charmed, or fascinated by something. The states of mind identified above have narrative functions. They locate the setting temporarily in March’s mind as the centre of

orientation and perspective from which the story is told. The profusion of verbs, adverbs and phrases that suggests mental states in action also suggest that the events of the plot are of a mental kind. The way the above passage is rendered may likely remind the reader of what Palmer describes as thought report of characters states of mind. Considering that authorial narrators are endowed with omniscience, and given that certain fragments of the passage plunge the reader directly into the internal process and thoughts of March and the fox, one is likely to find the narrative transmission of the passage shuffling temporarily between psychonarration and free indirect discourse, all of which are important for constructing the psyche or minds of fictional characters.

Another example taken from the scene where March encounters the fox illustrates the fact that narrative transmission is largely structured around mental states and internal processes of characters: their thoughts, motives and intentions. After March's recovery from the momentary trance, the narrator again shifts the setting to her mind, focusing specifically on her intentions and motives for (in)action, especially when she realizes that the fox has run away:

She struggled, confusedly she came to herself, and saw him making off...She saw his white buttocks twinkle. She put her gun to her shoulder, ...knowing it was nonsense to pretend to fire. So she began to walk slowly after him, in the direction he had gone, slowly, pertinaciously. She expected to find him. In her heart she was determined to find him. What she would do when she finds him again she did not consider. But she was determined to find him (6).

In the first sentence of the above passage, the adverb "confusedly" may be categorized under descriptions of actions or behaviors that seem to indicate a character's state of mind, specifically a state of not being able to understand something. "Knowing" indicates a mind in a state of awareness. The description of March's behavior also includes intentions and motives for actions and this impression is conveyed by the use of mental action words such as "expected" and "determined". "Expected" is a state of mind that draws attention to an activity of thinking or anticipating that something will happen. "Determined" relates to a motive for action. After the narratorial sentences drawing attention to a thinking mind: "She expected to find him. In her heart she was determined to find him", the reader is plunged directly into a thinking mind without narratorial mediation, in a technique similar to free indirect discourse: "What she would do when she finds him again she did not consider." This sentence could be read as a free indirect discourse fragment of what March imagines as she pursues the fox.

The passage describing how March is mesmerized by the fox also sheds light on the way cognitive or mental activities can create the illusion of fictional minds:

She took her gun again and went to look for the fox. For he had lifted his eyes upon her, and his knowing look seemed to have entered her brain. She

did not so much think of him: she was possessed by him. She saw his dark, shrewd, unabashed eye looking into her, knowing her. She *felt* he invisibly master her spirit. She *knew* the way he lowered his chin as he looked up, she *knew* his muzzle, the golden brown, and garnish white. And again, she saw him glance over his shoulder at her, half inviting, half contemptuous and cunning (7).

The entire passage is structured on activities of the inner world. The description of March's consciousness and states of mind include mental actions: "knowing", "think", "felt", and "knew". Similarly, the narrator's report of March's hypnotic and ambiguous mental states is in words that suggest a state of unresponsive wakefulness and unconscious awareness

March also was not conscious that she thought of the fox. But whenever *she fell into her half-musing*, when she *was half rapt and half intelligently* aware of what passed under her vision, then it was the fox which somehow dominated her consciousness, possessed the blank half of her musing...He had become a settled effect in her spirit, a state permanently established, not continuous, but always recurring. She did not know what she felt or thought: only the state came over her, as when he looked at her (8-9).

Narratorial report of March's states of mind is again conveyed by means of numerous references to her consciousness as well as her unconscious and unresponsive motives and states. Descriptions such as "she was half rapt and half intelligently aware"; the "blank half of her musing"; "she fell into her half-musing"; "her spirit", aptly create the illusion that the narrator is drawing attention to a textual mind in action. It can thus be argued that much of the action and events in the story world are determined by what takes place in the mind of March.

On the whole, the significance of the fox's confrontation with March are purely psychological. We have already established the Freudian view that repressed desires will always return. The appearance of the fox is an attempt by Lawrence to stage a return of March's repressed sexual desires for a male companion. The fox is clearly a phallic symbol, a metaphor for Henry and for March's repressed desires. Notice that references to the fox are in pronouns of the masculine gender, "he" as in, "since the war the fox was a demon. He carried off the hens under the very noses of March and Banford." Beside this pronoun usage, all of the fox's physical features—his muzzles thrusting forward, his long nose, whiskers and tail—all contribute in giving it the masculine gender, making it appear a phallic symbol to March. The fox clearly symbolizes the male-related sexual relationship that March desires and which Henry represents. This becomes even more apparent when Henry arrives. Describing how March perceives Henry, the narrator tells us that March sees and even smells the fox in Henry. March thus identifies Henry with the fox, and as Fitzgerald (2013) puts it, Henry is "the titular fox" of the narrative. The fox represents, March's repressed

desire for a male companion and in hunting the fox, March is hunting a male lover or at the least, her own heterosexual desires in a male lover. Not surprisingly, Henry's entry into March's life ends her search/hunt for the fox. March feels that Henry or the fox is there with her and so she does not need to go after him anymore, hence "she gave herself up to a warm, relaxed place, almost like sleep, accepting the spell that was cast on her" by the fox or the fox-like Henry.

Strikingly, Henry succeeds in killing both the fox and Branford. It is important to note that when March confronts the fox, she is, "spellbound" and "confused" to the extent that she does not even raise her gun until the fox had barely disappeared. In the state of trance that follows her confrontation with the fox, the fox, "dominated her unconsciousness, possessed the blank half of her musing" no matter what she had been doing. In fact, the fox just seems to have some mystical power over March or rather, to have cast a spell over her, so that, in this unconscious state, she becomes uncertain about her wishes and desires for the fox: "does she want to kill the fox? Or, does she wish to keep it alive?" March had a clear opportunity of killing the fox but she is unexpectedly gripped by its striking appearance and stealthy character, which all seem to hypnotize her and force her into hesitation and inaction. March is clearly intrigued by the male fox in the same way as she is later intrigued by Henry, who eventually conquers her and wins her from Branford. Henry is described in the narrative as looking like the fox whose cunning traits he also seems to display. It is thus not a mere coincidence that Henry is the one who kills the fox. In killing the fox, Henry forces March to confront reality; that is, the reality of her own sexuality or her emotions for a man. In killing the fox then, and in winning March's hand, Henry replaces the fox as a more aggressive male threat to the female couple's (homosexual or lesbian) way of life, but this act also transforms the nature of the conflict, tilting it towards a conflict of gender and power, domination, on the one hand and female self-assertion on the other. Thus, besides the homosexual-heterosexual conflict that leads to the death of Branford, there is a sustained gender conflict between the characters that is rendered in psychological terms using cognitive narratological methods. The new gender conflict is built on a reversal of March's confrontation with the fox in which the initial hunter of the fox, March becomes the hunted and Henry whom the fox symbolizes becomes the hunter. It is not surprising that Henry is the one who eventually kills the fox, but he replaces the fox and becomes an even more aggressive threat to March's existence. But before illustrating this duel of the sexes, it is important to examine other passages of thought report in the narrative.

When Henry arrives Bailey Farm, March's and Branford's states of mind, behaviors and actions on seeing a stranger (Henry) are presented to the reader through the authorial narrator's report. In this initial encounter between the trio, the narrator reveals their reactions towards each other purely through their thoughts, feelings, passions, emotional states and dispositions including moods. This view is elucidated by the following example:

One evening the girls had washed up the tea cups, and March had put on her house shoes...Banford stared at the red fire, ...She was afraid to begin to read too early, ...So she sat staring at the fire, listening to distant sounds, the sound of cattle lowing, of a dull, heavy moist wind, of the rattle of the evening train...Suddenly both girls started, and lifted their heads. They heard a footstep-distinctly a footstep. Banford recoiled in fear. March stood listening. (10).

The verbs “listening” and “heard” are mental actions. Similarly, “afraid” and “fear” can be states of mind that relate to activities of mood and emotion. The identified states are very significant for a narratological analysis of fictional minds. Henry’s own reaction on meeting the two girls is equally recorded in a thought report. In the first place, as Henry watches March, the narrator shifts the narrative to his state of mind, feelings, emotions, passions and impressions. The reader is told for instance that, “[Henry] watched her as she bent over the table, looked at her slim, well-sharpen legs, ..., and his curiosity, vivid and widely alert, was again arrested by her” (13). Similarly, when Henry makes his first marriage proposal to March—“Well-I wanted to ask you to marry me”—, we are told that “March felt rather than heard him.” (26). The verb “felt” is an activity of consciousness and of emotions and thus gives the impression that what is being narrated is actually March’s sensations or emotions.

Another passage which contributes, not just to illustrating the Love [Henry and March]/hate[Henry and Branford] relationship between the characters that emanate from Henry’s attempt to disrupt the Branford/March homosexual relation, but also to highlighting the illusion of fictional minds in the *Fox* is the passage which focuses on Branford’s and March’s opposing opinions about Henry, who himself happens to eavesdrop on their conversation. The passage shows how thought report can create fictional minds in texts:

And so! -this was what they thought of him. It was rather in his nature to be a listener, so he was not at all surprised whatever he heard. The things people said about him always missed him personally. He was only rather surprised at the women’s way with one another. And he disliked the Banford with an acid dislike. And he felt drawn to the March again. He felt again irritably drawn to her. He felt there was a secret bond, a secret thread between him and her, something very exclusive, which...made him and her possessed each other in secret. He hoped again that she would have him. He hoped with his blood suddenly firing up that she would agree to marry him quite quickly: at Christmas, very likely. Christmas was not far off. He wanted, whatever else happened, to snatch her into a hasty marriage and a consummation with him. Then for the future, they could arrange latter. But he hoped it would happen as he wanted it. He hoped that tonight she would stay a little while with him after Banford had gone upstairs. He hoped he could touch her soft, creamy cheek, her strange, frightened face. He hoped

he could look into her dilated, frightened dark eyes, quite clear. He hoped he might even put his hand on her bosom and feel her soft breasts under her tunic. His heart beat deep and powerful as he thought of that. He wanted very much to do so. He wanted to make sure of her soft woman's breasts under her tunic. She always kept the brown linen coat buttoned so close up to her throat. It seemed to him like some perilous secret, that her soft woman's breast must be buttoned up in that uniform. It seemed to him, moreover, that they were so much softer, tenderer, more lovely and lovable, shup up in that tunic, than were the Branford's breasts, under her soft blouses and chiffon dresses. The Branford would have little iron breasts, he said to himself. For all her frailty and fretfulness and delicacy, she would have tiny iron breasts. But March, under her crude, fast, workman's tunic, would have soft, white breasts, white and unseen. So he told himself, and his blood burned (56-57).

A profusion of textual indicators marks the above passage as a free indirect discourse fragment interacting with dissonant and consonant psycho-narration segments. Henry's emotional reaction to an eavesdropped conversation between Branford and March, during which Branford had disparagingly described him as an impudent, intruder, and not good enough for a marriage partner to March, is the subject of the above passage, rendered in the form of thoughts, wishes, intentions and perceptions. Internal focalization which is textually signaled by the character's (reflector's) thoughts, perceptions, feelings, memories, knowledge, etc, is also another technique used in some of the fragments of the passage to draw attention to Henry's mental processes. To begin with, the narrated world of the above passage is presented from the perspective of the observing or experiencing subject, Henry, whose perceptions, internal processes and subjective impressions replace action or events, and play a central role in determining what is narrated. For instance, the felt subjective experiences of the reflector character-Henry, are suggested in the verbs "felt" and "hope": "He felt", "He hoped". In "He wanted", the verb "wanted" suggests a wish or desire and like the above sentences, structures narration around mental states. In "He was...surprised", the use of "surprised" suggests a mental state often associated with behavior descriptions, hence "surprised" is an activity of the mind. The presence of sensory impressions, and of the consciousness of the thinking and perceiving character-Henry structures narration in the internal perspective of Henry, and brings the narration closer to what is called the figural narrative situation. Although the reader is plunged directly into the experiential perspective of Henry through verbs of feelings, the narrator is not completely effaced. On close examination, narratorial report of figural thoughts and feelings is rendered in a way that marks some areas of the passage as psycho-narration. For instance, in narrated fragments such as "He felt", "He hoped", "He wanted", and "He was...surprised", there are signs of disparity between the reflector or thinking character or figural consciousness, Henry, and the narrator who features prominently through the

reportorial phrases.

Although the profusion of third person references (“he”, for example) and phrases such as “he felt”, suggest the presence of an authorial (heterodiegetic) narrator mediating the story, the internal processes and mental states are rendered in Henry’s style of mind including his mental processes: reflections, perceptions, thoughts, desires, agitation and feeling. It may be argued that Henry’s emotional and sexual sensations for March are rendered by the narrator, in a language close to his (Henry’s) thought processes. Henry is thus cast above as a figural character using techniques such as internal focalization and free indirect discourse.

As mentioned earlier, Henry’s courtship of March impresses us more as a reversal of the hunter-prey relation between March and the fox. Henry is described in the narrative as looking like the fox whose cunning traits he clearly displays: sly, observant and wily. On arrival in Baily Farm, the fox-like protagonist of *The Fox* immediately entertains a sexual desire for March and plans to trap or ensnare her into a love affair. We are told that Henry has the spirit of a hunter and wants to “bring down March as his quarry, to make her his wife” as well as take over Bailey Farm from the women. Hence, Henry watches out for signs of weakness in his female victim, March, waiting for the right moment to strike and ensnare her into marriage. The girl (previously the hunter of the fox that habitually carried away their chickens) has herself become a chicken or a fox-like figure to be hunted by Henry. As Henry strategizes on how best to ensnare March into a love affair and eventual marriage, the narratorial rendering of his stream of thoughts is given to us in a figural narrative situation and using narratorial techniques akin to the stream of consciousness technique and surrealism together with the use of psychoanalysis.

3.3. Representing Fictional Minds in a Figural Narrative Situation: The Role of Psychoanalyses and Stream of Consciousness in *The Fox*

In a psychological text like *The Fox*, something can be represented by way of another object, creature or even another person. In other words, different objects can be used to indirectly refer to something other than their face value. In the same light, an interaction between people (like that between March and the fox) may suggest something else. *The Fox* employs these means of representations (among which is psychoanalysis) in its narrative and in so doing creates the illusion of a fictional mind in action.

The theoretical section of this study had earlier defined the figural narrative situation as a kind of narrative text that predominantly features a reflector character, a figural consciousness, or an internal focalizer. In such a narrative mood, the perceptions, sensory impressions and internal processes of thinking, feeling and perceiving characters usually take precedence over accounts of events and actions and determine what is narrated. In so doing, we concluded, following Fludernik’s conceptualization that figural narrators make themselves known by

means of “frames of viewing and perceiving.” As mentioned, in *The Fox*, the narratorial rendering of Henry’s stream of thoughts, as he strategizes to win March, is done in a narrative mood akin to the stream of consciousness, which not only show the role of the stream of consciousness technique in constructing a figural narrative situation, but also in creating the illusion of fictional minds:

[Henry] scarcely admitted his intensions even to himself. He kept it as a secret even from himself. It was too uncertain as yet. He would have to see how things went. Yes, he would have to see how things went. If he wasn’t careful, she would just simply mock at the idea. He knew, sly and subtle as he was, that if he went to her plainly and said: “Mrs March, I love you and want you to marry me,” her inevitable answer would be: “Get out. I don’t want any of that tomfoolery.” This was her attitude to men and their “tomfoolery.” If he was not careful, she would turn round on him with her savage, sardonic ridicule, and dismiss him from the farm and from her own mind forever. He would have to go gently. He would have to catch her as you catch a deer or woodcock when you go out shooting. It’s no good walking out into the forest and saying to the deer: “Please fall to my gun.” No, it is a slow, subtle battle. When you really go out to get a deer, you gather yourself together, you coil yourself inside yourself, and you advance secretly, before dawn, into the mountains. It is not so much what you do, when you go out hunting, as how you feel. You have to be subtle and cunning and absolutely fatally ready. It becomes like a fate. Your own fate overtakes and determines the fate of the deer you are hunting. First of all, even before you come in sight of your quarry, there is a strange battle, like mesmerism. Your own soul, as a hunter, has gone out to fasten on the soul of the deer, even before you see any deer. And the soul of the deer fights to escape. Even before the deer has any wind of you, it is so. It is a subtle profound battle of wills which takes place in the invisible. And it is a battle never finished till your bullet goes home. When you are really worked up to the true pitch, and you come at last into range, you don’t then aim as you do when you are firing at a bottle. It is your own will which carries the bullet into the heart of your quarry. The bullet’s flight home is a sheer projection of your own fate into the fate of the deer. It happens like a supreme wish, a supreme act of volition, not as dodge of cleverness (24-25).

The entire passage renders Henry’s thoughts on how best to ensnare a woman in poetic and metaphoric utterances involving images and symbols rich in suggestiveness with little narratorial intervention. Henry is speaking his thoughts aloud, or brooding, and much of the narrative content relates to his contemplations and meditations. Some of the lines do not create the illusion of a perceptible narrator recounting events. Rather they give us the impression of a monologue structured on concrete metaphoric images (What Cohn calls psychoanalogs; Nünning and Nünning (2004) describe them as cognitive, mental and perceptual tools for understanding something in terms of another; while (Freis-

mann, 2011: p. 34) refers to them as a mental operation and a mental activity involving the subjective association of two semantic worlds). These narrative devices function to convey the illusion that everything that happens is happening in Henry's mind, hence one can say that it is largely Henry's thoughts spoken aloud, with the awareness of authorial narratorial omniscience and omnipresence. The narratorial voice which begins with: "Henry scarcely admitted his intentions even to himself. He kept it as a secret even from himself"; is followed by Henry's raw thoughts, musings, contemplations, imaginings and perceptions that project him as an internal focalizer of the events. Henry's fears of betraying his infatuation in the courtship are rendered in a style similar to the stream of consciousness, and even interior monologue:

It was too uncertain as yet. He would have to see how things went. Yes, he would have to see how things went. If he wasn't careful, she would just simply mock at the idea. He knew, sly and subtle as he was, that if he went to her plainly and said: "Mrs March, I love you and want you to marry me," her inevitable answer would be: "Get out. I don't want any of that tomfoolery." This was her attitude to men and their "tomfoolery." If he was not careful, she would turn round on him with her savage, sardonic ridicule, and dismiss him from the farm and from her own mind forever. He would have to go gently. He would have to catch her as you catch a deer or woodcock when you go out shooting.

The above passage registers Henry's fears of failure (the fear of being turned down by the woman). In his fantasies, Henry conjures up a monologic conversation with March: "Mrs March, I love you and want you to marry me," her inevitable answer would be: "Get out. I don't want any of that tomfoolery", an instance that draws attention to Henry's unmediated, jumbled and incoherent thoughts as they flow like a stream in his mind.

After holding an imaginary conversation with March, the reader is again plunged, without narratorial mediation, into Henry's mind as it conjures up the image of a hunter trailing and luring a prey, this, in a manner that illustrates, not just the stream of consciousness narration, but also psychoanalogy:

If he was not careful, she would turn round on him with her savage, sardonic ridicule, and dismiss him from the farm and from her own mind forever. He would have to go gently. He would have to catch her as you catch a deer or woodcock when you go out shooting. It's no good walking out into the forest and saying to the deer: "Please fall to my gun." No, it is a slow, subtle battle. When you really go out to get a deer, you gather yourself together, you coil yourself inside yourself, and you advance secretly, before dawn, into the mountains. It is not so much what you do, when you go out hunting, as how you feel. You have to be subtle and cunning and absolutely fatally ready. It becomes like a fate. Your own fate overtakes and determines the fate of the deer you are hunting. First of all, even before you come in

sight of your quarry, there is a strange battle, like mesmerism. Your own soul, as a hunter, has gone out to fasten on the soul of the deer, even before you see any deer. And the soul of the deer fights to escape. Even before the deer has any wind of you, it is so. It is a subtle profound battle of wills which takes place in the invisible. And it is a battle never finished till your bullet goes home. When you are really worked up to the true pitch, and you come at last into range, you don't then aim as you do when you are firing at a bottle. It is your own will which carries the bullet into the heart of your quarry. The bullet's flight home is a sheer projection of your own fate into the fate of the deer. It happens like a supreme wish, a supreme act of volition, not as dodge of cleverness.

A typical example of a metaphoric image or psychoanalytical utterances is used in the passage and which determines what is narrated. This metaphoric analogy also temporarily locates the setting of the narrated action in Henry's mind. The procedure of ensnaring a woman into falling in love with an admirer is subconsciously associated to, or transposed into the semantic field of hunting a prey; an activity that requires tactics before one can ensnare, trap or catch his prey, but all this activity appears to be the working of Henry's imagination or better still, a cognitive activity. In other words, the association of the period of dating or courtship with a hunting expedition that requires a lot of strategizing comprising subtlety, patience, etc., is a subconscious or cognitive activity, a fantasy, or better still, the working of Henry's imagination. The illusion of the stream of consciousness is further justified by the omission of verbs of thinking and feeling. In addition, Henry's thoughts are incoherent and illogical, characterized by these analogies, or metaphoric associations by which the woman (March) is imaged as a deer/fox and Henry, the potential spouse and colonizer, as a hunter, who must deploy caution and tact in order to ensnare and trap his bet. Haven caught his bet and duly married March, a new conflict develops between them, that of gender and power.

As a narrative of gender and power struggle, *The Fox* reflects a conflict between the patriarchal cultural institution, (represented by Henry), fighting to exert dominance over the wife (the feminist institution) represented by March who in turn struggles to assert her selfhood. Like a Patriarch, Henry wants to wield unrestrained authority and control over March and to remain the sole voice and decision maker, in the marriage institution. On the other hand, March is determined to resist all forms of male dominance and to regain her voice through knowledge acquisition and self-assertion. As the conflict veers towards gender and female self-assertion, the imagery of sleep and submersion are increasingly used to depict March's struggles to resist patriarchy; the struggles to stay awake for March becomes an imperative synonymous to a struggle to hold on to one's independence, autonomy and freedom, even as a married woman. In other words, while Henry wants to wield unrestrained authority and control over March, and to remain the sole voice and decision maker in their relation-

ship, March is determined to resist male chauvinism, and to have a voice. To remain awake becomes synonymous to freedom from traditional female gender roles. Once more, this gender conflict is narrated exclusively in psychological terms, that is, through the use of cognitive narratological strategies: perceptual and mental strategies; sensory perceptions and mental states that readily produce the illusion of fictional minds.

The gender conflict between Henry and March comes to a head, when the obstacle to their union (Branford) is removed. Branford's death has put March in a sustained psychologically devastating mood, as she is not happy. Besides, Henry's possessive and all controlling attitude does not go down well with March. Consequently, at the close of the novel, the narrator shifts the setting to March's consciousness with the effects that only her raw thoughts, feelings and sustained meditation on their gendered relationship are recorded.

After the death of Branford toward the end of the narrative, the narrator shifts the setting to March's consciousness (thoughts) and this is suggested by a profusion of verbs and adjectives of thoughts, feelings, emotions, intensions, and unconsciousness, in addition to her states of mind.. Narrated entirely in the form of poetic monologic utterances, silent self-conversations, memories, musings, and the rendering of feelings and thoughts, March contemplates her devalued status with Henry, who expects from her total submission and passiveness:

She had to be like the seaweeds she saw as she peered down from the boat, swaying forever delicately under the water, ...sensitive, utterly sensitive and receptive within the shadowy sea, and never, never rising and looking forth above from the water while they lived. Never. Never looking forth from the water until they died...But while they lived, always submerged, always beneath the wave...But it was always under water, always under water. And she, being a woman, must be like that. (82-83).

Although she struggles to be "sensitive" and "receptive", Henry, who is a personification of male supremacy, wants total submission from her and so is determined to take away her consciousness so that she becomes simply a passive wife:

She would have to leave her destiny to the boy. But then, the boy. He wanted more than that. He wanted her to give herself without defenses, to sink and become submerged in him. And she-she wanted to sit still, like a woman on the last milestone, and watch. She wanted to see, to know, to understand...And he! He did not want her to watch anymore, to see anymore, to understand anymore. He wanted to veil her woman's spirit, as Orientals veil the woman's face. He wanted her to commit herself to him, and to put her independent spirit to sleep. He wanted to take away from her all her effort, all that seemed her very *raison d'être*. He wanted to make her submit, yield, blindly pass away her strenuous consciousness. He wanted to take away her consciousness, and make her just his woman. Just his woman. (85-86).

The line “He wanted to veil her woman’s spirit, as Orientals veil the woman’s face” reveals the cultural attitudes that rob women of their potentials and lock them up in private spaces of control and dependence. The lines: “But then, the boy...He wanted her to give herself without defenses, to sink and become submerged in him...He did not want her to watch anymore, to see anymore, to understand anymore. He wanted to veil her woman’s spirit, as Orientals veil the woman’s face. He wanted her to commit herself to him, and to put her independent spirit to sleep”, structures the man, Henry as a chauvinist in dire need of control of his female companion and household. His desire is to make his wife shrink in status and potentials; to silence and control her. Images such as “submerged”, “sink”, “swaying”, “beneath”, “commit”, “submit”, are well chosen to make the man’s efforts to position the women beneath himself quite visible. The diction also highlights the cultural perceptions and patriarchal attitudes that suppress women, destroy their aspirations and potentials and keep them permanently dependent, subservient and subordinated to men. The words “commit”, “submit” and “sway” particularly structure the husband-wife relationship as one of economic dependence, thereby casting the man in the authoritative position of provider, and the woman as a dependent. Henry thus does not perceive marriage as partnership, but as an institution where power, authority, decision making and control are the man’s prerogatives. March’s resistance to this male dominance is expressed in monologic utterances as evident in the passage below:

And she was so tired, so tired, like a child that wants to go to sleep, but which fights against sleep...She seemed to stretch her eyes wider in the obstinate effort and tension of keeping awake. She would keep awake. She would know. She would consider and judge and decide. She would have the reigns of her own life between her own hands. She would be an independent woman to the last. (86)

March resists the patriarchal socio-cultural attitudes that “veils [the] woman’s spirit”, comparing them to the cultural attitude of Orientals who “veil the woman’s face”. In refusing to be ideologically veiled, March is calling for women’s empowerment and freedom for the woman to step out of the private space in which she is locked and into the public space hitherto reserved for men. She is asking for women’s freedom to exercise their potentials and make choices. She is crusader, an activist and an advocate for women’s rights. Significantly, March’s resistance to patriarchy in the above passage is expressed through cognitive devices like metaphors, which provide a frame for seeing something in terms of another. The central conflict between male dominance (Henry) and female self-assertion (March) is staged through the metaphor of sleep and the resistance to sleep. March is sitting in a niche of the high, wild cliffs of West Cornwall, looking over the westward sea, determined to overcome sleep so as to stretch her knowledge: She would know and she would see what was ahead. Lawrence seems to be saying that, resisting sleep is synonymous to resisting patriarchy which imposes “sleep”. “Sleep” is an image that suggests passivity and thus marks the

traditional women. March is saying that for women to gain their rights, they should not be passive observers in marriage, but alert and vigilant participants. She is saying that women need to remain alert against falling “asleep” which implies, dropping back into traditional gender roles ready-made for them. The struggle between staying awake and falling asleep therefore symbolizes a swing between being a traditional woman or a “new [modern] woman”. This new self is symbolized by being awake, independent or autonomous. On the other hand, March only feels sleep claiming her whenever she starts to be drawn into the traditional male/female relationship with/by Henry. Unfortunately, Henry is also vigilantly aware of his own unconscious drive to make a woman “yield” and “sleep” in him as a man. The failure to attain the results of such alertness on both sides is a strong gender conflict.

Henry definitely got into marriage, not as a partner to March but as a man, determined to wield unrestrained authority over her, forcing her to “yield and sleep in him” (87). Once this is accomplished he thinks,

...he would have all his own life as a young man and a male, and she would have all her own life as a woman and a female. There would be no more of the awful straining. She would not be a man anymore, an independent woman with a man’s responsibility. Nay, even the responsibility for her own soul she would have to commit to him. He knew it was so, and obstinately held out against her, waiting for the surrender. (87)

There is no doubt that Henry perceives the matrimonial home as a domestic empire in which the man expands and absorbs the wife’s identity and autonomy. What he is reiterating in the above passage is what [Tyson \(1999: p. 84\)](#) calls, “cultural programming as feminine or masculine...” He is trying to programme March into her cultural role as a woman, a role which March is resisting. Henry feels threatened by, and fights against March’s independence and autonomy, and though March has not yet yielded, he thinks she would soon lose them to him and that she would eventually submit to him: “She would not be a man anymore, an independent woman with a man’s responsibility. Nay, even the responsibility for her own soul she would have to commit to him. He knew it was so, and obstinately held out against her, waiting for the surrender.” But does she finally surrender herself to him? Lawrence does not provide a solution to the gender conflict as the novel ends with March looking around Henry “with the strained, strange look of a child that is [still] struggling against sleep” (87).

Like in other passages in the text, the gender conflict is staged in the minds of the reflector characters, Henry and March and expressed in the form of a monologue. Thus in terms of narrative technique, one can say that D H Lawrence’s *The Fox* features a figural narrative situation with its characteristic manifestations in the form of internal processes, internal perspective and sensory impressions of the reflector characters, including their thoughts, perceptions, feelings, and emotional states. It is the sensory impressions, internal processes, emotional states and the experiential perspectives of the characters that enable the readers

to follow the events of the story. The central narrative situation is the reflector mode. Since the plot is constituted largely of mental phenomenon in the sense that it is the memories, feelings, thoughts, emotions, mental states and processes of March, Branford and Henry that are staged, the internal perspective, or internal focalization is dominant. For the most part, the authorial narrator withdraws to the background paving the way for the feelings, thoughts, perceptions, sensory impressions and the internal processes of March, Branford and Henry to replace narrative mediation, and thus to constitute the story events.

4. Conclusion

This paper set out to analyse *The Fox* from a psychoanalytical perspective as well as investigate ways by which fictional minds are represented in narrative texts. Following from this, the study was structured in three main sections: an introduction which defined “fictions of the mind” and provided a brief background of its emergence and, the theoretical section which drew from cognitive narratology to chart out appropriate categories and methods for analyzing fictions of the mind. These categories were chosen on the basis of their emphasis on psychic settings, mental characters and a plethora of internal processes, sensory impressions, mental states, cognitive components and perceptual discourses that play a greater role in determining what is narrated. The analytical section used D.H Lawrence’s *The Fox* as staging ground for demonstrating the plausibility of the chosen narratological categories. First, the fictional minds of characters were shown to be textually represented when the reader is plunged directly into the internal processes and sensory impressions of the concerned character, including his/her perceptions, thoughts, feelings, memories etc. in a way that no traces of narratorial participation are discernible. With regards to this illusion of offering an immediate insight into the internal processes of characters, the potential of narrative techniques such as stream of consciousness, interior monologue free indirect discourse, psychonarration and psychoanalogs in the construction of reflector characters in figural narrative situations was highlighted. Secondly, the study revealed that fictional minds can also be constructed through the mode of thought report in which the authorial (heterodiegetic) narrator plays a major role.

In view of the above, the teaching and learning of how fictional minds are represented in narrative texts can benefit a great deal from the interdisciplinary framework provided by this study, given that the framework suggests interpretative and analytical categories for constructing fictional minds in narrative texts. It is hoped that this narratological approach will bring to the (Cameroonian) student of the novel some relevant but inaccessible theoretical framework, methods and categories for interpreting and analyzing the novel (especially the modern novel) in ways that can render research in the area more innovative. With regards to its relevance, although my analytical data comes exclusively from English fiction, and although they are far from exhaustive, the narra-

tive-sensitive categories outlined in this study, can be transferred to other fictions with cognitive narrative potentials. First, what a young researcher is probably to gain from this study is transferable skills. These categories can be transferred to the analysis of other non-western prose fictions. Besides, the interpretative, analytical and methodological tools used in the study supply teaching, learning cognitive guides for analyzing fictional minds in English narrative texts. But neither these categories nor their applicability is exhausted by this study. This study is only a introductory attempt and is thus open to further research. While these categories remain many and varied, their applicability can also be extended to the analysis of African and other non-western narratives. Besides, it should be cautioned that, as a broad field, narratology in both its classical (structuralist) and poststructuralist dimensions cover text-centered and context-sensitive interdisciplinary methods, frameworks and categories for narrative analysis that are ignored in this study as a result of its restrictive scope. Some of these narratologically sensitive theories, methods and approaches excluded from consideration in this study include articulation, sequentiality, unreliable narration, transgeneric narratology, cultural and historical narratology, narrate strategies, feminist narratology, post-colonial narratology among others, all of which require further research

Conflicts of Interest

The author declares no conflicts of interest regarding the publication of this paper.

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