

Investigating D.H. Lawrence's Persona in Late Poems During the Savage Pilgrimage: A Psychoanalytic Approach

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Abstract—The academic field of literary criticism or literary theory has long taken advantage of the covert connection between literature and psychoanalysis, as this study did when it employed a psychoanalytic technique to analyze a literary work. Psychoanalysis is one of the contentious and unappreciated literary criticism philosophies among many readers (Hossain, 2017, p. 41). The persona or the character of the literary work is one of the literary methods. This study seeks to identify the late persona in D.H. Lawrence's final three collections of poetry, which were composed near the time of the author's death due to extremely poor health. The study of a writer's unintended message is referred to as psychoanalytical critique. The investigation's main point of interest is the author's biographical background. The main goal is to look at the unconscious components of a literary work in the context of the author's upbringing. It is a technique for correctly and critically understanding the literary material. Additionally, it is a type of psychoanalytic reading. We can understand literary texts better by using psychoanalytical thinking. We can swiftly master the subject matter thanks to the manipulation of the literary text and the sharper picture it produces. Psychoanalytical critique is one of the most fundamental reading strategies for comprehending the psyche (Ahmed, 2021, p. 2).

Index Terms—D.H. Lawrence, poetry, savage pilgrimage, psychoanalytic approach, Laird's method, Freud's iceberg, Lacan's registers

I. INTRODUCTION

This research provides a psychological analysis of the late poems written by D. H. Lawrence a few days before his death. The poems in this paper are carefully examined to discover the functions of the poems, and a summary of the analysis is provided in the form of tables. In order to respond to the four research questions, the chosen functions will define the study's topic. This study examines D. H. Lawrence's most recent three collections, which were written during his final years as he battled tuberculosis. The three collections are entitled "*Nettles*," "*More Pansies*," and "*Last Poems*," and each should have a brief introduction for the analysis.

A. *Nettles*

This collection is made up of 24 poems that were published on 28 pages in "*D. H. Lawrence: The Complete Poems*," which was published in the United States in 1993, and in "*Nettles*," which was published in London by Farber & Farber on January 1st, 1930, both before and during D. H. Lawrence's presidency. Even though he had earlier in the year anticipated a volume that would be a sequel to "*Pansies*" in a similar vein, Lawrence revealed to Charles Lahr in late November that he was working on "a little series of poems" (Lawrence, 1993, p. 578).

On the other hand, Lahr's dissatisfaction with his ability to produce a visually appealing volume of "*Pansies*" most likely influenced his decision to publish a shorter selection with a reputable publisher. This collection is comprised of 24 poems on 28 pages and was published in "*D. H. Lawrence The Complete Poems*" by Vivian De Sola Pinto and F. On December 13, 1929, he sent Laurence Pollinger an autographed manuscript of his "*Nettles*" poems to be printed as a Faber pamphlet (Lawrence, 1993, p. 595). Faber's Criterion Miscellany series included "*Nettles*" at No. 11, while Lawrence's popular Pornography and Obscenity was published as No. 5.

The poems of this collection are randomly chosen in this study to deal with 5 poems and entitled as follows: "*A Rose is Not A Cabbage*" (Pinto & Roberts, 1993, p. 569), "*The Man in The Street*" (Pinto & Roberts, 1993, pp. 569-70), "*III. The British Boy*" (Pinto & Roberts, 1993, pp. 576-77), "*Innocent England*" (Pinto & Roberts, 1993, pp. 579-80), and "*What Have They Done To You ?*" (Pinto & Roberts, 1993, p. 585).

These are poetry. These poems were transcribed from two manuscripts that were found among Lawrence's things after his passing (Aldington, 1932, p. 1). The 205 poems in this book range in length. This study focuses on eight poems

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that were selected at random. These poems include "Sing of the Times" (Pinto & Roberts, 1993, p. 585), "Free Will" (Pinto & Roberts, 1993, p. 617), "Modern Problem" (Pinto & Roberts, 1993, p. 619), "Rose and Cabbage" (Pinto & Roberts, 1993, p. 634), and "All Sorts of Gods" (Pinto & Roberts, 1993, p. 684).

Lawrence's statement that these poems "are rather *Pansies*" than anything else [...] it has always [been] a real notion, a single thought" reflects his true attitude during the last years of his life (Brown, 2017, p. 53). This collection, known as MS. "B," was compiled by Richard Aldington, a close friend of D. H. Lawrence, after Lawrence's death in 1932. It was included in "D. H. Lawrence: The Complete Poems," edited by Vivian De Sola Pinto and F. Warren Roberts and published in the United States in 1993. To identify the late attributed identity, the poems from the book "More Pansies" will be examined psychoanalytically, contextually, and literally.

B. *More Pansies*

The poems in "More Pansies" were posthumously published and historically came after the earlier poems in the collection. "More Pansies" begins on page 601 and includes 203 poems until page (648). The focus of this collection, as implied by the study's title, is on people in order to convey the author's revised ideal persona. For instance, in the poem "People" (Pinto & Roberts, 1993, p. 602), the speaker expresses that he does not favor any particular type of person but rather enjoys seeing them "pass and pass/ and go their own way," particularly if they have "aloneness alive in them." As a result, the persona in this poem exhibits a lonely attitude, and this attitude generates a variety of psychoanalytical debates that will be investigated in the following chapter.

Since Lawrence has "no desire any more/ Except to be left, in the end resort, alone, quite alone," his "Yearning" (Pinto & Roberts, 1993, p. 602) also shows the desire for "aloneness." These two poems, along with others, search for souls that are peaceful, like the "unique persons" of the past. These poems give rise to in-depth discussions examining the author's personal effects and his new persona.

C. *Last Poems*

After the author's passing in 1932, Aldington referred to MS. "A" as such. "These poems were published following [Lawrence's] passing" (Aldington, 1932, p. 1). These are the very last literary works to be produced. The (67) poems in this anthology range in length but share a common theme.

This study deals with (8) poems entitled "The Greek are Coming!" (Pinto & Roberts, 1993, p. 687), "Maximus" (Pinto & Roberts, 1993, p. 687), "Bavarian Gentians" (Pinto & Roberts, 1993, p. 697), "Silence" (Pinto & Roberts, 1993, pp. 698-99), "Pax" (Pinto & Roberts, 1993, p. 700), "Lord's Prayer" (Pinto & Roberts, 1993, p. 704), "The Ship of Death" (Pinto & Roberts, 1993, pp. 716-720), and "Song of Death" (Pinto & Roberts, 1993, pp. 723-724).

Tables at the end of this paper summarize the research results. This chapter discusses the study's objectives while focusing on the study's findings, which are as follows:

II. HOW MUCH OF A PSYCHOANALYTIC PERSPECTIVE DOES D. H. LAWRENCE USE TO PORTRAY HIS EGO IN HIS LATE-SELECTED POETRY FROM THE TIME OF SAVAGE PILGRIMAGE?

RQ1's interpretation was based on the psychoanalytic approach's findings. The ultimate goal of objective one is to examine the late persona in D. H. Lawrence's late poems. To do this, this study will employ four different methodologies, including Laird's classification of the persona and the poem, Freud's Ice-Berg psychoanalytic approach, kinds of persona, and person's point of view. The following methods depict the persona from various angles: psychologically; from his or her point of view within the poem; and from the type of persona and gender reflected in recent poetry.

A. *Laird's Method*

Laird's Method (Meyers, 2003, p. 5) argument seems strong. She disagrees with Lawrence's painful division of the 1928 Collected Poems into "Rhyming Poems" and "Unrhyming Poems," which he then reorganized to give his autobiography a significant, symbolic form. She explores the poetic sequence as "a key unit of poetic production" and looks at "the books of poems in the original order in which Lawrence wrote, rewrote, and published them." Lawrence, as an autobiography, has three goals, according to the author, namely self-expression, personal growth, and reader transformation (Meiners, 2003, p. 23).

TABLE 1
LAIRD'S CLASSIFICATION

Collection	Poem	self-expression	self-transformation	transformation of the readers
Nettles	A	•		
	B	•		
	C	•		
	D			•
	E			•
More Pansies	A			•
	B			•
	C			•
	D		•	
	E	•	•	
	F	•	•	
	G			•
	H	•	•	
Last Poems	A	•		
	B		•	
	C	•	•	
	D	•	•	•
	E	•	•	
	F	•	•	
	G	•	•	
	H	•	•	

By using Laird's classification of the persona, it can be seen that Lawrence employs self-expression 13 times in the chosen poems, which accounts for 61.90% of the classification, self-transformation 11 times, which accounts for 50% of the classification, and transformation of the reader seven times, which accounts for 33% of the classification. This research demonstrates that the majority of the poems discuss the self and have the self as their central theme throughout the later stages of composition.

Additionally, the chosen poems for this study argue for the readers' metamorphosis because Lawrence wants to express his ideology toward life and contemporary life and death. The late poetry and life of D. H. Lawrence are examined as a rich source of data for the understanding of the contradictory relevance of a sense of self in personal development. We emphasize the importance of self-psychology as a subfield of psychoanalysis and discuss some of the ways Lawrence foresaw this development. Additionally, it is noted that Lawrence provides convincing support for a self-psychology view of the creative urge, and it is briefly explained that throughout his main works, he was "pursuing his own self-healing" (Bragan, 2009, p. 13). Lawrence's later poems analyze themselves explicitly or indirectly through allusion or entanglement. These writers investigate their own creativity as well as that of other artists. Reflexivity like this is not a twentieth-century invention. The majority of art, which includes imaginative accomplishment and inventive creations, is self-expression in some way. Lawrence is not an exception, but his sense of self-expression stands out more than that of his contemporaries. He disagrees with certain forms of self-expression since they involve mental states and moral dilemmas. They are also necessary stops on his imaginative trip.

B. Freud's Iceberg

Freud's Ice-Berg is another method used in this study, and it determines whether the persona in the chosen poems represents their Id, Ego, or Super-Ego. In order to foresee, Freud (1900, 1905) devised a topographical model in which he described the composition and operation of the mind. Freud utilized the image of an iceberg to represent the three levels of the mind (McLeod, 2015, p. 12). This is just the tip of the iceberg when it comes to how Freud (1915) described the conscious mind as "all the mental processes of which we are aware". Thoughts and feelings that a person is not now aware of but that are simple to bring to consciousness are stored in the preconscious (1924). It is present only before unconscious thought. Thoughts stay in the preconscious like they would in a mental waiting area until they "succeed in drawing the eye of the conscious" (Freud, 1924, p. 306).

Psychoanalytic evaluation requires a thorough understanding of the writer's unconscious or the personalities that the poet has created in a creative work. Psychologists Sigmund Freud and Jacques Lacan's theories are frequently used to study the unconscious mind. The energy in the unconscious continues to want to present itself, with a need for self-expression, according to Harland (1999), who claims that the "unconscious" "constitutes the reject bin [...] for images and impulses now excluded by consciousness" (Mushtaq, 2010, p. 8). Any psychoanalytical critique often focuses on the investigation of the author's unconscious mind or the unconscious mind of the main character in a literary work. In this examination, we try to understand the unconscious of the persona that Lawrence established in his poetry.

TABLE 2
FREUD'S ICE-BERG

Collection	Poem/s	Id	Ego	Super-Ego
Nettles	A		•	•
	B	•	•	
	C	•		•
	D			•
	E			•
More Pansies	A	•	•	•
	B	•		•
	C	•		
	D		•	
	E	•		
	F	•		•
	G	•	•	
	H	•		
Last Poems	A		•	
	B	•		
	C	•		
	D	•	•	
	E	•		
	F	•		
	G	•		
	H	•		

According to Howe (1973), D. H. Lawrence's primary interest is identity and the divided self, "not blood religion, modern sexuality, or the vicissitudes of the industrial age," [as] he anticipates the present (p. 1). The Id is reflected in 17 of the 21 chosen poems, the Ego and Super-Ego are expressed in 7, the Ego and Id and Super-Ego are expressed in 4, and all three are reflected in one poem. This study demonstrates the significance of the self in relation to society because the Id feature, which relates to the persona's identity, is more evident in the recently chosen poetry than the other parts of Ego and Super-Ego.

This demonstrates how Lawrence, in his later writing, tended to focus on his inner feelings and identity, which demonstrates the need for self-insurance. The subconscious is represented by the Id aspect, which "drives the organism to engage in need-satisfying, tension-relieving activities that are seen as pleasure" (Lapsley & Stey, 2011, p. 5). Therefore, the majority of Lawrence's later poetry conveys his true need, which requires "pleasure." Applying Freud's theory, this study will come to the conclusion that Lawrence's personality was affected by the outside world because "the psychosis represents a conflict between the ego and the outer world; the neurosis reflects a struggle between the ego and the id (the innate needs)" (Alexander, 1935, p. 67). In light of these discoveries, Lawrence must have been experiencing "neurosis" when he wrote the late poems.

The foundation of psychoanalytic criticism is the idea that literary creations reflect the dreams of their authors or personas. In this study, the researcher has focused on the poem's main protagonist. The final poems emphasize the progression and demonstrate how the Id, Ego, and Superego—three facets of the persona's identity—battle it out in each poem. In spite of appearing to be active in some poems, the ego and superego often vanish completely. Id, on the other hand, is still largely dormant, but in some poems it pushes its way through the middle and takes over. Thus, the latter poems might be seen as a conflict between the Id, Ego, and Superego, with the Id claiming control of the final goal.

C. *Different Personas*

Fishelov (1990) asserts that an alternative method for describing personas from various angles is persona type (p. 78). Fishelov says that personas can be categorized based on how they alter (or remain unchanged) during a narrative. Persona types, which include the dynamic persona, the round persona, the static persona, and the flat persona, are categorized according to how each character develops in the poem. This method will evaluate the persona within the texts as the study follows the categorization of the type of persona, as follows:

TABLE 3
DIFFERENT PERSONA

Collection	Poem	Flat	Round	Static	Dynamic	Male (M)/female (F) or No specific gender (X)
<i>Nettles</i>	A	•				M
	B				•	M
	C				•	M
	D				•	M
	E				•	M
<i>More Pansies</i>	A				•	X
	B				•	X
	C				•	X
	D				•	M
	E				•	X
	F			•		X
	G	•				X
	H				•	X
<i>Last Poems</i>	A	•				M
	B	•				M
	C	•				X
	E	•				M
	D				•	X
	F				•	M
	G	•				X
	H	•				M

This type of analysis demonstrates how frequently Lawrence uses the terms "men" or "women" because, as evidenced by 11 poems that discuss masculinity and 10 poems that don't explicitly mention gender, the latter represent a masculine mindset rather than a feminine persona. In contrast to his earlier works, such as *Women in Love* (1920), *The White Peacock* (1911), *The Virgin and the Gipsy* (1926), and many others, in which women were the main characters, Lawrence does not place as much emphasis on gender in his later writings.

Additionally, because Lawrence primarily writes about female characters, this type of examination demonstrates how different Lawrence's writing style is from his early style. There are 8 poems that reflect a flat persona (34%), two poems that display a round persona (7%), 12 poems that reflect a static persona (57% of the chosen poetry), and 0 poems that indicate dynamic persona (0%). As long as the dynamic persona is a person who experiences significant internal change throughout the poem. The development of a dynamic persona is frequently gradual and wordless, and it is not brought on by a change in the persona's environment. The recent poems demonstrate the opposite, because a static persona is one who remains largely constant throughout the poem. Even though his or her surroundings have altered, the character nevertheless retains the same attitude and personality as they did at the start of the poem. As a result of this strategy, Lawrence's personality and the late character remain constant throughout the poems. This method also demonstrates the degree to which Lawrence's persona evolved over his late writing era and the degree to which his writing style altered because his early persona, as it appeared in Lawrence's early writings, was dynamic.

D. Person's Point of View

The viewpoint that the story should take is one of the most important factors to take into account when Lawrence tells a poem. The poet's point of view establishes the link between the poet and the persona in the poem. Poems might feel very different depending on who is reciting them. In his 1986 work *A Theory of Narrative*, F. K. Stanzel lists three narrative points of view. This method identifies the persona's point of view, demonstrating how frequently Lawrence employs the first, second, or third points of view. When writing, authors must decide from what point of view they want to present their ideas. There are three types: first person, second person, and third person perspectives. The type of pronouns and the genre can be helpful in determining the author's point of view, and as follows:

TABLE 4
PERSONA'S POINT OF VIEW

Collection	Poem	First Point of View	Second point of view	Third point of view
Nettles	A	2		7
	B	8		4
	C			8
	D	8	1	6
	E		8	6
More Pansies	A		1	
	B	X	X	X
	C			2
	D	1		
	E		3	
	F	7	2	
	G	4	7	
	H	1		
Last Poems	A			4
	B	3		4
	C	X	X	X
	D	4		
	E	X	X	X
	F	2	1	
	G	4	2	
	H			2

First person and third person are the two main points of view, with second person appearing less frequently yet frequently enough to be studied in the poetry analysis. The poet assumes a persona in the poem and tells the story from his point of view in one of the 44 first-person points of view that are employed in the more recent poems. The author regularly uses the pronoun (I) or (we), if the narrator is speaking as part of a group. You are getting that persona's report of what happens, whether they are actively participating in the activity or are more of a spectator from the sidelines. Additionally, it means that representations and beliefs are influenced by the persona's opinions, mood, past experiences, or even their distorted interpretations of what they see and hear.

25 poems allude to second-person viewpoints. In recent poetry, where the action is controlled by a persona attributed to the reader, known as you, the employment of the second-person narrating persona is unusual. The reader participates in the poem as one of its personas. The persona talks about "you" and delves into your background and innermost thoughts. 43 third-person perspectives are included. In a third-person persona, the speaker is not present during the events of the poem and instead uses the pronouns "he", "she", or "they" to describe the actions of the characters.

Three poems also don't express any one viewpoint. The findings indicate that the selected poems incorporate the perspectives of 112 people. Third person point of view accounts for 38.39%, second person point of view for 22.32%, and first person point of view for 39.28%. In addition, 14.28% of the chosen poems don't use a particular point of view. This method demonstrates the degree to which Lawrence expresses either his own or others' points of view.

III. HOW CAN A PSYCHOANALYTIC APPROACH TO D. H. LAWRENCE'S LATE-SELECTED POEMS FROM THE SAVAGE PILGRIMAGE PERIOD REPRESENT THE ESSENCE OF HIS WRITING STYLE?

Lacan's Registers analysis findings were understood to offer a response to identity expression and identity performance, which are clearly distinguished in the majority of Lawrence's works. In a letter dated June 5, 1914, Lawrence advised Edward Garnett that "[y]ou mustn't search in my story for the old steady ego of the character" (Lawrence, 1981, p. 183). As a result, the psychological elements that are illustrated in the preceding section have an impact on the manner of recent poems.

The final psychoanalytic technique is Lacan's Registers, which reveals if the poem is actually reflected in the late poems or just a metaphor (Perman, 2018, p. 13). The second goal of this strategy is to answer the question: How does a psychoanalytic strategy portray the character of D. H. Lawrence's writing style in his late-selected poetry from the Savage Pilgrimage period?

TABLE 5
LACAN'S REGISTERS

Collection	Poem/s	Symbolic,	Imaginary	Real
Nettles	A	•		
	B	•	•	
	C	•	•	
	D	•		•
	F	•		
More Pansies	A			•
	B			•
	C			•
	D	•		
	E			•
	F	•		
	G	•		•
	H		•	
Last Poems	A	•		
	B	•	•	
	C	•		
	D	•	•	
	E	•		
	F	•	•	
	G	•		
	H	•	•	

This method demonstrates that 16 of the 21 poems that were chosen only use symbols to convey ideas and thoughts that were present in the poets' later stages of life. Six poems are actual, and seven poems use imagination. There are six poems that mix symbolic and fantastical elements, and two poems that combine symbolic and literal elements.

The specifics of this strategy reveal that 38% of the poems use symbols to represent the majority of Lawrence's ideas and thoughts. Some poems demonstrate that the thoughts are fictitious; they make up 33% of the poetry, whereas only 28% of the poems contain true thoughts. Additionally, this discussion demonstrates that Lawrence does not simultaneously employ genuine and imaginative language to convey the author's mindset.

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Additionally, this discussion demonstrates that Lawrence does not combine the real and the fantastic simultaneously, expressing the author's preference to write either symbolic-imaginary or symbolic-actual thoughts rather than imaginary-real thoughts. Thus, this method demonstrates the way in which the author wrote at a late date, helping to reveal his late ideas and thoughts at the time.

IV. HOW MUCH DID D. H. LAWRENCE'S LATER POEMS REFLECT HIS LATER IDENTITY AND WRITING STYLE AS AFFECTED BY THE SAVAGE PILGRIMAGE?

Contextuality analysis's findings were interpreted to produce an answer to this question.

Contextuality

The majority of the discussions on the subject of Lawrence's later poems rely on a broad, popular understanding of their objectives and how they react to the study's conclusions. In order to evaluate and take into account theoretical concepts from important actors in their natural context, this study makes the case that generalizations into underlying variables and linkages need to be investigated.

Grete Hermann made a passing reference to the need of contextuality in 1935, but it wasn't until more than 30 years later that Simon B. Kochen, Ernst Specker, and separately John Bell had acknowledged its importance.

The study examines how factors in the internal and external contexts affect contextual processes (i.e., how Lawrence's strategy switched from competing to conquering). The many internal and external context components that either support or resist the change are the main focus of a conceptual viewpoint. The analysis elaborates on the experiences and observations of 21 poems using a contextual technique. The results acknowledge the process by which each poem is exposed to different contextual factors. The findings reveal a number of background factors and show how their effects vary depending on the circumstances.

This approach is used in this study to address the fourth objective, which asks to what extent the Savage Pilgrimage affected D. H. Lawrence's writing style and persona in the late poems? This study uses contextual analysis to demonstrate both the internal and external consequences of the late time of the late poems' composition.

TABLE 6
CONTEXTUALITY

Collection	Poem/s	Internal factor	External factor
Nettles	A	•	•
	B	•	•
	C		•
	D		•
	E		•
More Pansies	A	•	
	B		•
	C	•	
	D	•	•
	E	•	•
	F	•	•
	G	•	•
	H		•
Last Poems	A	•	
	B	•	
	C	•	
	D	•	
	E	•	
	F	•	
	G	•	
	H	•	

Five poems demonstrate the external impacts of writing late poems and make up 23.80% of the factors, while six poems contain both external and internal factors and make up 28.57% of the factors. Of the 10 poems that are affected, internal effects make up 47.61% of the variables. This method demonstrates the extent to which internal factors—the majority of which are psychological—had an impact on the composition of the latter poetry. As 47.61 percent plus 28.57% equals 76.18%, each poem captures Lawrence's true mindset and reveals the fundamental forces that underlie Lawrence's disease. According to this perspective, the late poems demonstrate how much the Savage Pilgrimage is responsible for the late style of the late poems.

The influence of external factors such as the physical environment, like energy and anger, persistence, positive habits, and self-motivations, is rarely explored, making internal psychological elements such as intentions and behavioral factors, like annoyance, frustration, stress, and depression, essential predictors of environmental behavior. The investigation into how external factors interact with the actual setting in which decisions are made is even more unique. This study examined the relative impact and interaction of sociopsychological factors on the environmental behavior of the study's poetry.

As a result, the new character is shown in line with Lawrence's writing style from his last days. As stated in the literature review for this study, Jones (2016) claims that the poet who passes away won't be plagued by embellishment or aggravation because they compose with the utmost care in "a tremendous stillness, in which every line reverberates." This theory holds that "the mythologized visionary/dying poet is, in this perspective, promoted to transcendental expression by necessity": a necessity that time's passing forces upon him and by a sense of duty that compels him to create a thorough picture of the end (p. 5).

V. HOW MUCH DOES D. H. LAWRENCE'S LATE-SELECTED POETRY FROM THE SAVAGE PILGRIMAGE DEPICT THE IDEA OF DEATH USING A PSYCHOANALYTIC APPROACH?

To respond to the question, the findings of the literary theory analysis and indirect persona characterization were interpreted.

A. *Literature Theory*

The modern meaning of "literary theory" dates back to the 1950s, when structuralist linguistics, developed by Ferdinand de Saussure, started to have a significant influence on English-language literary criticism (Martinet, 1989, p. 45).

The answers to this query are based on the poems that were chosen for study. The discussion will then go over the main themes and interpretations of what is already known about how Lawrence gradually changed his approach from dealing with life and other contemporary phenomena to dealing with death and seeing death as something that is suitable for everyone, as shown in the diagram below:

TABLE 7
THE MAIN THEMES

Collection	Poem/s	Main themes
<i>Nettles</i>	A	Life
	B	Life and modernity
	C	Homesick
	D	sorrow, heartbreak and innocence
	E	disdain and pities of the working class
<i>More Pansies</i>	A	Strength and youth
	B	free will
	C	rejection to the same gender love
	D	homesick and loneliness
	E	Pure god
	F	Anti-modernity
	G	Manhood
	H	ultimate divine bodies
<i>Last Poems</i>	A	the men of the old world are divine, heroic
	B	life after death and the ongoing god
	C	Death and Greek gods
	D	living silence, death
	E	Living god
	F	god-like
	G	Death
	H	Song of death

Regarding the themes of the last few poems, this diagram illustrates how Lawrence's ideas evolved from describing life in poem (A) of the first collection, life and some modern aspects in poem (B), Lawrence's contempt for the life of the working class in poem (E), youth in poem (A) of the second collection, the concept of free will in poem (B), homesickness and the agony of being alone in poem (C), to describing life in poem (A) of the last collection (D). The search for the right god to be his companion is the overarching topic of the poems from the third collection's poem (E) to the end, as seen in (E) and (B, C, E, and F). The selected poems' use of quiet as a subject is another (D), and finally the poems end with the theme of death, as this theme appears in (D, G, and H) of the third collection.

This strategy demonstrates how Lawrence's writing style gradually shifted from dynamic themes to stillness and death. The most prevalent theme in recent poems is death. This strategy captures Lawrence's relationship with death because, strangely, death symbolizes relaxation and eternal life, a quiet and peaceful existence. Oblivion and its associated sea of oblivion, which is traversed by the ship of death, stand in for quiet and profound silence. The path to a new life is death. Live a life free of the corrosive effects of modernity and selfish concerns.

B. Characterization of an Indirect Persona

Indirect characterization in literature can take four different forms: words, thoughts, effects or impact on others, action, and looks or appearance (Burroway, 2000, p. 87). (STEAL).

TABLE 8
INDIRECT PERSONA CHARACTERIZATION

Collection	Poem	Indirect Persona Characterization				
		Speech	Thoughts	Influence on Others	Action	Appearance
<i>Nettles</i>	A	convey his feelings towards the rose	Feelings towards nature	None	Homesick	A sick man
	B	directly to another persona	Pain of being stranger	a man in the street. and the policeman.	Loneliness	A wondering man
	C	To Britain	Loyalty	Britannia	depression and loyalty	a boy
	D	Innocence of the homeland	free thoughts	None	beauty of England	A romantic and an artist man
	E	Anti-modernism	Anti-mechanism	None	people are lifeless when they live like machines	A pessimistic advisor
<i>More Pansies</i>	A	Modernity & carelessness	Youth and its value	Young men	None	a wise man
	B	pessimistically describing human's life	disagreement with human's unfree will	None	motivating "free will"	a connected persona to the cosmos.
	C	direct to	Sexuality	Females and	love between	None

		females		males	male and female.	
	D	unwished regime of his period	bring back the glory of England	Modern men	An allusion to past time	None
	E	Godly speech	To be in touch with the G/gods	men and women	An allusion to the old and modern G/gods	None
	F	pessimistic speech about death and modern men.	anti-modernism	Modern men	introducing death and dealing with it	A dying persona with a bad tempered.
	G	Speech is to everybody	Paganism and savage wishes	Every man and woman.	wishes that every man and woman should be as clear as flowers	A persona with a negative idea of the modern life.
	H	Godly speech	Religious thoughts	None	imaginative actions and occurred away from the earth	Like a Lord
<i>Last Poems</i>	A	allusion to the past time.	connected with "archaic" men	None	Changed	A man "with archaic pointed beard"
	B	Godly	Godly	None	describes the coming of Hermes	looks like a god
	C	Gothic	Old civilization	None	describing death and the underneath	God-like
	D	Silence	silence thinking	Everybody	Silence	alone man in silence
	E	Godly	Peace	Everybody	looking for "the living God"	like a cat a sleep on a chair
	F	persona is calling for his mana	a naked man	None	imaginative journey and looking for the kingdom	a naked man
	G	the voyage towards a complete oblivion.	allusion to Greek and Egyptian	Everybody	longest voyage to oblivion using the ship of death	dying persona
	H	death and life after death.	dying man	Everybody	singing the song of death	A dying and hopeless man

(a). *Speech Diagram*

What response does the persona display in this diagram? How does it function? Is a character capable of speaking? (Burroway, 2000, p. 12) This kind of examination demonstrates how Lawrence's writing style evolved over the course of his later years since it reveals just how drastically Lawrence's style had altered. For instance, the speech category demonstrates Lawrence's organization and connection to nature right from the start, as poem (A) in the first collection articulates the relationship with roses, poem (B) articulates the speech to other personas, and poem (C) articulates the speech about the country of origin, Britain. Both poem (E) and (D) express Lawrence's anti-modernism stance. The poem (D) depicts the innocence of the nation. Nettles, a compendium, highlights Lawrence's key concepts.

Nettles displays Lawrence's core concepts and thoughts, some of which are tied to nature and contemporary life in other poems. The following collection, *More Pansies*, presents an average of thoughts and concepts related to different facets of existence, including God/s, women, human life, and modernity, before transferring the concepts to death and religious discourse.

The poems in the final collection, *Last Poems*, primarily depict the relationship between humans and God as in the poems (B and E), while others make allusions to the past, as in poem (A), employ gothic language to conceal actual change as in the poem (C), and finally shift the mode toward silence in life as in the poem (D). The act of calling for the "mana" in the poem (F) is expressed in other poems. Lawrence uses this phrase to indicate his desire for a new existence, a new soul, and to travel to "oblivion," which is beneath modern life, as illustrated in the poems (F) and (G). Lawrence finally realizes his ultimate goal in life, which is his excitement and desire to pass away and join the life of the underworld as in the poem (H).

(b). *Diagram of Thoughts*

What is represented in this diagram by the persona's innermost thoughts and feelings? (Burroway, 2000). The poem (A), from the *Nettles* collection, addresses feelings toward nature as the major theme and considers nature as the strength of life. This is in reference to thoughts that appeared in the late selected poems. The pain of being a foreigner outside of one's own nation is then described in the poem (B) of the same collection. Loyalty and freedom of thought are displayed in the poems (C and D). The final piece in this anthology is a poem critical of machines (E).

More Pansies, the second collection, highlights the worth of youth as in the poem (A) and expresses dissatisfaction with the concept of human unfree will as in the poem (B). The concept of being outside of England restores his country's greatness in the poem (C), where sexuality is dominating (D). The poem (E) is very concerned with the idea of connecting with G/God, and anti-modernism that is found in (F). Additionally, pagan beliefs and wild desires are displayed in (G), however, these are turned into religious beliefs in (H).

In the final collection, *The "Last Poems"*, the author's ideas about ancient civilizations and his desire to live naked like them are completely transformed (A, C, F, and G). So the poem's overriding thought that is one of God (B). Last but not least, Lawrence expresses the idea of the beautiful dying as seen in poetry as he seeks silence throughout his own death (D, E, and H).

(c). *Influence on Others Diagram*

What things influence others' character reactions or the persona's emotions? (Burroway, 2000, p. 18). Regarding the diagram of the influence on others, this study finds that Lawrence primarily describes his situation and his feelings because the other characters' influence in the later poems is not very prominent, while the poems that do address the influence on everyone in general or none in particular are few in number. The author's true feelings and attitude are depicted in this diagram.

(d). *Action Diagram*

What role does the persona play in the poem, according to this diagram? The persona has a personality, but in what way? And how? (Burroway, 2000, p. 54).

The first poem in "*Nettles*" collection, which addresses these inquiries, depicts the persona's homesickness and loneliness in the poems (A and B). Additionally, the poem (C) expresses the beauty of England as the author's nation and displays the depression and allegiance of the character (D). The persona's attitude against people who are like robots and think of them as emotionless and lifeless is demonstrated in the collection's final poem.

In the following collection, "*More Pansies*," the poem (A) in particular depicts no action, and the poem (B) challenges the persona's perspective on free will. The poem (C) describes the persona's attitude on love and how falling in love feels. It also expresses the love between men and women. The persona's yearning for ancient civilizations and ancient G/gods is expressed in poems (D and E). The persona then shifts in the poem (F), where he introduces death as something everyone should embrace as normal. Additionally, the character in the poem requests that souls be clear and that they be as clear as flowers (G). The persona in the poem (H) travels imaginatively outside of our planet, and his deeds happened there.

The character expresses his transformation in the "*Last Poems*," which also imaginatively descends to the underside and depicts the arrival of "Hermes" poetry (A, B, and C). Lawrence defends the poem's use of quiet there, in the underworld (D). In the poem, it is also implied that he is searching for the living deity (E). Finally and imaginatively, the character travels to the sea of oblivion, his final kingdom, and uses a ship of death to sail while singing and reciting poems about death (F, G, and H).

(e). *Appearance Diagram*

What does the persona look like? What is his, her, its function? (Burroway, 2000, p. 22). The persona makes numerous appearances in the recent poems that were chosen. For instance, in the "*Nettles*" collection, the persona appears as a sick man in the poem (A) and as a young kid in the poems (B) and (C). In the poems (D and E), the persona presents herself as a romantic and an artist who offers dismal counsel to others. The figure appears in the "*More Pansies*" collection as a wise man and poet (A). Then, as demonstrated in the poem, the character is linked to the cosmos beyond Earth (B). The poems (C, D, and E) don't specify who they are, and the poem (F) which depicts a dying character who is incredibly irritable and has a bad temper.

The persona in "*Last Poems*" resembles an ancient man with god-like qualities as depicted in the poems (A, B, and C). The character then appears alone and silent, similar to a cat perched on a chair in front of a living god, in poems (D and E). The persona's appearance is similar to that of a naked man, as it is in the poem (F). In the poem, the dying guy is helpless (G and H).

VI. CONCLUSION

This research summarizes the collections and applies psychoanalytic theories to a textual study of the relevant poetry. The conclusions of the investigation are then presented in tables once the analysis has been summarized. In order to respond to the research questions posed in chapter one, the data and tables discussed above will be explained in chapter

five of the study. Through the research questions and analysis of the poetry, as well as by combining the functions and motions, the current study provided two novel outputs. It also demonstrated a new method for identifying and analyzing the persona in poetry from various perspectives, including psychological, contextual, and literary perspectives.

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