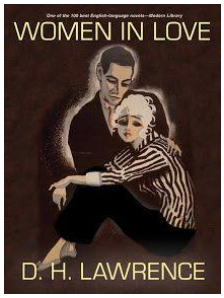
SharonGreer@website2.me 2024 (copyrighted)



Women in Love Part III

D. H. Lawrence

Publication date: 1920

Publisher: Thomas Seltzer

Chapter XIII Milo

The good nature of Birkin, invites Gudrun and Ursula to tea having left the message with Gudrun. She decides she'd much rather go to his home for tea alone and doesn't share the invitation with her sister. Upon her visit he suggests that they must express in their friendship something 'infallible and final'. So, they pledge to be friends forever as he does not love her and has something impersonal, harder, and rarer to offer unto her.

Birkin relates love carefully unto the fullness of a tree as 'one is alone and beyond the influence of love. Branches are naked and in insolation as they are 'Love'. The root is beyond love to him buried well beneath mother earth. Love to him is liken the stars beyond our scope of vision. As she ponders what in life supersedes love, Birkin suggest that 'he', as man, is the emotional final, impersonal, and stark. No obligation nor standard or action nor understanding presents as it is inhuman. She wide eyed and attentive sits dumbfounded and our author states 'senseless'.

We are led to think he has reached a feeling of height, a pivotal point of faithlessness and weariness feeling without strong belief as she quizzes his belief in 'her as me'. He knows she exist and is a woman but wants a woman he doesn't see or think exist on earth. He is sick of those around him.

Ursula asks why invite her to tea pushing onto his sense of conceitedness and her then altered opinion of him. Lawrence references the terms 'meretricious persiflage' in his next paragraph as he depicts the exit onto the sidewalk of Birkin's cat and a Mino on approach. As the Mino heads for the backdoor he gives her (the cat) a cuff with his paw as the wild car boxes him twice with her magic white paws. He hits her as they are intimate and Ursula knows it's bossiness. The cat trudges off with his 'belle sauvage' as insistence of 'male superiority' as she exclaims that it is "such a lie with no justification for it!"

The meretricious persiflage, the use of a level of attractiveness that offers no value, being mocked by the other cats' actions according to Birkin, inattentiveness toward beauty. Just as he

suggested 'no love' offering unto Ursula and mocked her presence as a final offering of himself, me. We can assume that he too gathers his thoughts from prior observance with his suggestion that the male cat dominates the female in insult as violent hitting or abuse. Maybe it is why he believes the finality of love is just his impersonal physical presence as a dominate thought and not her sexual physical appearance kin to the fluffiness and dainty actions of the feline.

Here with Milo, we are forced to reckon with the notion that "The world is only held together by the mystic conjunction, unison between people--an intimate bond between man a woman." "Love is a direction which excludes all other directions. It's a freedom together, if you like." "It is nihilism this freedom which is love and love which is freedom. Love is irrevocable once into a pure unison; it is one way," per Birkin in the midst of another one of his verbal tangents.

Ursula challenges Birkin's perception of the stars as it undermines the sense of love and commitment expressed within the laws of creation. We don't get if it's the creation of a loving relationship between man and woman unescapable in life or the creation of man through such a medium. Then she toddles onto, her 'Proud and Subservient', subservient and proud statement which also denotes men as 'cocksure' in a sexist assumption of Birkin's persona.

Oddly, but not shocking as she has isolated their relationship from all others, she pushes Birkin into admitting he loves her. They get into a necking experience as she nestled close to him hears, "Yes, my love yes, --my love…. I love you and are bored with the rest. It is admittance that he strove to divert his true feelings and delude her womanly instinct which said otherwise.

It too is indication of his delving into an exploration of love and sexism throughout our beginning chapters. He loses his psychological and philosophical analysis of emotions and women as he falls deeply for Ursula, a younger woman. As she doesn't and hasn't submitted to his hard views, she has forced him to recognize his own emotional self and approach his will to express his feelings toward her.

Short Takes: Ursula asserts that men are confident 'Proud Boys' of sort from which she trickles into her family tales which he finds boring.

Chapter XIV: Water – Party

The Crich's annual water party event for their friends, the school and farm staff were not a favorite of Gerald's and much less since his father fallen ill. His sister played hostess and he was responsible for water sports. Birkin, Gudrun and her family were in attendance as the girls worn white dresses with added splash of color which amused their father. Ursula's Orange coat clashed with their mothers black and purple garments whom the girls thought as "country

Baroness" a laughable appearance. This brings father to anger in offense to their insults as mother urges him to ignore the 'great gabies' as they walk on toward the lake.

Upon arrival, they eagerly use their tickets for entry as the walk has tired them. Birkin greets them acknowledged by the mother who is observing the others standing and seated around the grounds. Gudrun stands looking onto the grounds and people then ridiculing the ramped display of intimacy amongst the other young damsels' attire. Hermione Roddice wears white lace gown with an enormous silk shawl with splotches of embroidered flowers & hat. The Brangwen's are greeted by Laural and Gerald Crich.

The formality displayed during this time frame through the eyes of D.H. Lawrence are the standards by which we still entertain and greet our guest at formal functions. That inescapable sense of responsibility the Crich offspring held in respect of their parents in the father's absence and the mothers need to minimize her control. There too is the reality of family in their mocking and teasing amongst children and parents. It is apparent that the Brangwen's did not fancy a ride to the event, but rather chose for reasons undisclosed to 'walk' the great distance to the lake. It is the 'length' that was required of people during this era to travel long distances in the countryside into town, to schools or special places such as the lake.

Within this chapter we witness Lawrence indicators of classism through Hermione's character. Despite gathering amongst guest of varied classes for this community event, she depicts and tries to alienate herself as the hierarchy.

Rocked in the Cradle of the Deep (song)

Written by Emma Willard and published in 1830, this is the song D.H. Lawrence suggest is sung while on the boat. She was a teacher and a writer (education) as part of conducting a school in Troy, NY. This is a noted 'sailors' hymn which is believed to denote:

> *Women have a great power and influence because they have the greatest influence over the development of children- the hand that rocks the cradle. ('The hand that rocks the cradle rules the world')*

Gerald decides to spend the day with Gudrun and Ursula as they boat over to a beautiful section of the coast with their tea basket. They too bathed and danced their bodies dry. It was a sense of freedom to Ursula. Birkin, present begins to dance with her kisses her fingers provoking her to dance as he watches her. Gerald confides to Gudrun that he is "in Love."

At this moment, Lawrence tells us the black river rolls onward in darkness leaving lilies, snakes, and ignis fatuus. He says it is of dissolution and corruption. It is "Our sea born Aphrodite,

our white phosphorescent flowers of sensuous perfection, all our reality, nowadays. Aphrodite is deathly, a flowering mystery of the death-process, yes." In question he ponders whether or not they too are that in toto? Ursula suggest that she is a 'rose' and not the deathly devil he (Birkin) chooses to destroy hope.

Gerald and Gudrun return as the air sends the sounds of banjoes or suchlike music, watching the moonlight milky water and the noiseless fire creatures, lanterns glowing a foolish fire just as the blue moon of light embracing a flight of storks streaming through the turquoise sky. It was simply beautiful.

Our authors have again, captured our attention in details of his depiction of evening to contrast their finding interest and plausible love amongst them. Within the confines of 'ignis fatuus' or mystery men, it is blue and beautiful as the flowers of green, purple, and yellow accented and drawn into the deathly dark waters for a most powerful outburst of color. Birkin has taken toll to admire his surroundings in the guise of Aphrodite along with indication of sexual passionate arousal of Gudrun. Also, here the girls couple in fear over what it, this love, will become in escape of their mental confinements.

We too are inspired through the dramatic drowning scene with Gerald diving into the lake to save the damsel in the midst of darkness with lantern lighting. Rising from the water again looking defeated he confides 'they shan't save them with the current' apologizing to his father. Gudrun and Gerald go home as Ursula and Birkin go to let the lake water out as the events seem unimportant and unreal. Birkin says, "The dead cling onto the living and won't let go," kisses her face from which she parts, distances herself. He has filled desire in satisfaction from which he is shattered and destroyed. Leaning on this new spell of life, he drifts home in darkness inside the fire of burning passion he has resisted loathing women around him.

Chapter XV Sunday Evening

'The imminence of death was like a drug.' "To die is also a joy, joy of submission to move onto the invisible," Ursula concludes inside her understanding that our body and spirit transmutation happens unless we avoid the 'rhythm of life, fix ourselves and remain static, constant. We are here and must develop unto our entirety, our conclusive end. Waiting for him, Birkin to come was leading her onto her death. Death intertwined in suffrage as Monday promised a mechanical day full of routine acts. But she will have washed the physical person and put an end to the lies and dirt to become glad and refreshed in truth. To know is human in death she alludes humanity.

Birkin comes after church for a short time leaving her lost and dazed for days following of her own life. Fine and hard as a diamond, he is the enemy and a beam of essential enmity, light that doesn't destroy her but denies her altogether. Her hatred spins upon hearing he has fallen ill, plausibly disappointing her and her internal unspoken desires.

It is a short, overly dramatized expression of new love and the fear associated with its failure before it truly begins. Ursula wanted to pack up and move but was torn with the responsibility of courtship that makes her hate him, his distance as he teases her with the visit with her family.

Section Points to Explore:

Soul was a prisoner within this sordid vast edifice of life

The 'whole body politic' of boys is the vermin.

Lawrence references 'boys' and not 'men'.

Recap of Our D.H. Lawrence Text

1. Setting and Time

This setting is during the 1920's in London and the London countryside. Our author is focused upon our characters from a local township who've moved on in life obtaining careers welcoming experiences visiting the city of London. Yet, they are all plagued with the need to marry and form a family life as expectant of them.

2. Plot thickened

The plot is thus far the bridging together of man and woman in times where life looses prospective without a relationship. Boredom and expectation to 'be' in a timely marriage is evidence of normality. This book to give insight into the reality of homo and hetero sexual experiences that were nurtured and dismissive under the assumed intensity of natural passion of man toward woman. Now, we are wondering where these blooming romances will lead us within the boundaries of family, friends, and self-growth potential.

3. Authors intentions

Women in Love is ideally a self-explanatory titled work. We identify 'women' as the primary factor. We see women as the mechanism for telling his story and supporting the storyline all while under the microscope of a man and men. D.H. Lawrence is good with characterization as each has a sound sense of existence and an individuality that grants us a peak at personalities. He uses philosophy, sociology, nature and the other sciences to infuse intellect, reasoning,

familial responsibility while astrology bridges romance, intimacy, and even fear into our storyline. The author attempts to provide that sense of realism which makes his work and their lives recognizable as it too resembles that of his readers of that era. Most important is the ability of Lawrence to walk us toward relationships that denote a sense of courtship and love that his title shares will take us on an emotional romantic journey.

Despite the time differential, our era of culture and class still has regards for some of their standards, same written imagery of social engagement, classism, and relationships. As we are coaxed to reside outside of our parental dwellings in urgency for privacy and personal growth, Ursula and Gudrun remain home until they are married unless away for an education. Even after marriage, the couple may live with the husband's family traditionally.

4. Dialogue

Dialogue is the means by which readers learn of the storyline, the characters nature and intentions toward one another. It gives us a picture into personality and mindset. D.H. Lawrence uses conversation and the social sciences to align the concept of love and relationships as he too expresses time in the reality of age and education. They display fashion and depict a concept of respectability amongst the sexes. Our characters even grant us entry into reasoning of cities and the life in the countryside. It is a refined tool that gives voice, appeal, and introspection against philosophical meanings. Those mind-bending topics that force you to stop and structure sentences that prove your point and give value to the ensuing argument. It can and does generate that same level of frustration our author generated between Hermione, Birkin, and Ursula.

5. Critique

Time and age factor well into this novel as we associate past lives with those of present day. We too can evaluate progress in this undertaking of love and relationship quality and access. With the first half of our book, we learn that what we think, feel, and grow to believe can be changed upon experience(s) with other people who impact our lives and take us beyond our expectations. As readers travel from city to country, see the possibility of love torn with untamed sexual needs and the subjection to mental torment. We watch lonely and emptiness change into all consuming interest in fulfilling the desire and yet obligation to be 'in love and loved'. However, it is not just a thing for women to conquer, it is a journey for the male sex and species as we watch 'cats' bate and explore their primal instincts. Those same destructive natures open the door to new options and belief that there are more fish (women + men) in the sea. After all they are boating when the couple decide to unite.