Women In Love Part V (a D.H. Lawrence novel) 

Chapter 24 Death & Love, Chapter 25 Marriage or Not, Chapter 26 A Chair

It was the PULSE, the CRIME, the DAY-TO-DAY traumatizing Gerald, as Morphia and drinks sustained the life of Thomas Crich both in and out of consciousness. His state of existence, his will to live wasn't the relaxed sense his son required. Instead, Gerald believed a perverse spirited tormented him as his biological functions failed and the still darkness of death lurked on unyielding to the daybreak. His state changed the son, he hollowed into a roar of clutter, collapsing inwardly to that dark place unable to acknowledge a master in death his soul knew was lingering about.

He believed his presence, his life each morning he visited, irritated his father with his uncanny and immune from death himself. This tragic condition, this ordeal was stressful as he carried out daily routines living a pleasureless life in this slow death. An inability to be normal, to carry on with business disrupting his cash management and other activities woven with heart like threads of emotional cloth he is losing, stripping his being.

D.H. Lawrence takes toll with his deep seeded depiction of this state of death and love between a father and son. He chooses to examine in thought the life of the "red Indian" during this 1920 period. As we learn, the Indian was suffering systemic neglect in an attempt at cultural erasure implemented by white men. They were forced into boarding schools, a form of assimilation while struggling with economic exploitation and poverty behind the 1887 Dawes Act relinquishing land and oil wealth.

He suggests that Gerald too was tormented by this ongoing death unable to access wealth bound by force through emotional pain, duress and love. Yet, he tells us he too held his outer life, outer mind, outer being unbroken and unchanged as the pressure was as intense within as with out. We are challenged to Invision a lifelike bubble bursting within.

Our modern world sought to provoke thought behind this summative breakdown of Gerald projected in films, "Bubble Boy" 2001 and "Boy in The Bubble" 2011. The first depicts Chloe and Jimmy relationship leaving Jimmy 7 days to confess his love to Chloe and stop her wedding. The latter takes stock of 10-year-old Rupert, a character of our novel, falls hopelessly in love and it goes terribly wrong causing him to cast a spell of romance.

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It is then a considerable compliment to the work of Lawrence as he discloses Gerald deflecting all work and matter decidedly focused upon Gudrun and his blossoming love. We find him dilly dallying about the barn or she and his sisters work studio picking up lumps of clay, picking up implements and peaking at her cast figures as whimsical, grotesque artifacts. This discloses his inability to find credence confined to darkness especially in places he doesn't interpret well such as artistry.

As he captured each vision, he continued growing nearer and nearer to Gudrun unwilling to see her fleeing his needy urgency. "Stay for dinner....," he asks and with a guilty "yes" she replies. They ate silent, absent with his sister Winifred against long blanks she, Gudrun could not understand. He still held his distance inside the pushy closeness he held.

In our story, they are having coffee, after dinner, when the shy nurse comes to the library to guide Gerald to the doctor as the man of the house. Gudrun remained feeling his strange power over her. She senses his tension and abstraction upon return as he lostly stands before the fire. D.H. Lawrence guide us through their emotions with words and visions which transcend each page on the cuff of love and loss. Details of his father inconsistent pulse and his being the first deathly illness they're experiencing has him feeling empty and wanting sympathy for not just his pending loss but the bigness it's brought him as a son, the man whose universe is falling. That space he must hold up, take over in all its fullness. Only another man will get it, yet, he hasn't one to confide in only Gudrun to cling to now, someone outside of his family to give back the love he is losing.

His mother offers him a safe out from under the weight he has inside in letting it go as death has its own path and timing. Insistence that he go away and "mind yourself" and "let the dead bury their dead," so as not to be so freakish too he is too weak. It was important for her to express an understanding of his betwixt state as a young man. Gerald has begun to detach his responsibility somewhat emotionally from his father into finding a "love" as his parent held as she begun to blend within his family structure.

I am unsure that his mother’s words sat well with him as our author then suggests that Gudrun is "everything" to him as he'd sell his soul 100xs' but not exist without her. She is beginning to feel for him inside their melting kiss under the bridge as there is a sense of "beauty" understood and natural excitement, feeling biding goodnight.

Father Crich passed away the next day choking on his own blood and mess before his head falls dead before Gerald. He goes to tell brother Basil, mother, and sister Winifred. Mother, in her purple gown, reflects that his returned to that of his teens. Exposing the mothers "purple" gown seems odd, doesn't it? Well, historically, purple was a rare fabric color as it was high production cost and an assumed "rich" color of this era. It thence is notably of

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royalty and luxury. And here we can digress onto the uptake of the term pulp extracted from the word itself as the soft, juicy, succulent part of edible fruit. It is the most important person and part of this death as the mother. Gerald then "re" calculates his focus for this same quality in character comparative to that of Gudrun. Purple transforms as pulp and re for this quick analysis of alternative word use though not transparent of the 1920's time period.

Gudrun and Winfred resume work in their studio inside a sense of freedom and happiness staying clear of the others and mood this deathly house provided. Gerald, intruding, comes with coffee for, amidst the two of them, for some time.

In days after the Crich family comes for the funeral they all leave except Gerald as they never stay long at home. Even Winifred goes to London with sister Laura. He lingers in pain as if he's hanging over a bottomless pit, frightened deeply in the coldness of his soul. He held an emptiness from which he needed to arise. It is as if the loss of his father left his life blank, in a world of nothingness for which he decided Gudrun would fill.

In the cold darkness, glad Birkin is away unable to distract him with words and polluted thoughts, he walks with an unclean heart to her home. Arriving near their home, he ducks around Ursula and Birkin on the garden path and goes pass a sleep father up the stairs to find her room. He awakens her, announcing himself as she fiddles around to find a match. Using the flame from the lit match, she finally sees Gerald has broken into their home.

As we revisit the text, Lawerence suggests he was "revulsed with flowers" he sees a long his journey to her home. Then he refers to Gudrun comparative of the "Bath of Life". While I think the flowers are seasonal, they die losing attractiveness as temporary adornment to our landscapes, Gerald sought permanence in comfort. This section of our text is the illumination of body, flesh, and sex with the gratitude of an infant hunger she fed until he laid asleep. And, she suffers unending wokeness within a "destroyed perfect consciousness" waiting for 4am. She is uncertain and daring the norms of traditional households. This "perfect conscience" is that she held before he invaded their house in the quieted night and violated her sense of security seeking purity.

I must suggest that during this era, the "Bath of Life" Is reasonably, reflective of the positive attitude toward biological cleanliness and clothes cleaning shift against germs and bacteria growth. As a new standard, one hot bath each week limit to protect natural blood circulation. This uptake toward "clean" despite the reality that use of "hot" water in-home was not until the 1930's. And, the insurgence of appliances also promoted cleaning within the household.

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In her "green" robe, she walks him down the path to the gate turning, hearing his firm tread leaving denoting an affirmed insensitiveness to her. The author was clear in his desire for readers to see through words the potential Gudrun held to Gerald as a fertile, immature and unexperienced wife. She holds his need for healing and balance beyond the death of his father and is renewal in life without the challenges a mind like Birkin urges. Her naivety is a most attractive quality.

Now, Birkin and Gerald are together each began to challenge their own agendas with the Brangwen sisters as they debate the marriage and the illusion it brings forth. Rupert is repulsed by the tradition sense of a HOME and the one direction becoming a family takes you in decidedly wanting to rethink their approach rebuking normality. This could begin with a double wedding where they take on pure trust and absolute love together as men and then with the women.

It is said "entering the underworld" which seems to be that twisted sense of sexuality this era took on.

The next day, Ursula and Birkin use the afternoon shopping as their thoughts over an old used "chair" implode onto exploring their outlook on marriage as they decide to get married escaping their godly inheritance for one another. Their combined happiness is impossible so they must go it alone from the start avoiding the used gray houses of hell, cold away from the "angry redness" of the sunset towards the end of the world or we would say earth. This "free life" Birkin must go it alone without his typical tryst for love seeking new things to begin these ultimate perfect relationships with Ursula and consideration of Gerald. This, Ursula tries to ignore as she is thrown off in thought, as you or I would have been.

Lawrence gives us another glimpse into the past perceptions of relationships through the objection to the "cane seat chair." It is said that the woven fabric is unity in tension which is destroyed inside the surrounding wood frame. They both detest its value inside the frame of

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old, dry wood. A common in-home possession full of others past experience of this "society of man" that bully's them with material common goods.

Our modern-day community is also familiar with this symbolic item as it was a common good at low grade furniture stores. It's inexpensive pricing made it a staple for especially apartment dwellers. Maybe it was not just a reasonable, easily manufactured good, but a privately held consideration for the sense of "in-home unity" it promoted in the 1920's through the eyes  of D.H. Lawrence. 

Love, the emotion or for the small town in Maryland are symbolic of affection and care for a person, object, idea or animal. It can be fondness or heart felt romantic passion encapsulated with tenderness, intimacy and admiration. Romantic love of one is measured as three times greater than what we feel towards others as it is a grossly attached emotion shared between two people. It is what D.H. Lawrence paved a path toward between our two couples, Gudrun & Gerald and Ursula & Birkin, within this novel Women in Love.

Though we love in life we also love in loss as we honor the memories and that peace spoke of within our biblical text. The pending death of his father Crich, has Gerald in a 'state' of flux as the knowingly losing his deathly Ill father, yet, growing in love for Gudrun. And, as Birkin quietly experiences an emotional implosion enabling him to free himself while latching onto Ursula.

Gerald's inability to share his inner most feelings in acknowledgment of grief and consideration for financial responsibilities in business etc. are cast into prospective by his mother's creating a "safe zone" where he is relieved of his owning this death as his problem and concern. He soon reaches for a new viable love, unconventional though it is symbolic of the changing social dynamics of the 1920's.

In remembrance of the biblical times reflective upon the death of Jesus Christ, we must take care in understanding that inside death is "breeding" of life. As we live and die, it is unto the Lord and further extension to those we love in simple "remembrance," we too hold dear memories and reflections of the life, experiences, lessons from those surrounding us especially our parents whether good or bad.

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