Women In Love

D. H. Lawrence
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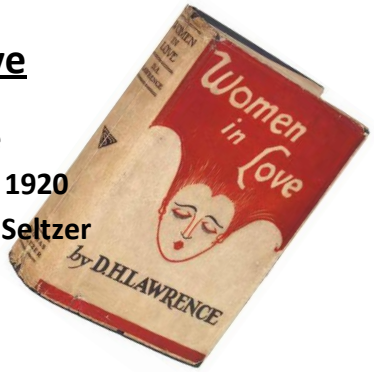

Part I

Storyline Development

Titles and book covers are also defining characterization of novels and an authors intention in use of each word inside. Women In Love confines our minds to the belief that D.H. Lawrence's work is grounded in a trying tales of love between men and women. Yet, as readers and writers we know that a good story is comprised of explanations, chance meetings, and relationships that lend themselves for alternative uses. And, love is that of an eternal nature as it spirals and spins it's mightly weave everlasting or ever never bonding. So why would this dated work be any different?

D.H. Lawrence has chosen to introduce his many characters using the beginning chapters of his book. He has created an image of this small town from whereth they all come and have landed inside the onset of life and careers during this era. We come to recognize the use of small town classism and the construct of the critical need for careers, education, and travel. Also familiar is the global and European access and use of London as a central zone during this period for career development, a path toward success and for entertainment. Ambition along side of the more lucid loose sense of sexuality and adult like intensions of its existence (London), became synonymous with emotional(relational) conflict, vulgar culture, and crime.

As our story begins, we become familiar with the lives of two sisters, Ursula and Gudrun Brangwen. Gudrun has returned home from abroad, London for art schooling and Ursula has evolved into a teacher at home. She lives and breaths her classroom (class mistress) and igniting minds while Gudrun loaths being home after the excitement of London and the minds of the people she was surrounded with. As she sketches a picture they discuss the will to be married soon and yet, the stifling environment they live in isn't willful enough to permit it. Home is a drag she fantasy's as they both share in a walk through there countryside onto town for a wedding where they stay as onlookers awaiting the many things these events promise in a place(town) where nothing materializes.

As in the mind of our artist Gudrun, Birkin and Gerald take on travel plans to return to London after the wedding festivities. Before their journey we are exposed to Hermonie and her coaxing Ursula to leave home as all the others have done in exploration and a need for change. Ambivalent and holding a internal distain for the simple life she has, Ursula sits in a mental state of dismay following their conversation. The committment she has as an educator and loyalty to home itself infringe upon her use of the freedom(s) life gives us at birth.

Thus far, Lawrence has clearly shown a sense of internal conflict with each character as he's intentionally striven to express as we too visualize their urgency to be expressive in conversations that matter and not loose onesself or personality to that of another. They each bare the weight of having a good relationship as that of the Crich Family's (marriages) whom they too find bland and dullard. Yet, there is a sort of anger that is fueled from that stance of feminism and complex state of womanhood the female characters are each presented with.

As we arrive inside the borders of London, Pussim is introduced citing her turmoil with Halliday the lover she lived with for some time. As he is trying to dissolve their relationship, she comes back to London having been abandoned in the countryside to spark anger. He has willed for her to remain gone and give birth to their child locked outside of everyones sight and mind. She stubborn and determined is not removing the stain to his imagery, but rather fighting his insulting selfish intent with a feministic indecision which latches into a bewitching state of mind.

Dynamics of the character development

D.H. Lawrence has taken careful attention into forming personalities of his characters as we read and come into and understanding of their history, their lives, and what is at a point of indicision at the time they've been introduced. It is within each personal undertaking that we are able to read and take on each characters action(s) in conversation for it's intention; each movement they make as answers to the questions his work has presented. His choice in words, the energy par scene, and the emotion projected all give viability to the nature and strengh they share as realized characters.

<u>Ursula Brangwen</u>

She is young and luckily not complacent with living home and reaching that place life has carved out for her beyond the classroom. Urging her to leave town is to broaden her senses as

to men and lifestyle choice. There is pride in who they have become as women and their value unto their associates and friends. There is also lust.

Gudrun Brangwen

The need to escape home is common to those who have lived beyond the borders of lifeless townships. Searching for the freedome and expression of excitement cities bring a spirit of change that plaques those who grown distant to the limitations of small towns. She wants to be around her peers and the chance of courtship London offered.

Rupert Birkin

Living home on travel to London, he uses his knack for talk to grasp a sense of interest of both men and women in him. He seems well abreast of expectations and what living means as he grows curious then anoid with Geralds sense that the "finality of Love" is with one woman and that he has a discontentment with London and it's falsity of everything.

Hermione Roddice

Highly reactive young woman who takes on the challenges such as Birkin whom she has a crush and determination to latch onto. Ursula is offered the chance to come to London and experience their lives. As she too admires life beyond the borders of their hometown. The frustration of men she wants to defeat in converstions, verbal arguments of conscience of life and women are at heart an emotional trigger.

Gerald Crich

As an only brother who has accidently murdered his brother at a very young age he totes a lifelong weight and a plausible flaw that we see no signs of yet. He is good with his hands repairing his home, semi-attractive to women and men. There is a clarity of his will to love one woman outside of the many as he is under the influence of Birkin and his ability to pull others into his zone.

Pussum

Befallen the wills of Halliday and that affection of her own for him, she has up-rooted and moved onto London and now he leaves her along the countryside for the private birth of their child. Away from the talk of the town, she feels abandoned and returns without notice as the others too convene to catch-up. This estrangement leaves her dark spirited toward him and eager to cast darkness upon him at every opportunity.

Maxim (Russian)

The quieted Russian who creeps inside the storyline at the cafe arriving with Halliday and between their quarrel. He is further cast into light as we question his sexuality and the freedom this era afforded such public display.

Lifestyles for this era

This books was written and first published in 1920's, the explorative era as our writer denotes the popularity and attraction London holds and the plying for change the characters express as freedom towards living outside the box "proper" created.

Our leading characters commonly fancy the wedding and observing the bride hurried pace in avoiding her bridegroom well before the ceremony begins. Tradition takes hold as with small town living and receptions where women and men tend to mingle. Ruper Birkin, a guest is admired by Ursula and loathed by Gudrun and Hermoine who respectively see hims and dismissive to their existing status as friend and potential interest. Customary fueding between Birkin and Hermoine seeps in a undercurrent of lust and rage denied up until this point.

Lawrence has since the beginning of this novel utilized verbal arguments to project not just differential intellect and the pride they share in public discussion, but the ability to have a seemingly "mature" truthful conversation. As Gerald and Birkin hold talk of not allowing another man to take thy neighbors living and the same of one nation taking away the living of another, we learn of his belief in doing work properly or absolving from the task fully. This would satisfy the need for a "standard of behavior." He continues to express that "And I," shouldn't like to be in a world of people who acted individually and spontanelously. We would have everybody cutting everybody else's throat in five minutes."

This permeates into the world of today as we compare nations of people immigrating into new lands having been denied life and ability to make a fair wage for living amongst their

people. It too is the outcome of cries from "war" and the uphevel financial resources suffer impacting the economics of businesses and individuals alike. A murderee is muderable.

In these beginning pages we also experience the course of friendship in family and bonding with others outside of the maternal and paternal

After the wedding, Hermoine visits Ursula urging her to come onto London as Gudrun, she and the others have done out of admiration for the sister art work and seeing life beyond the boundaries of their small town. It is further remarked that in life we are responsible to learn, gain knowledge, yet typically we are unconsciously trodding along. The Conscious is irregular and often shifty beyond that of schooling as we can all be declared dead in the brain.

As beings we exercise within the pant of animalism as selfish sense and passion for power and self satisfaction noted as pornography, looking at ones self in mirrors. Here too we begin to know the underlined contempt growing between Birkin and Hermione in conversation. He feels he tramples life with words and stifles it growth with his estranged perceptions of demonic intention. And, Ursula is confused and bound by the fury the two bring to her classroom with her crush on him and sense of friendship extended in travel by her.

It seems that the uptake of hundreds of thousand of immigrants and migrants is similar in thought to that friendship, safe haven, education, and living each country put forth pre and post Covid to those pushed from their homelands. Their counterparts pose as the "real devils" who would not let life exist as they were insufficiently supplied.

After the feeling subsides in Ursula about her visit, she further feels the weight of teaching one day to the next as thrillless. It is dull and she is amongst geese wanting to become a swan, but that opportunity has not come.

This story switches it's focus each chapter we learn as we are cast onto the train ride between home and London with Gerald and Rupert Birkin. The two question their lives and their existence in it's current state tempted to force change. This for Gerald has been a notable need as the two sisters chatted over his custom upgrades to his home used to occupy valued time would surely leave him destitute upon completion in boredom. He willed to do more for the masses as reflection would make him into a more important person.

Birkin warrants an explanation of "love" and that as for one woman as the finality of love. Gerald impresses the reality that a mans love is for only one woman and this brings Birkin to and internal anger then a releasing laughter that I attribute to a question of sexuality. He is weary of London and it cast of aspiring actors, dancers, writers etc....and sees humanity as a dead letter. He sees getting attached to any of them as "real death" inside this unsaid

conversation the two seem to be having within the verbal one. We can ask perhaps whether or not his psycho-social confliction of sexuality is deadly?

The storyline then falls into London as the two meet-up at a cafe along with Miss Darrington(Pussum) whom he has given a vivid speech impedament. She says that Bentley's angry because she's runaway from the Madonna as she was left in the countryside pregnant and alone. Just as this talk concludes in walks Maxim the Russian and Halliday her beau. He's worried with her presence and the dark looks she gives out of resentment. Seeing her makes Maxim, a Jewish man leads Halliday away from the table as she says she makes him nervous as Gerald takin with her looks and personality is humored by her cat like persona. The party of five do leave together and go back to Halliday's flat for chat and bedding down. She leaves, but not without gifting him with black looks and the other go to their arranged quarters.

In the morning, Gerald awakens to find Pussum sleep and the two youngmen by the fireplace naked. Halliday and the Russian.

At this point does the title impact the novel itself?

In my opinion, as I've read the first chapters at least twice, grasping any aspect of our novel which directly depicts the title "Women In Love" is impossible as none of them are. At this point outside of the wedding and it's sense of allure, the characters are all searching for it or fighting to have who they share a sense of affinity with. Even the men are quarreling in regards to the natural nature of love and the sexes.