Women In Love

D.H. Lawrence

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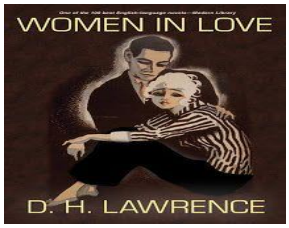

Part II

Storyline Development

Our storyline picks up at Breadalby, a Georgian home with Corinthian pillars amongst the soft green hills of Derbyshire. This home is picturesque having a front fish pond, trees, and a lawn. Out back were stables and a big kitchen garden with a following wood pile. Hermione has decided to stay away from the city of London and Oxford for the country and is sense of solitude. Her family, friends and associate often traveled there as this was the second visit of Gudrun and Ursula by car as they take in the yellows and lavender figures under the cedar tree shade. The servants waited at the door for their welcome to end. It is said that Gudrun was more beautiful and Ursula more womanly to Hermione who admired their attire.

As a note, Derbyshire, England is an area near a valley which is host to Matlock county. It is known for the discovery of the first water powered cotton spinning mill in the 1700's.

Ursula take in the leafy park, deer, and the silence like a dream as they part take of lunch on the lawn under the trees thick and blackish boughs. She thinks Hermione is an oppressively lingering and an embarrassing hindrance in song and conversation to the guest especially Rupert Birkin who seem helpless once again against her. There was athletic Miss Bradley of fifty, Rupert, and Italian woman, woman secretary, and Fraulein Marz, young, slim and pretty.

After lunch, her guest is fancied with embroidery, reading, weaving, and spattering in half intellectual, deliberate talk as her brother, Mr. Roddice, arrives by car with Gerald Crich. They are engrossed in the interest of their era which has taken hold once again in each generation that's followed. Time was a convenience and making nice things or education in stories had become big with the publication of books spreading globally.

As evening pursues, they begin a discussion of education citing the Minister of Education resigning. Education is the foundation of 'un-bound-ness' whereas in the end you are a well-

trained energetic mind who taken in the liberating pleasure of knowing as it is freedom. Someone suggest, “You can only have knowledge, strictly, of things concluded, in the past. It’s like bottling liberty.”

They group has evening tea and go for a walk leaving Birkin, “The sulky little Boy,” to draw. Hermione once again is demeaning of his person. This is right before they go to dress of evening supper. During these times as today, formal dinner requires that one dress appropriately as a guest of another’s home. The talk is political or sociological and interesting curiously anarchistic. However, there is a powerful force in the room which is equally destructive. It can place a ruthless mental pressure upon new comers as that sense of destruction is felt between Hermione, Joshua, and Birkin. She withers away in asking the women to participate in a dance decided upon that of the tree witches from Macbeth, Naomi, Ruth, and Orpah. As Ursula is the beautiful Naomi, there is Ruth, woman-loving and loved, and Orpah, vivid sensational, subtle widow who in repetition goes back to her former life. Contessa and Birkin joined mockingly into the frightening and real interplay dance. Birkin is drawn unto Ursula as she is full of danger, power, and an unconscious bud of womanhood to him. She was his future.

Keeping in mind that Birkin doesn’t desire to “love” any woman and to remain distance from any such entrapment. Though he hated being with all of them. Similar is Gerald Crichs interest in Gudrun. As he admires her, she is hating him feeling a horrible sickness of body and soul inside. Her escape is within the sudden move for bed, timely, they ascend to the assigned bedrooms carrying candle light. Hermione gets to close to Ursula’s bosom and she expresses her discomfort with crying.

Gerald holds conversation with Birkin yielding back to Pussum in London and Julius who he feels is a religious fanatic seeking a pure lily, another girl, with a baby face. A chaste love using Pussum to defile himself with her in a sense of obscenity. He neither loves her nor doesn’t. This sends Gerald onto his room from which he returns for assurance that Pussum get money from Halliday or one of her other acquaintances to survive.

The next morning Gerald an Birkin have a discussion of the ‘beauty of static things,’ things unchanging and Breadalby is a horrible dead prison to him. He then shares that he will marry a woman, “Good” says Gerald. Birkin thinks Gerald might marry Pussum, yet he believes there is a heart-straining towards each other, “Salvator Femininus.” This reminds me of a current day song Salvator with a distance between a mother and child.

Life around Hermione was like a Queen of chess, as who she had contempt for is slighted by others, the knights, the pawns, exhausted madness of the innumerable permutations the board always. Gudrun and Ursula expressed hostility and hurt as Gerald is amused, but striving to befit Gudrun’s criterion. This darkness stirred as they set out to bathe amongst the lilies, swans, and peacocks in the sunshine to swim. Hermione says, “We are all equal in spirit, the struggle for power only destroys.”

Birkin feels opposite, “it is the opposite that we are all different and unequal in spirit, with social differences based on accidental material conditions. Every man has hunger and thirst, two eyes, one nose and two legs. We’re the same in point of number, but spiritually there is a difference. Democracy is an absolute lie; brotherhood of man is falsity. We drink milk, eat bread & meat but no equality.”

In the likeness and imagery of God as his creations, we are the same as human beings. And as we evolve into our lives we want traditionally what is natural and learned out of life. Owning a stake in spirituality can be accidental material based or focused learned objective as choice. Foods, material goods, experiences such as travel, picnics, employment, homes etc…are common and on equal footing in life. However, modern society and our familial status, desires, level of education, etc… are determinants of and from our sense of hunger and thirst in accomplishments. We are believers that we “get out of life what we work for.” Here we too can relate to his theory of man and our sense of coexistence. We denote the value of his sentiment in the devotion of classism, cultural stigmatisms, or our uptake of brotherhood and democracy. Kinship as brotherhood must be believed and heartfelt. Their must be value and trust that along certain lines, man to man, we are equal. Prejudice, classism, rationalization(s) and other notable distinguishing attributes disrupt the validity of it as tools of censorship. Democracy can not be functional if people hold dysfunctional understandings, reasoning, and valueless tools of censorship. There is not trust amongst man, yet a fight for the best state of reasoning toward an agreeable conclusion.

This conversation is a pivotal point in this book as Hermione is solidified as the Queen, unrighteous, unkind and positioned, bold moves are made. They all once again witness her persona, character and each have an emotional statement in visual expression, yet are drawn to her will as hostess. Birkin again is the only strength willing to defend his independence and control in mind and thoughts as we too are challenged to agree or disagree. Their reactions are symptoms of spiritual difference in having a small resistance to her power and its sense of destruction amongst them from friends, acquaintances, and staff who are certainly beneath her. Democracy

In our world today, each man and woman are assumed to have a sense of equality and fair play in life from the days of in-home discipline parental control enables for enforcement of an education onto the structure for formal college or vocational programs that ensure one’s choice in career or training for employment. Though this is not without outside mindsets influence if not self- destructive modes that drive people down the wrong roads in life. It does support the intentions of modern culture to devise a structure which offers fair play and broad-based opportunity. Some argued it has failed against obstructive environmental whoa and others suggest it is fair play and up to the individual and their self-maintained or self-destructive natural nature. Birkin suggest he wants everyone to have their “fair gear.” There are winners and losers in obtaining a ‘fair share’ of the worlds gear.

Hermione is slowing motioning out of their grips as her devised plan for Birkin's love and the others friendship is shrouded in her self-inflicted dark nature of hatred and loathing. As he is feeling guilt in his suffrage she has found euphoria, delirium of pleasure for a consummation of ecstasy closing her hand upon a blue ball of lapis lazuli paper-weight on her desk. She uses this to swiftly hit him over the head more than once purely evil. It almost breaks his neck and shattered his heart. Rupert says, "It is no good, it isn't I who will die you hear." He leaves the home to wonder the hills on this overcast rainy day in an unconscious state of mind.

At this moment he is casting away the want of people, especially a woman around him as he feels the blows of pain on the side of his head. The grief of his desire for humans to adhere to humanity as he must go out into the world despite belonging to himself and the land. He goes to the station and sends her a note he is returning to town instructing her to tell the others he having a mood swing. And, this was their end.

She lives in the spirit of her self-esteem and righteousness and he was ill for about two weeks.

After time has moved onward, one day after school the Brangwen girls run into Gerald Crich riding an Arab red mare with his whitish coarse mustache and blue sharp light eyes. Gerald is forcing the mare back as it is frightening by the noise of an oncoming train. As the trains brakes screech loudly the horse feels wind of terror as he smiles leaning forward to bring her down then spinning around and around on two legs. Gudrun faints.

The horse and Gerald are sweating as Ursula yells for him "let her go you fool." The horse's nostrils are a flare kicking her feet to beat the air and he is cool and calm as a ray of cold sunshine and she is bleeding. The sound of the train diminished and relief from the noise was hopeful as silence trailed behind the train.

Ursula looked with hatred as the gatekeeper at the door of his hut. The hoofs dance three times on the drum like sleeper of the crossing as man and horse bound springily unequally up the road. The two girls watching the gatekeeper, with his wooden leg, latched it back. She fuses, "Does he think it manly to torture a horse? It's is a living thing not to be bullied either. He should have taken it away until the trucks (train) had passed. Gatekeeper suggests his father was different and would not have done so.

He goes to drink his tea and the girls walk the lane of soft black dust.

Ursula wearing a thick orange knitted coat amidst a young 23-year-old laborer in this "foul kind of beauty," with black dust roads as Gudrun's fascination suggest, "Can't you feel in some way, a thick, hot attraction in it? I can and it stupefies me." The walked along repulsive blocks of miner's dwellings symbolic of the difference between Beldover and London. These men spent time in the darkness or this strong dangerous underworld solely with other mindless machine sounding men. They were laborers for the country.

Our author writes that the fineness of an elegant piece of machinery, Wiley Green, drudged up a friendship with Gudrun while wanting Ursula. He seemed cold and too destructive to really care

for women; egotistical. A fascination, women were like 'incalculable machinery' to him. His demeanor was responsive to his thoughts of women in character identity as insecure with his approach to meeting women.

And in dating, Gudrun believed all middle aged men held a 'secret power, and of inexpressible destructiveness, and of fatal half-heatedness, a sort of rottenness in the will'. The spell of the country began to work as she'd drift into her work and off into the country, darkish, glamorous country.

This section of Women In Love, chapter IX, leaves me perplexed a bit in my imaginations interpretation of it. I know what each word states throughout the chapter, yet, I believed at first that D.H. Lawrence used a indirect approach to explaining a physical act taking place with Gerald and a woman or maybe man. The horse is symbolic of the woman I will go on the limb and say? We are lead to see a horse and a jockey, Gerald, in a fight against the loud sounds of a passing train which make the animal wild and fight from irritation. It's believable only if it is a 'freed slave woman.' It too was hard trying to explain a woman in fight against a man overpowering her using his charm to ease her tensions to have his way. He is unmoving, selfish, in wanting to train her to do as he desires and not her desires. It is classically egotistical in a man controlling the outcome no matter the level of resistance in petting inspiring the site of blood out of masculine strength against a cold sunshine. And, the girls intense anger over his treatment of a horse seemed a bit much.

Next, the 'black dust roads' are said to be from the coal mining in the Beldover section of England. It is visual a far cry from that of London as we learn the girls inability to understand the limitation living in zones for mining commodities, energy, and the economics of the country. They witness the cars (trucks) at rest below and a large stripe of railway with still wagons. But, they find a fancy for the "beauty dust" of this difference along the roadway as a stimulant. There is also the symbolism of horror as relative to modern day use of color; the orange coat and black dust roads are like walking a onto the set of a thriller or horror scene in the likeness of Halloween with dark underworld men around them.

Later, I decided my idea of a battered woman though timely was to far-fetched and the colors became representative as part of a dual relationship of mere coincidence.

Comparative of The Underground Rail Road phenomena and Daughters of the Dust motion picture

Outtake: This section could also seemingly be the resource of the historical indications of the Underground rail road which references traditionally the path taken by slaves who enslaved or free used to escape to the Northern United States. Here it is the tunnels funneled out for coal mining in full use of truck cars for transporting the coal from underground to the surface freed from the earthly plantation. As people of color are referred to as black or darkies so is the coal as D.H. Lawrence sites the "black dusted roads" the girls walk along.

Outtake: Modern society has possibly also used this section of Lawrence's work to best identify the sense of 'time' for book and film "Daughters of the Dust" set in 1902 as his work is published in 1920. I think it is a dynamical approach by Julie Dash in her written construction of the past life on Saint Helena Island and the migration up north. She has written that "The dust is the past and Daughters of the Dust means daughters of the past." As we too view Young Nana with dust on her hands in questioning the fertility of the land. She also uses character name 'Yellow Mary' I assume as a bright light onto truth.

Together Ursula worn 'orange' coat among the black dust and Yellow Mary's name as a daughter of dust is an odd unification of evolving womanhood of both white and black cultures within the boundaries of slavery and freedom as sunshine. There also was the sense of 'freedom' found in the late 60's use and creation of 'orange sunshine LSD pills' which taken over the scene. Here we can relate the light of truth and the horror of the event of drug use as yellow and orange. And, shear reflection upon the name Ursula would indicate reference to 'little she bear.' This extends further onto the reality of the indicated colors and the natural color of the sun. Though extreme, the illusion of an orange or yellow sun is lost inside the real natural white light color it exists in.

In chapter X, Sketch-Book, the sisters are found sketching by the side at the end of Willey Water lake. Gudrun was along the shoal bare foot close to the soft, oozy, watery mud beneath the water plants which rose up, fleshly thick and cool with thrusting leaves at right angles. They held lurid dark green and blotches of black-purple and bronze. Ursula is watching butterflies blossom and flutter into what our author terms 'jewel life' breathing pure, ethereal sunshine. Some had halos around them with orange that made it vivid drifting away.

The two see Gerald and Hermione in a Japanese parasol rowing and begin to perish in the frisson of anticipation as he pulls the boat near to say hello somewhat ignoring her to speak. There is a strong feeling between them apart from the horse incident as she hands him her sketch to see. Hermione looks to release the sketchbook to Gerald and it drops into the water before he can grab it. He is sneering with fine hate as he attempts to retrieve it. She repeats how "dreadfully sorry" she is to Gudrun who denies the importance of it as she urges that it is Mr. Crichs fault but entirely trivial and ridiculous.

Again our author gives an expression vividly of Hermione canceling her friendships as beneath her in a undeniable spite. Even if the book dropped accidentally, it is hard to distinguish as he has a strong personal desire to boldly say what she thinks. He is angered and insulted as what is meager to her is of interest and symbolic of his interest and intentions toward Gudrun who has a familiar urgency in savoring natural earthly beauty as an artist. Lawrence has not given a means of employ nor education for Hermione outside of man hunting Rupert. The question is whether her mindset is of jealousy or affluence.

Further, he grants insight of Gerald clairvoyant surveille of Hermione as cold powered body and dangerously hostile spirit which we've taken in as she assaulted Rupert. He's taken in her fine blue eyes, with intimacy almost, he says, "Of Course it doesn't matter in the least." Lawrence suggest he has an intimate, close up-take of her person with his sarcastic response that the sketch means little. There is a diabolic freemasonry subsisted between them (Gerald and Gudrun) as he knows she had power over him. They say goodbye as she's shaking the book and he's watching her and not where he's going in the boat. This attraction to Gudrun lends Hermione a nullified position with no ascendancy.

An Island, chapter eleven, we find Ursula seeing Birkin amidst his sawing and hammering as she walks along the bank till he notices her. He come forward asking if the punt should be tighter and then for her help to put it into the water again. It drifts then he grasps a willow bough and pulls it into the island. A punt is a long flat bottom squared boat propelled with a long pole. She questions his health as he is thin and frail. He says, "It isn't pleasant, whether one is really afraid of death, or not, I have never decided." I assume that the era is that of improper heating or concealment from the elements and the ability to readily catch diseases that death is a concern. Residents relied upon fireplaces for heating and light, however, they wore heavy clothing and bedding to ward of illness from the cold, dark, wet conditions they encountered. And too, we readers know he is imbalanced from Hermione hitting him with the paperweight and the mental toll it has taken upon him.

They discuss the desire to live and that, "I think it makes one ashamed to become ill," she says. "One is ill because one doesn't live properly---can't. It's a failure to live that makes one ill, and humiliates one," adds Birkin. These times are hard and require laborious task out in the environment which can contract disease and he suggest socializing and naturally maturing mentally are his difficulty in saying, "I can't get right, at the really growing part of me. I feel all tangled and messed up, and I can't get straight anyhow." He is challenged with things of life that he must decide such as women, London living, sexuality etc….

"It's plebeian," she says which is a commoner issue. He can not get his flower to blossom, it doesn't bud and no flowering, no dignity of human life. Humanity is dry-rotten apples of Sodom, Dead Seas Fruit with insides of bitter, corrupt ash. People are dead, disease, dried up fruit outside of bitter taste and corrupt inside. We are of no use to Birkin, yet Gudrun thinks people are good. Birkin is still filled with resentment of unfriendly, poor quality people at home and back in the London he despises.

In his defense they should be distilled into nitroglycerine, the lie that kills. This is like the human vaporizer suggested to work in the movie 'Superfly." At this moment, he is like everybody in the world of empty people destroyed with not another 'foul' humanity created. Birkin then responds with indication he is being truthful:

"People won't fall off the tree when they're ripe, they hang on to their old positions when the position is overpast till they become infested with little worms and dry-rot."

"Humanity is a huge aggregate lie, and a huge lie is less than a small truth. Individual may be capable of the truth, and humanity is a tree of lies. Love is the greatest thing."

"Watch people who say is the greatest every minute and charity is the greatest and see what they are doing all the time. By their works ye shall know them, for dirty liars and cowards, who daren't stand by their own actions much less by their own words."

"But they maintain a lie, and so they run amok at last. It's a lie to say that love is the greatest." Love is absolute.

Man is a mistake, in his eyes, of fear and cruel punishments with angels and demons as forerunners who destroy us never aging beyond its chrysalis stage rotting as anti-creation (monkeys and baboons). He thinks exuding a certain kind of fury she picks up on as he is thinking of humanity. Ursula is full of contempt and hate as he is not trying to save the world but, trying to get away from it as it is a disease. Though he held a tolerance for others she had a problem with. They are opposites and she suspects he has 'priggish and detestable' Sunday school stiffness and he believes in ghost or spiritual host.

Lawrence allows the expression of their personalities, distinctive, out and quick to say as they believe or feel. He too gives a well rounded conceptualization of life, seeking love-mates, and employment as feminism is created within the text. The beauty is in the land and the flowers floating across the dark water as they take the punt back to shore from the island. A daisy is democratic or a proletariat surrounded by a white fence as she screams at his 'hateful social orders." The proletariat, common person or the democratic governmental

The carpeting in section twelve is an essential element to housing as we learn Hermione is aiding Birkin in decoration his home in which he is renting rooms. She is in Gerald's company placing a rose red, blue and metallic mid-blue and soft dark blue Persian rug upon his floor space. Though his room is half furnished, Birkin suggest he is at home in it. Ursula he is hanging with Rupert is accompanying him unable to resist further knowledge of his horse.

Birkin is functionally adapting to 'humans' despite his agony amongst them. In renting rooms, he must master their company and willfully commit to 'shared space' that something he suggest he could very well do without. We learn here that 'money or wealth' enable one to compromise as it is the means of survival. He also uses the 'beauty' of the countryside as an attraction to lore tenants.

Meanwhile, the Arab horse that was in a perfect frenzy, a perfect agony, most horrible as he inflicted such torture upon her as he(Gerald) insist she must learn to stand noises from him to make proper use of her. "The mare is there for my use; it is natural order. A horse has got will like a man though it has not mind, strictly. And if your will isn't master, then the horse is mater of you. And this is a thing I can't help. I can't help being master of the horse." "A doctor taught me to cure oneself of a bad habit, one should force oneself to do it."

This is reflective of our modern day practices in maturation and even psychology which indicates "facing fear" as a direct means of curing oneself of it (the fear). So, seemingly in my brief analysis, Gerald believes the horse does not have a mind like man and if he uses this technique it would indirectly in accordance to our standards find his analogy in false state. The horse must have some level of cognitive skill which enables her to change her fear to a level of tolerance or acceptance. If she does not, he has failed and must let her escape the conditions of his

ownership. Though pure fallacy during this period in time and in accordance to their personal sense of “master,” the mare would suffer under his ownership.

Hermione continues to dismantle Rupert and his need to tear open a bud to see how it is made. He kills everything, I input the “joy” of everything. All the beauty and true holiness in realization is destroyed she tells Ursula whom must be tired of being forced into all this knowledge. And she too is sick of all the poking and prying. Just as they agreed there was a distrust mutually of one another. This is the time for Ursula to depart as she feels bonded to Birkin by some deep principle so she is unable to shut him off. They could not say where their conflict lies, yet he had consciously or unconsciously accepted her challenge and it was a fight to the death between them or a new life. They were in an undiscovered “likeness” on one another. She further reminds Gerald that he mustn’t violate the rights of inferior creatures.

We clearly see the dynamical changes of our characters who are reestablishing their interest within one another. Gerald is distant from the snare of Hermione though in company and Ursula and Birkin are in like regardless of his deliberate habit. Hermione is losing her grip and level of friendships at the same time accepting defeat of the demand of a relationship with Rupert Birkin.

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 indecision at the time they’ve been introduced. It is with each undertaking that we are able to read and take on each action in conversation for it's intention. His choice in words, the energy par screen, and the emotion projected all give viability to the nature and strength they share as realized characters.

Ursula Brangwen

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 freedom 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 annoyed with Gerald's sense that the "finality of Love" is with one woman and that he has a discontentment with London and its 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 conversations, 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.