

DAVID HERBERT LAWRENCE AN ICON OF MODERNISM

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Abstract

A great contribution on the exploration of the human mind, and the modes in which people think and behave by literally leaving aside all the constraints that were imposed to them by various social movements, are present in the Literature of the modern world, which historically begins by the ending of the 19th century. The era during which this kind of Literature is created is known as Modernism. Modernism is based on the outburst of peoples introversion, their pathological need to speak freely about their “skeletons in the cupboard”, to get released of their mental and spiritual xenophobia. Modernism enabled not only a detection of these deformities, but freedom to speak about them and find cures. It is Sigmund Freud, whose theories changed the way of thinking, thus the way of writing that is why Modernism transfers us to a new dimension of writing, which deals a lot with the straightforward way of writing about the truth in a truthful way. There is no doubt that David Herbert Lawrence is the icon of the Period of Modernism in British as well as the world Literature. It is Lawrence who gave directions how to cope with the difficulties of modern era. Not only does he encompass the above mentioned elements, but he goes even farther within the exploration of our Eros and Thanatos, then also with the ideals of the society in the new spheres where they happen to find themselves. He managed to put so much of his life in his books, and managed to create characters which are considered as the most completed ones in the history of Literature. So the following text is nothing but a modest try to penetrate into the inner feelings of the protagonists in his novel “Women in Love”. It is the

relations among the protagonists that make the readers feel free.

Keywords: Freedom, change, feelings, mental exploration, truth, modernism

Introduction

David Herbert Lawrence, as one of the most outstanding writers in the world of literature, undertook the most difficult task which he and only he performed in an extremely successful way, and the reason for managing this is that he successfully decided to write about the forever lasting magical principle in the world-the truth. Is it not the truth the only thing that follows all of us in our long path called life? More specifically, is it the truth about life, which makes a literary work modern? So, apart from being led by his purely humane idea, by his purely cosmopolitan ideas, by his philanthropic attitudes, which derive from his mind and soul, it should be emphasized that there are other elements that have to be mentioned in the ways in which he expressed these very heavenly topics. He of course, follows as well the main impacts which erased the previous ones that gave shape to the new modes of writing in the new period called the period of Modernism.

Speaking generally, the main specifics of this period are known as wiping out the old manners of contemplation, expressing it in a direct way, thus stating the arguments in a very open-minded manner, debating about life, and everything that life brings about, not forgetting for a moment the important events in the society which have changed whole life dimensions of the life of the people, revealing and speaking straight forwardly about people's "skeletons in the cupboard", saying freely "no" or "yes" to the people who are participants in a conversation, describing the feelings as they are manifested without paying attention to the fact that these used to be considered taboos which imprisoned the libertarian mind and spirit in the past.

1.1 The Main Impacts that Shaped the Period of Modernism, as far as Fiction is concerned

The period of Modernism according to the chronological point of view, begins in the ending of the nineteenth century and the beginning of the twentieth century. One of the first impacts that characterizes this period, is the French symbolism. Symbolism is closely related to Aesthetics. Aesthetics means "the theory of beauty", while Symbolism as a movement opposes naturalism and realism. This is so, because the imagists were trying to do something deeper, more courageous, something that is called-peoples' dreams, unconscious. This means that their main target was peoples' imagination. The article that triggered this movement was "Le Symbolisme", written by Jean Moreas, in the newspaper "Le Figaro", 18 September 1886.

In this article the author states that symbolism is hostile to “plain meanings, declamations, false sentimentality, and matter of fact descriptions. In these movements, scenes from nature, human activities, and all other real world phenomena will not be described for their own sake; here they are perceptible surfaces created to represent their esoteric affinities with the primordial ideals.” (Jean Moreas, 1886) And the phrase “*art for art’s sake*” was wholeheartedly embraced, and it “connotes the idea that a work of art has an intrinsic value without didactic or moral purpose. This concept seems to have been first put forward by Lessing in *Laokoon* (1776), and became something of an artistic battle-cry or slogan (*q.v.*) following the publication of Gautier’s Preface to *Mademoiselle de Maupin* (1835).” (A.Cuddon, 1999, pg.57)

The other criteria present in the new modes of writing as far as fiction is concerned, is objectivity achieved by encompassing implication multiplicity by a simultaneous view. The very interesting and unique use of time, which is “a continuous flow in the consciousness of the individual, with the ‘already’ continuously merging into the ‘not yet’ and retrospect merging into anticipation” (The Norton Anthology of English Literature 1996).

Among other influences of this period, has to be stressed the new psychoanalytical theories of Sigmund Freud, who is called the father of modern psychology. Freud makes a brilliant comparison between the human mind and an iceberg, which is divided into three parts: the conscious level which is the one and only part that can be seen outside the surface of the water and consists of the thoughts and perceptions; the second part is the hidden one together with the third one. The second part is the preconscious level consisting of the memories, and stored knowledge, and finally the third part or the unconscious level which consists of fears, violent motives, unacceptable sexual desires, irrational wishes, immoral urges, selfish needs and shameful experiences. Within this iceberg are to be found: Superego, Ego and Id. It is the third part that the modernist writers are too much preoccupied with. And the expression “stream of consciousness” is “a term coined by William James in *Principles of Psychology* (1890), to denote the flow of inner experiences. Now an almost indispensable term in literary criticism, it refers to that technique which seeks to depict the multitudinous thoughts and feelings which pass through the mind. Another phrase for it is ‘interior monologue’ (*q.v.*).

Something resembling it is discernible in Sterne’s *Tristram Sandy* (1760-67), and long self-communing passages to be found in some 19th century novels (e.g., those of Dostoevsky) are also kin to interior monologue (*q.v.*). In 1901 the German playwright and novelist Arthur Schnitzler published a *Novella* called *Lieutenant Gust*, a satire on the official code of

military honour. In this the interior monologue technique is highly developed. However, it seems that it was a minor French novelist, Eduard Desjardin, who first used the technique (in a way which was to prove immensely influential) in *Les Laurie's sent Coupes* (1888). James Joyce, who is believed to have known this work, exploited the possibilities and took the technique almost to a point *ne plus ultra* in *Ulysses* (1922), which purports to be an account of the experiences (the actions, thoughts, feelings) of two men, Leopold Bloom and Stephen Daedalus, during the twenty-four hours of 16 June 1904, in Dublin. Since the 1920s many writers have learned from Joyce and emulated him. Virginia Woolf (*Mrs. Dalloway*, 1925; *To the Lighthouse*, 1927) and William Faulkner (*The Sound and the Fury*, 1931) are two of the most distinguished developers of the stream of consciousness method.” (J.A.Cuddon, 1999)

David Herbert Lawrence managed to use all these modern impacts in order to create a wonderful plot, where everything consisting it, beginning with the incentive moment, the quantity and the quality of the descriptions, the quality of the conversations among the characters of the novel “*Women in Love*”, the purity and the sincere aims that he manages to reflect through their thoughts, confessions and conversations upon the reader, definitely go far beyond what can be called one of the best writers in the World literature. D.H.Lawrence has got an extremely immaculate nature: through his characters we understand perfectly well when he is sad because people are destroying nature thus destroying the human spirit, he is dejected about the fierceness of the struggle between the good and the evil, he admires when the characters in the end triumph by their insistence to tell the truth and nothing but the truth.

1.2 Some of the most attractive sequences from “*Women in Love*” where Lawrence, through the characters shows the characteristics of his Modernist views

The novel “*Women in Love*” begins with the chapter 1, called ‘*Sisters*’. The names of the sisters, who are the main female characters in the novel are Ursula and Gudrun. When the reader reads the book for the first time, one has an immediate image of their characters as a result of the choice that the author has made for their names, as a matter of fact the combination of **u** and **I** in Ursula sounded much lighter than the one of **g** and **d** in Gudrun. So if the vowels are being removed, their names would sound: Ursl for Ursula, Gdrn for Gudrun.

At the very opening of the book, they speak, that is the sisters, about the always and forever modern topic –marriage, by being concentrated on the two main parameters which make marriage successful: the need of experience, and having a child. The reader gets immediately the idea that the

author glorifies marriage the culmination of which is giving birth to children, and this means that he is preparing the reader to face all the interesting experiences that these two young ladies will have to go through, and try to understand as well, what are their preferences on this topic as well. Since they are mentioning the word child, it means that the author has got rather cultivated ideas about marriage. By mentioning the world child, the author also wants to remind us the purity and innocence of the beginning of the conversation between two sisters about this really important topic, but also of the purity of a real marriage. And this is something which will happen in the end of the novel.

By mentioning the word experience, on the other hand, the author prepares the reader to face a wide variety of feelings, emotions, actions, as well as reactions that the sisters will manifest throughout the whole book, experiences that are perfectly well described, so that the reader begins co-feeling the same emotions as those shown through the characters. While participating in the conversation, Ursula is stitching embroidery, while Gudrun is drawing a sketch. Just like Ursula, Lawrence begins to stitch his ideas, bit by bit, chapter by chapter, about very interesting modern themes, in “his crystal ball” called life. In the end of the book, this ball will be filled with embroideries of the finest taste, because the author manages to have fully completed all the characters in the book, as far as all the human elements that create a well developed character are concerned.

The sisters, having finished the conversation, decide to go out for a walk. Ursula is dressed modestly, while Gudrun, who has lived in London for a while, had on her perfectly matched colours and materials of genuine silk, which, according to the reader may be a very sharp message: the inner part of the things are never the same with the way they look from the outside. The sisters leave their father’s house, and go out, by passing near the blackened colliery houses with a lot of children playing and calling names. Gudrun detested this, is this so because she may be forgetting that this was her origin, this is the place she began her life from, and this is the place she went to London, but also the place she returned back to. And the golden unwritten rule says that you can never escape from your own origin. This is the following message which Lawrence reflects, no matter who you are, you can never erase your origin.

What is more, I think that the author’s desire is to remind the reader about the pride of the moments, or more specifically the time when these two ladies were given birth to, by showing a kind of nostalgia, of the minds and souls of these two sisters, but also of the rest of the people, in the environment they were brought up, two or three decades ago. All this happened not a very long time ago. As a matter of fact, they were born in a quite different environment than the present one, a much cleaner, with less

dust, less dark thoughts, less difficult struggle for life, much careless and happy life. So, the society actually is a very important element which makes people change. Now they live in an industrialized era, Gudrun even went to London, which in the poems of many Modernist writers is depicted as a desolate, cold and unreal city, due to the effects of the era of great industrialization of the country. So, that is the reason for her spiritual dryness which is very much present in her conversations, in her actions and reactions, throughout the whole book, so that the reader gets the impression as if she is carrying the spiritual dryness of all London, into this small town she was born, in order to oppose everything natural that exists in there.

The two sisters decide to go to the church where there is a mass of people, and of course Ursula's eyes catch the figure of Rupert Birkin, while on the other hand Gudrun distinguishes from all this mass of people Gerald Crich. The reader feels the fluid of likeness among the sisters and these two gentlemen, just because the author manages to create an extremely realistic atmosphere. It is so realistic that the reader simply gets the impression that is participating in everything that is going on.

The other thing that may go through the reader's mind when reading this book for the first time, is the fact that there is another evident similarity of the softness, and harshness of the consonants used in the names of these two young men, as it is with the names of the sisters. Rupert has got a milder pronunciation of his name due to **r** and **p**, while Gerald has got a harsher one due to **g** and **d**. So Rp or Rpt would be the pronunciation without vowels for Rupert, and Gr, or Grld for Gerald. One thing is sure, Gdn (Gudrun) and (Grld) sound as if the edge of a sharp knife which is scratching the soft surface of "the magic ball" called life. This is what these two characters are really doing throughout the whole book, scratching the mild and genteel surface of their emotions.

When Rupert goes to visit The Criches in the Shortlands, after having a conversation with Mrs. Crich, quite out of blue, he reveals a very shocking event of Gerald's past. He has murdered quite accidentally his brother, in his early childhood. The dilemma that Lawrence puts through the mouth of Rupert Birkin is the following one: "Is there no such thing as a pure accident? Has everything that happens a universal significance?" (Women in Love, pg.40) So Lawrence is preparing the reader of what might be the outcome of this, actually of what Gerald had done in his childhood. Everybody knows that memory begins from the early childhood. This is the reason why the author wants to make us aware of the fact that the pang of remorse will follow Gerald throughout all his life and it will have an enormous influence on the decisions that he will make through all his life. This means that he will always have the big wall of obstacles in front of him

that might be an extremely heavy burden that he will have to carry on his shoulders!

This past event creates numerous hidden fears, shameful experiences, which might bring him to irrational thoughts, xenophobic moods, and bad choices in his life, because unfortunately they will accompany him wherever he goes and whatever he does. After all, one of the ancient rules of peoples' fate is that our life is nothing but a result of the good or bad choices that we make. And the other thing is the good, famous, ancient Isaac Newton's rule—each action has got its reaction. So Lawrence here wants to tell and remind the reader that life is not a game to play with, but a serious circle of events, each of them following the other, that is why everybody should be extremely careful about living one's life.

In every single page, Lawrence keeps on developing more and more his life philosophy, by showing the maturity and completeness of his protagonists, as far as their attitudes about life are concerned, thus enabling them to have very long or short conversations, where they express themselves about different segments of life, and all of the topics they tackle are very much present in our every day life, even nowadays, and I think they are going to be present in the future of humanity, as well, because it is Lawrence who is a wonderful visionary about life.

“He saw vividly with his spirit the grey, forward-stretching face of the savage woman, dark and tense, abstracted in utter physical stress. It was a terrible face, void, peaked, abstracted almost into meaningless by the weight of sensation beneath.” (Women in Love, pg.97). This is the small carved figure of a savage woman, almost naked, who was in labour. Rupert is very much impressed by this figure and calls it a real work of art. This makes Gerald ask for an explanation why he thinks like that, and of course this is a very proper moment for Birkin to express his attitudes about art, because as he states previously, he can not stand any longer life by being too much visual, he wants to feel, hear and understand it, that is, to feel it completely, by involving all his possible senses, so that he, himself would feel complete.

Rupert Birkin has got a very sharp eye, as well as a very sharp mechanism which enables him to select the tiny little details and analyse them the way they deserve to be analysed, and this is the reason why he always, always feels completed about the things he wants to debate about, and even about the way he feels, which is for most of the people beyond the grasp of their rationality—feeling fulfilled when speaking freely about your emotions. This is the reason why Birkin is so much thrilled to speak so emotionally about what the figure hides in itself. According to Birkin, this tiny little figure hides in itself a very ancient history, which has been developed from the moment it had begun to be carved, till the moment they were discussing it. And what is more, its history is going to last as long as

history lasts. Actually what Rupert wants to stress is his longing for the ancient primitive societies, when human's spirit and mind were not dried by the destructions of the modern societies and all other negative influences it brings within itself. In these ancient societies people used to communicate with each other with a lot of immaculately clean emotions. It is these emotions that made them act, according to the rules of their unspoiled societies. In those societies it was not the machine that was the God of their lives, it was not the underworld where the people had to go and earn their upper world living, in those societies people used to have a real heart and not an improper substitution of a heart by 'metallic unimportant emotions'.

For Gerald Crich, his father, and even his small sister, it was the machine the real God, which unfortunately is a very poor and very a sad imitation of his father who never had enough time for his children, with his hands full of metal keys in his pockets with which he opened and closed the countless doors of his coals, that is the huge underworld he was a master of, where he had a lot of miners working for him, in order to earn their living, thus increasing Gerald father's riches, thus being more and more alienated. So three generations are being destroyed, as a result of this behaviour. This is a perfect image of a father businessman, who is losing everything around him, losing the respect and love of his own children, forgetting his wife, and forgetting everything that makes life worth living. So these kinds of people are the target for Lawrence's writing, who are terminators of themselves and later on of everything around them. That is why Gerald Crich knew nothing about love, and that is why all these egoistic characteristics of him were a real torture for him and never let him give his heart to anyone. The only thing that could have saved his situation might have been simply leave life run smoothly, without putting himself in front of life and pushing it rather hard, dictated by an irrational moment dictated to him by his childish brain.

Are these the same things that we feel even nowadays, at the very beginning of the twenty first century, when and where all of us are victims of the various forms of manifestations of the pathological influences that the "modern society " is having on all of us. That is why, through the very realistic and sincere conversations among the characters he gives a very vivid panorama of the modern times, and that is why Lawrence is considered one of the biggest visionaries in the history of Literature.

Our Modern Times

Our day begins with the machine. The first moment when you enter work, you either have to press your finger print to register electronically your presence at work, where the machine will guarantee the number of the hours that you have to work. Or you have to push your ID plastic card so that again the machine will be your guarantee. This is so because your boss, does not

trust you, your boss who can enter and get out from the same building, never being asked about the hours that he has worked. So the very “sophisticated, stupid machine” becomes the main authority of your life, the main dictator of your life. The epilogue, the result of all this is the anger and the wreath, the stress and the hatred that become the main driving forces of the peoples` life. That is why whole societies in the world today, are being destroyed, just because people hate each other, that is why people kill each other, on purpose, with the cold thing called gun, or something like that. That is the reason why people become real misanthropists and are directed toward themselves, by forgetting how beautiful life can be. That is why people have a desperate need to run from reality, either by becoming introvert types, or running away from the reality by taking drugs, too many tranquilizers, there is still misogyny, societies when women have to sell their bodies either as a rebellion toward their families, friends, or they are so poor that they have to earn their living in that way. All this is so because somebody wants to control the rest of the people. This is something that is called authority by force, which fortunately or unfortunately does not last forever. The electronic machine or plastic cards are becoming inevitable parts of our lives, destroying all of us in a miserable way.

On the other hand, there is Rupert Birkin, whose continuous search to find the good man of his life, is his opposite of all these above mentioned devastating situations of human mind and body. Rupert Birkin has been perceived as a human being who always considers himself as if put in front of a new life experience, no matter what he faces in his every day life. That is the reason that whatever he thinks and does is so original, so clean, so well described by the author. This is so because his blood is running so quickly, so humanly. The reason why he is so much completed is that even though he pretends in front of every single situation as if he has never experienced it before, actually it is the experience that he had had previously in his life, something that his recollection may serve him or not.

So, in the book there are two different types of men who represent the force of creation, presented by Rupert Birkin, and the force of destruction or Thanatos, presented by Gerald Crich. This is the reason why Rupert Birkin is the chosen one, or the privileged one to react humanly toward everything that happens to him, and on the other hand Gerald Crich who he did not understand the pure, clean kind of love that Rupert Birkin is searching for, beginning from the primitive societies. Rupert Birkin is seeking a perfect kind of love, in which the partners would give themselves to each other, would share the most intimate things never being revealed before between them, without any conditions. This is something that Gerald can not understand, because his heart is as cold as ice, very similar to Gudrun’s,

because both of them are in love not with sharing their emotions, but scratching them, just like wild animals.

Chapter 19: Moony

The real love which is being developed in the novel is the one between Rupert Birkin and Ursula Brangwen. It is developed in a very spontaneous way without pushing by force any moment or situation, no matter whether they agree or disagree about it. Because it is the value of argument which is the main leader of their love, they are not being afraid of any mistake or failure, because they were absolutely aware of the purity of their emotions, they honestly trust in each other, it is not a kind of trust which is being created during one day, but through complete openness toward each other, something that never happens in the societies of the twenty first century. What is more there were no conditions put by any of them, they were experiencing the magic peace that only real love can offer. Rupert asks her to give him her golden light on her, in the chapter 19 “Moony”, making her feel a little bit upset because she did not know what kind of light it was, and also telling him that she feels unfulfilled. And little by little Rupert explains her that the light he wants is herself-that is her spirit. “I want you to drop your assertive will, your frightened apprehensive self-insistence that is what I want. I want you to trust yourself so implicitly that you can let yourself go.” (Women in Love, pg.290). This is the true kind of love, which makes the two protagonists fall completely in love with each other, and that is why their honesty and righteousness is crowned with love, something that everybody desperately needs.

So this is the miracle that can save relationships toward your friends, your beloved ones, towards yourself. I think that people who do not love themselves can never love anyone else. That is why we are sometimes afraid of even our own shadows. That is why there is so much mediocrity, ignorance pretending wisdom, because there is not enough space for the culture of beauty, reason, tolerance to be revealed.

Chapter 24: Death and Love

“Thomas Crich died slowly. It seemed impossible to everybody that the thread of life could be drawn out so thin, and yet not break. The sick man lay unutterably weak and spent, kept alive by morphia and by drinks, which he sipped slowly. He was only half conscious-a thin strand of consciousness linking the darkness of death with the light of day. Yet his will was unbroken, he was integral, complete. Only he must have perfect stillness about him” (Women in Love, pg. 367).

Yes, this is true. Thomas Crich dies slowly. Older people say that bad people die slowly, while the bad ones die quickly. This means that the bad

people's soul is tormented, beginning to feel even while they it is alive the pains of Hell. While, on the other hand, the good ones go directly to Heaven, without being tormented. Is the author giving the last warning to the son of Thomas-Gerald to repent, as far as his dark emotions are concerned. But Gerald was shocked by this situation of his father. Is this so because this can not happen to extremely powerful people like his father, who was a real God for everybody? Can his father not be immune to death in the same way he was immune to love and care? How can death happen in this family again? Gerald was very much close to each other, because they were very much alike. Why is Gerald felling his father's death as if it was his own? Was he not able to continue without the support of his father? How is it possible that "the equilibrium" between these two souls will be destroyed? Now instead the "equilibrium between two pieces of metal" will exist only one metal heart, which will go on to functioning on his own. That is why Gerald was very much afraid by the death of his love; he was too much dependant on everything and everybody, except the inner part of himself, which is his real self.

The main idea of the author of the book, David Herbert Lawrence, is to repentance for something he can never forgive himself. Being brought up by a mother who used to have the superiority complex toward her husband that is toward his father, she became the commander of the author's life, who in fact was not given the chance to feel his father's love completely, because his mother wanted this to happen. The question is could he have loved his father if he were as rich as Thomas Crich? So the reason why Thomas Crich had a metal heart, and a robot like behaviour is a good excuse why Gerald did not love anyone else except his father, the mines, himself. So if Lawrence would have had a father like Gerald Crich, he would have become like Gerald. That is why he chooses Rupert Birkin to be presented as a complete figure, who never makes mistakes. This is why Lawrence feels sorry for not knowing the complete love of his father toward him. But still, he gives one of the last chances to Gerald Crich to show that he, the author still believes in something good that a man might possess, no matter how evil he really was, like Gerald's father, or the other extreme no matter how evil his mother wanted to present his father, he could not feel the good sides of him, and that is the reason Lawrence is completely capable of putting his characters in a computer tomography and give them a better mental diagnosis then the machine would have done, he detested the machine, didn't he!

"As he drew nearer to her, he plunged deeper into her enveloping soft warmth, a wonderful creative heat that penetrated his veins and gave him life again. He felt himself dissolving and sinking to rest in the bath of her living strength. It seemed as if her heart in her breast were a second unconquerable

sun, into the glow and creative strength of which he plunged farther and farther .All his veins, that were murdered and lacerated, healed softly as life came pulsing in, stealing invisibly into him as if it were the all-powerful effluence of the sun. His blood, which seemed to have been drawn back into death, came ebbing on the return, surely, beautifully, powerfully.” (Women in Love, pg.393)

These are the feelings that Gerald Crich feels after his father death, after he hugs and kisses Gudrun. Finally we read the words like “veins”, “his life was pulsing again”, and “the powerful effluence of the sun.” So Gerald is finally surrounded by a normal warmth that everybody feels throughout one`s life. He is beginning to enjoy the beauty of love, and he thinks that he is in love with Gudrun. So his life rhythm has got a mathematical scheme, now “the equilibrium” is spoilt, he needs somebody else on the other part where his father used to be. But this new situation makes him behave like a little child who is getting to know the unknown. It is a wonderful feeling, and Gerald admits it. He is very thankful for the new wonderful feeling, quite odd in his life experience, but he is beginning to wake up. He was aware that he has been destroyed, but he seems to like the beginning of a new regeneration. So the two of them, Gudrun and Gerald loved to love each other at that particular moment, when Gerald has the biggest loss in his life, the death of his father. So their consciousness, emotions, sensations, excitements, their love was awakened. But why does Gerald have the feeling that he is not going to live forever. He knew that his life would be short. He even wanted to kill Gudrun when he sees Gudrun with e German friend of his. And this is his final wish, a mixed kind of feeling, a very scaring one, wanting to kill somebody that revived his emotion, and than his premonition of his own death.

“Lord Jesus, was it then bound to be-Lord Jesus! He could feel the blow descending, he knew he was murdered. Vaguely wandering forward, his hands lifted as if to feel what would happen, he was waiting for the moment when he would stop, when it would cease. It was not over yet.

He had come to the hollow basin of snow, surrounded by sheer slopes and precipices, out of which rose a track that brought one to the top of the mountain. But he wandered unconsciously, till he slipped and fell down, and as he fell something broke in his soul, he went to sleep.” (Women in Love, pg.534)

Lord Jesus, this is the end. This is the end of Gerald Crich. The man who had accidentally murdered his brother when he was a child, a man always devoted to his love toward his father, who was a big businessman, loved for fifteen minutes Gudrun Brangwen, after they made love to each other, and then he desperately wanted to kill her as a sign of jealousy, a men

with an iron heart, without emotions and sensations, without the pulse of a real happy life, his heart was as cold as ice, and he died covered by snow.

Conclusion

The message of the book, the idea, the topic and everything about it is about the struggle between death and life. The two most powerful forces which are present in ourselves from the moment we are being born. The forces that are with us throughout all our life. No matter what happens, the reader deeply believes that the life force always wins in the end. Even though the other force, the destructive one tries to prevail, to destroy human beings, their souls and minds, to destroy whole worlds, whole generations, still the miracle is all around us, if we are able to find it. Love is something that all the characters in “Women in Love” are striving for. So is David Herbert Lawrence! It is to be adored the simple way in which Lawrence tries to illuminate the dark thoughts of the people, and the society they live in.

That is why Lawrence is an outstanding writer, whose value is getting bigger and bigger, without falling into oblivion. The topics that he elaborates in a wonderful way are our everyday life. He teaches us a lot, and the most important thing is- never to be ashamed of what we are.

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