

The People's Democratic Republic of Algeria
Ministry of Higher Education and Scientific Research
Mentouri University Constantine
Faculty of letters and Languages
Department of English

Social Class Versus Creative Writing
in
D. H .Lawrence's Women in Love

**A dissertation submitted to the Department of English in partial fulfillment for
the Degree of Master in English Languages**

Literature and Civilization
Option: Literature

Submitted by:

Khadidja SELLAMI

Supervised by:

Mrs. Aicha KECIR

-July 2010-

Table of Contents

Table of Contents	i
Abstract	ii
Résuméiii
ملخص	iv
Dedication	v
Acknowledgments	vi
Epigraph	vii
Introduction	1
Chapter One: D.H.Lawrence’s Social-Make Up	
Introduction.....	4
1-An Overview of Modernity.....	4
2-The Miners’ Life.....	10
3-The Artist’s Stand	13
Conclusion.....	17
Chapter Two: Otherness in D.H.Lawrence’s <u>Women in Love</u>	
Introduction.....	18
Otherness in <u>Women in Love</u>	19
Conclusion.....	40
Chapter Three: The Interrelatedness of Social Milieu and Creative Writing in <u>Women in Love</u>	
Introduction.....	41
1-Alienation	41
2-The Symbolic Representation of the Working Class.....	48
3-The Polarization in <u>Women in Love</u> as a Mirror to Social Polarity.....	51
Conclusion.....	58
Conclusion	60
works Cited	62

Abstract

The Modern Era witnesses many changes on social, economic, religious and intellectual scale which are intertwined and give birth to new perceptions, philosophies and ways of life. England represents the new world of destruction and annihilation. All the pictures of a horrifying world, which are caused by the wheel of industrialization, materialization and the First World War, are portrayed in many literary works such as Women in Love by D.H.Lawrence which is the subject of this study. The present study is going to deal with the real factor behind D.H.Lawrence's creative writing. The Modern world's atmosphere which is full of repression, oppression and sterile barriers pushes Lawrence, the miner's son, to write his masterpiece Women in Love. Lawrence weaves from the magic darkness which covers his mining village and miners' underworld a tapestry of a Modern dead world. The work is divided into three chapters: the first gives an overview of the Modern world mainly its social and psychological aspects. The second chapter deals with the theme of Otherness, in an aesthetic touch, to analyze the different connotations of the destroyer in the modern world. The third chapter discusses the interrelatedness of social milieu and artistic creation to trace to what extent social environment can be an incentive or inhibitor to D.H.Lawrence's creativity.

Résumé

Dans ce travail intitulé les changements sociaux vs la créativité artistique dans le roman Femmes Amoureuses de D.H.Lawrence nous avons essayé de cerner tous les changements sociaux, économiques, religieux et intellectuels qui ont donnés naissance à un nouvel esprit philosophique et une nouvelle manière de vivre. Notre travail concerne essentiellement la création artistique chez D.H.Lawrence, et son désir en tant que fils de mineur, de dénoncer tous les méfaits de l'industrialisation et de la division des classes sociales en particulier à travers son chef d'œuvre Femme Amoureuses. Notre travail est divisé en trois chapitres le 1^{er} chapitre est un bref survol du monde moderne. Le second chapitre concerne l'étude du roman en tant qu'œuvre artistique, et le troisième chapitre est une étude intensive de la relation milieu social/ création artistique chez l'auteur. Nous avons basé notre analyse sur des approches essentiellement psychologiques et marxistes.

ملخص

شهدت الفترة الحديثة العديد من التغيرات التي اتسمت بترابطها و مهدت لميلاد مفاهيم، فلسفات و طريقة عيش جديدة و هذا على كل من الصعيد الاجتماعي، الاقتصادي، الديني و الفكري. إن انجلترا تمثل عينة من هذا التحول عن هذا العالم الجديد ، عالم الدمار و الفناء .

إن كل هذه الصور عن عالم مخيف جاءت نتاج عجلة التصنيع المادية ، و كذا الحرب الكبرى مجسدة في رواية "نساء في الحب" للكاتب د.هـ . لورنس الغني في ميدان الكتابة و النش إن أواخر عهد فيكتوريا و مطلع العصر الحديث ، يعتبر هوة و فجوة في حياة الناس الاجتماعية مقارنة بأوائل و منتصف عهد فيكتوريا . هذا ما فسح المجال لثورة و هيجان على المستوى الثقافي حيث شرع و بالأخص المفكرون بثورة ضد قيود المجتمع و رفضوا أن يكونوا عبيدا للتصنيع و المادية و الطبقة.

إن هذا الجو المشحون بالكبت و الكبح دفع بابن العامل بمنجم الفحم ، لورنس لكتابة رائعته "نساء في الحب" بإبداع فني كبير و قوة في الكتابة بين لورنس كيف لأن فرد من الطبقة العاملة يستطيع تخطي كل الحواجز ليغزو عالم الطبقة العليا.

حاك لورنس من سحر الظلمة التي تغطي قريته و العالم السفلي للعاملين بمنجم الفحم روايته "نساء في الحب" عن عالم ميت و مريع . قسم العمل إلى ثلاث فصول . الأول نبذة شاملة عن العالم الحديث ، الثاني خصص لرواية "نساء في الحب" كإبداع فني أما الثالث فيتناول العلاقة بين المحيط الاجتماعي و إبداع لورنس الأدبي لمعرفة إلى أي حد يمكن للوضع الاجتماعي أن يكون عاملا محفزا أو مثبطا لإبداع لورنس . و منه فإن الدراسة تهدف إلى إثبات هذا الموقف استنادا لكل من نظرية التحليل النفسي استجابة القارئ و ماركس.

Dedication

To the memory of my brother 'Djamel', who is always alive in spirit.

To my father, the symbol of love and kindness. To my mother, the light of my life. To the flower of our house my sister, hafida.

To my best teachers: Mr. Boughanout, the brightest star in our university, Mr. Yachir, the man of challenges and infinite devotion, Miss Bellour Leila, the model of endless patience and sacrifice.

Acknowledgements

I most and foremost would like to express my deepest gratitude to my teacher and supervisor Mrs. Aicha Kecir for her help, advice, encouragements, kindness and patience. I thank her especially for her deep understanding and constant interest.

I am equally so grateful to my great teacher Pr. Brahim HAROUNI, a shining figure in Mentouri University. I acknowledge his human attitudes, genuine understanding and greatness. I feel really honorable to have had the opportunity to study with such a gifted teacher.

I equally like to thank my examiner, Mrs. Samah BELKARMI, for her critical contribution which will certainly improve the dissertation's quality.

My sincere thanks are also extended to the greatest stars of literature and the brightest figures in our department, Mr. Hamoudi BOUGHANOUT and Mr. Mohamed YACHIR for their constant help and encouragements.

I am also thankful to Miss Leila BELLOUR, the novice yet excellent teacher from the ENS school, the symbol of hope and love, who inspires me by her great knowledge and pours an insatiable love to literature in my heart .

I would like to thank my lovely family, and my friends, Amina Djebbari, Sarah Khalef, Wafa Kissita, Nawel Halwi and Zeyneb Lamri , for their help.

Finally, I am so thankful to the patient, brilliant and kind man, my teacher of primary school, Abd Arrazek BELWAD, the model of sacrifice and honesty.

Epigraph

“What is the obstacle? I have looked for it in myself, as a clue to this dangerous cleavage between the classes. And I find it is a very deep obstacle. It is in the manner of contact. The contact, among the lower classes-as perhaps, in the past, among the aristocracy- is much more immediate, more physical, between man and man, than it ever is among the middle classes. The middle class can be far more *intimate*, yet never so *near* to one another. It is the difference between the animal, physical affinity that can govern the lives of men, and the other, the affinity of culture and purpose, which actually does govern the mass today” (Late Essays and Articles 39).

Introduction

The Modern Era is a break with the Victorian Age, which is marked mainly by heavy and strict religious and social instructions. The latter make the Victorian suffer from an infinite sense of imprisonment and incarceration. He becomes too critical and fed up with the blackish ideas, which Victorianism claims to be the best and the most sacred social conventions. This creates an atmosphere, which abounds with oppression and repression. The Victorian individual becomes a rebel, who wants to revolt against the restrictive Victorian social code and to free himself from its ties.

The Modern Age is characterized by multifarious changes in all the aspects of life. These changes come as a reaction to the Victorian Age. They are also triggered by the first world war, materialism, and atheism, and some new ideas promulgated by thinkers like Sigmund Freud, Frederick Nietzsche, and Karl Marx.

Like the Victorian Age, the Modern Age leaves the individual plagued by an infinite sense of loss, deprivation, nihilism and absurdism. The modern man becomes materially satisfied, but psychologically sterile and bereft. He was struggling to survive in nothingness and meaninglessness. The self of individual erodes with personal suffering and decadence; it is torn into small bits of selfhood, which can no longer unify in a single whole. Because he lives in a fragmented world, which loses its centre, 'things fall apart'. The modern man suffers from many psychological problems because of the modern climate. Among these problems is that of alienation, which is both interpersonal and intrapersonal. That is, the individual feels disconnected from his creator, from his fellows, and even from the outside reality. Indeed, in the Modern Age, there is no sense of union, communion, and communication. The individual cannot connect to anything because he cannot even connect to himself; hence, he sinks into madness.

Modernism comes as a reaction to the modern age and its mesmerizing and hypnotizing effects on the individual's psychological equilibrium. It is the literary movement, which expresses the modern consciousness and sensibility. Artistic creation becomes a refuge from the hellish world, which becomes a squalid panorama of futility and anarchy. Modernists depict in their writings the psychology of the individual. Hence, they depart from Victorianism, or realism, whose primary concern is the outside. They move instead to the inner side of Man. Modernist writers invent new techniques and a new form which is fragmented. This form is in tune with the modern fragmented world. Writers start a journey in search for unity. Indeed, the Holy Grail of wholeness becomes the quest of the modern man.

Modernism is not a movement which is restricted only to a particular category; it conveys the problems, thoughts and ambitions of the low people. Those wretched, poor people, who suffer from alienation and different kinds of abuse, wake up to revolt and get their rights. Their psychological and physical wounded vessels carry the most striking tales of the human being's inner battles. Among the pioneers, who depict the suffering of the working class, is the novelist David Herbert Lawrence, a son of a miner.

D.H.Lawrence (1885-1930), who rebels against his difficult social conditions, chooses writing as a means to direct people's attention to specific issues and breaks down the "taboo" by discussing subjects which are accused of being immoral at that time. To have the name of a great artist is the dream of the miner's son. Lawrence, along with his contemporaries, looks for identity and a relief to his psychological tensions. The erosion of Man's psyche under the wheel of industrialization, materialization and class division is what Lawrence tries to shed light on in his writings such as in Women in Love.

Indeed, Lawrence's novel Women in Love is not a pornographic novel whose main subject is sex. Sex is simply a mirror through which the psychology, the decline of the spirit

and the trauma of the working class can be seen; Lawrence's writings can be read as a criticism of the social class. Thus, artistic creation for Lawrence is an expression of his psychological wounds caused by the social world he lives in.

The present work is divided into three chapters. The first one is a flash of insight into the social, intellectual, economic and religious conditions in England in the modern age.

The second chapter aspires to indicate that the struggle among the social classes is the reason behind Lawrence's artistic creation. His novel, Women in Love, is concerned with the misery and the suffering of the working class. The chapter focuses mainly on the concept of Otherness, as it is represented in the love, is as impossible as the marriage of heaven and hell.

The third chapter deals with the interrelatedness of social milieu and Lawrence's creative writing. It discusses alienation as a main feature of Lawrence's characters. The chapter reveals that the inferiority of women is symbolic of the inferiority and weakness of the working class. Polarization in Women in Love is a mirror to polarity on social scale, which is the basis of Lawrence's creativity.

To test our assertion that there exists a dialogic relationship between creative writing and the social class problems, the work makes use of three critical approaches: Marxism, psychoanalytical criticism and reader-response theory.

CHAPTER ONE

D.H.Lawrence's Social-Make Up

Introduction

When the Victorian Age blows off, it leaves the individual psychologically exhausted, mentally tormented and morally depressed. Individuals do not know where they can find the refuge of their psyche; whether it is under the shadow of religion or economy, nature or industry, mind or body, sociology or psychology. Man in Modern Era is neither alive nor dead because of the huge industry and the use of machines which mechanize Man's life and control him instead of being controlled. It is also because of the invasion of capitalism which starts a war against socialism and because of the development of science which locks Man's soul in a closed space away from the open space of nature. The burst of the First World War, which is a destructive impact, also makes the human being etherised upon the table of death and destruction. Through this dark alley, modern Man starts his quest for the realm of stability and eternity struggling the class division which is celebrated by English society. The social atmosphere by the end of Victorian Age and the beginning of the modern age gives an opportunity to some concepts, ideologies and systems to rise and to more spiritual and moral values to decline.

1. An Overview of Modernity

The industrial revolution shatters the English society and cuts one's soul into small bits. The accumulation of this destructive process clearly appears at late nineteenth century and beginning of twentieth century. But it seems strange that the first industrial power in the world during nineteenth century is one of the first countries which shows its dissatisfaction with the economic, cultural and social changes caused by industrialization as Martin Wiener

asserts in his book English Culture and the Decline of the Industrial Spirit: “It is a historic irony that the nation that gave birth to the industrial revolution, and exported it throughout the world, should have become embarrassed at the measure of its success”(Wiener 5).

Britain has a strong industry with a great ship buildings industry. It is prominent in producing important products such as coal which enable it to dominate the world market, in addition to the colonies which become a source of raw materials. Those advantages, along with other factors, give Britain the power to lead. For instance, the nature of the British worker, the basic unit in the wheel of productivity, pushes him to devote his time, energy and health for his work; “The English worker as emotionally besotted with work, and as immensely more productive and industrious than his foreigner rivals”(Harris 134).

After the First World War, Britain loses its former position. It loses its markets because of the furious competition with Germany, United States, Japan and France; it starts to lose many colonies because of the notion of self-determination. The worker becomes less competent and competitive than he has been before since he gives less importance to his work. “He[the British worker] is less thrifty, takes less interest in his work, is fonder of outdoor amusements, is more addicted to drink and is altogether a less educated man than the foreigner[...]the average British workman [...]generally Interested in the next football match and the nearest public house than he is in his work”(135).

So, industrialization, which has a key role in forming the frame of British life and English character, becomes a means of deterioration and division; Edson States that “changes in urban life, in family form, in individual and social values, and in intellectual outlook were all seen as linked to industrialism”(8).

Machinery, technology, widespread of factories, priority of business in addition to capital and money have cultural and social dimensions. The change in social structure is

obvious particularly in family life, people's values, relations and beliefs, and the way of life which becomes materialistic. There is a strict line which divides men's from women's responsibilities and indicates men's from women's place of work and leisure. The woman, in the modern age, works hard to free herself from some social instructions the English society puts to enslave her; "Boys needed instruction in courage, self-control, hard work, endurance and protection of the weak, wrote one prominent educationist in 1911; girls by contrast, needed to be taught gentleness, care for the young and helpless, interest in domestic affairs, and admiration for the strong and manly character in men" (Harris 27).

From their childhood, women are brought up in a way that gives men a kind of superiority, power and domination. The man has his own life outside home. He spends the most of his time in work; what remains is devoted to pleasure and entertainment in pubs. This is for working-class men. So, there is no space in his time table for his wife and children. What is essential is to ensure the family income without taking part in rearing children. The wife is the only responsible of this task.

To escape this situation, women start to look for other alternatives to marriage in education and other fields. The first step to achieve their freedom is in their emancipation. They want to get the same education and jobs as their brothers and ask for the right to own property. Women consider the right to vote as a sign of equality with men. For instance, in 1850s, Francis Marry Buss founds the North London Collegiate School. Such schools prepare women for civil service examination to get job in administration. Emily Davis persuades universities to allow girls to take the same certificate examination. So, she tries to send girls to Cambridge University. Florence Nightingale, the English nurse or 'the lady with the lamp' reduces the Crimean War hospital death rate thanks to her participation. Anderson Elizabeth Garret has another story. She wants to be a doctor; she enters the middle access hospital as a

student but the male students oppose to accept her with them. Later, she builds a hospital for girls called Elizabeth Garret Anderson Hospital.

There are peaceful movements to get the right to vote. In 1897, for example, Millicent Fawcett founds The National Union Suffrage Society. She hopes to persuade officials to give women some rights as men have, but she fails; however, Emiline Pankhuret forms the Women's Social and Political Union in 1903. This movement decides to take more violent action. Women smash the window of West Minister and in 1913, bombe the home of Llogd George, then chancellor of Exchequer. Davison Emily throws herself under the king's horse at Derby Horse race in 1913 and is killed. By the coming of the First World War, women carry a new slogan from "right to vote" to "right to serve". They believe that work is a way to get their right.

At that time, new jobs for men and women appear. Machines replace women at home and they get more leisure time than before. Even women, who do not have the chance to work outside, struggle to get freedom within home and take an effective role. Among working-class families, mothers push their children to achieve independent selfhood, strong personality and individualism (Harris 83). Women during their work meet and interact with men. Unlike the Victorian age, men and women have relationships out of marriage and are obsessed with the idea of free love. The number of illegitimate children and rate of divorce noticeably increase. In the Modern Era, England becomes more permissive and both male and female suffer from sexual oppressions, "A portrait of late Victorian and Edwardian marriage [is] a cold emotionally claustrophobic and sexually repressive" (Harris 89).

Among middle and upper class families, children become knowledgeable of the issues of sex which are a taboo for the majority. Yet, the children of the working class have not a broad idea about those issues and most of them are imprisoned in a period of innocence. At

late Victorian age and early modern age, a split or a cleavage is noticed in middle and upper class families concerning their activities outside and inside home. People substitute home life by going to restaurants, clubs and other places to enjoy their time, Whereas working class families live a kind of solidarity and unity which attract individuals to be within this holy world; “The strengthening of family tie may have reinforced the gulf between home and society and entailed withdrawal from the wider community into the bosom of family life” (Harris 93).

So, the family ties are in collapse and the modern Man knows no rest because of the moral decline. The age is characterized by the degradation of values and religious uncertainty. People throw away the spiritual life and live in a vacuum. Their casual discussions, ambitions, and struggles are all about money, the god of the Modern Age. There appear many prophets, who consider themselves the saviors of mankind from the various social, religious and psychological problems. Nietzsche strikes the world when he proclaims the death of God. In his book Beyond Good and Evil, he writes: “The Christian faith, from the beginning, is sacrifice, the sacrifice of all freedom, all pride, all self-confidence of spirit. It is at the same time subjection, self-derision, and self-mutilation. There is cruelty and religious phoenicianism in this faith” (74).

In addition to Nietzsche, Freud is among those who have the great influence on the modern thought. Through his clinical cure and psychological therapies, he endeavours to save the individual’s psyche from anxiety, madness, fear, and all kinds of psychological malaises.

The idea of collectivism is widely spread through a system of thought known as Darwinism. Its pioneers, Spencer, Pearson, Karl and Alfred Milner, believe in evolution and eugenics. Therefore the law in the Modern Age is ‘the survival of the fittest’.

The Modern Age is also marked by the emergence of the Russian Revolution. Communism comes as an alternative to capitalism; it promises to solve all people's miseries and problems and to establish a utopian world which is based on equality. Karl Marx, who believes that capitalism carries the seeds of its destruction, proposes communism which will be known as Marxism to bring salvation for Mankind. Marx and Fredrick Engels draw a utopian vision of the Modern world under the communist system. They consider "class struggle" as essential for the establishment of any society. In their book Manifesto of the communist party, they affirm that "The history of all hitherto existing society is the history of class-struggle" (6). In the Modern Era, the working class starts to look for its freedom and its right to be equal to the ruling class. The doctrines of Marxism and that of the other scholars such as Terry Eagleton and George Lukács are put into practice by the lower class, which started to have a revolutionary spirit.

Many followers of Marx, like Terry Eagleton, see that the productive process has a dissective role in the people's daily-life. They also view class struggle as the main effective force of historical advance (Habib 555). George Lukács, the Hungarian Marxist philosopher and critic, discusses the idea of class consciousness, especially the issue of being alienated under the capitalist system (544). So, he implicitly advocates the revolutionary spirit of the Proletariat in order to have the same advantages of the ruling class. Those, who are alienated, poor and oppressed, share the same conditions and miseries. They are hungry not just for food, but also for joy, happiness, security, stability and welfare. Hence, members of the working class start to join together because they are victims of the same problems and circumstances. The ill child of one family, for instance, becomes the child of all families and the tragedy of one family becomes that of all families. The growing of unions is remarkable. This spirit of unity and collaboration among the proletariat horrifies the rich because they learn from history that if the poor collaborate, they will defeat the bourgeoisie.

2-The Miners' Life

Indeed, the workers, under the capitalist system, are the victims of the Machine Age. The miners or 'the wretched of the earth', to borrow Frantz Fanon's words, are physically and psychologically wounded by the owners and their machines. Marx and Engels write:

Masses of labours, crowded into the factory, are organized like soldiers. As privates of industrial army, they are placed under the command of a perfect hierarchy of officers and sergeants. Not only slaves of the bourgeois class, and of the bourgeois state, they are daily and hourly enslaved by the machine, by the over looker, and, above all by the individual bourgeois manufacturer himself" (15).

Those oppressed people or the slaves of modernization taste destruction, smell misery and sense the perilous circumstances of loss and isolation. The miners experience death each time they enter the underworld. There, in the pits, they dig their own graves; "a miner was killed every six hours, seriously injured every two hours, and injured badly enough to need a week off work every two or three minutes" (Lodge 103).

Yet, the death in life of miners is tougher than the final collapse when breath leaves the body. Dangerous illnesses because of polluted air, surface and water in the mines affect the lungs, hearts and digestive system of workers. They threaten their life and most of the time; they urge them to stop their work. Engel writes:

dust-filled atmosphere mixed with carbonic acid and hydrocarbonic gas, which might so readily avoided, there arise numerous painful and dangerous affections of lungs, especially asthenia, which, in some

destru-appears in the fortieth, in others in the fiftieth years in most of the miners, and makes them unfit for work in a short time. (169)

Thus, those colliers who become useless instruments of industrialization are now encountered with more destitution, miserable and terrible storm of living. The physical deterioration, which has profound scars on the individual's inner life, is incarnated in the widespread of moral and physical violence in working-class families. The harsh treatment of the injured and affected workers is a reaction against their dim situation. This creates antipathies between fathers and their sons, wives and their husbands. Hence, the meaningless and even the violent discussions between parents or among the members of the low class fill the growing children with a barren silence and a harsh vision of reality.

Another cog in this dehumanizing process is women whose identities are reduced to the body. Poverty results in many degrading behaviors and immoral practices among the working class such as prostitution. The latter becomes a way for women to earn money in order to extricate from their bad situation. The selfishness and carelessness of the modern society makes girls, and from an early age, feed on their illegal relations partially with rich men. So, "Much attention was devoted to the loaded subject of prostitution. The view that poor girls were so shockingly exploited" (Seaman 305)

Modern Age turns people into human engines which are conducted by the industrial system. Thus, the collapse of humanitarianism increases the gap between the poor and the rich; those who are rich become richer and the poor poorer. Despite the weary journey of bodies and souls around the circle of repetitive and destructive mechanization, the working men become more united, organized and worship their work even if it signs their psychological death. Because wealth and power are at the hands of the bourgeois, the grapes of wrath grow bitter in the souls of the workers who become demanding and more aware of

their needs and rights. The workers' ultimate dream or aspiration is to destroy the age's barrier of social class and to create a classless society based on the concept of sharing.

Indeed, the Modern Age is a hell with no exit. With the coming of the Modernist writers and poets like T.S. Eliot and Ezra Pound, they express more deeply the ideas of death and life in a fragmented dead world. One of the darkest scenes is the city. T.S. Eliot, in his immortal and prophetic poem The Waste Land, writes:

Unreal City,
Under the brown fog of a winter dawn,
A crowd flowed over London Bridge, so many,
I had not thought death had undone so many.
Sighs, short and infrequent, were exhaled,
And each man fixed his eyes before his feet.
Flowed up the hill and down King William Street,
To where Saint Mary Woolnoth kept the hours
With a dead sound on the final stroke of nine (1:29).

The poem gives a vision of what modernity brings to people's life which becomes dark and gloomy. The violet air carries tales about the violet hours people live, about their daily-life routine and endless repetition, and about the hard work, which kills them from the inside. Modern Man escapes from the city to rural areas where he can find rest and live moments of joy and forgetfulness. Delany states that: "it is assumed by the rural Myth that industry and urbanization have no moral basis; they express only a materialism without aim or limit" (79). So, the erosion of the conceptualization of an ideal life under a strong industrial system leads to people's return to bucolic life and nature.

3-The Artist's Stand

It is really debatable whether literature entices people to turn against the industrial spirit or not, but what is certain is that the intellectuals, particularly poets and novelists, sink into the polluted rivers of one's soul depicting the impact of industry, of the development of technological means of living and of social oppressions. They conduct the wheel of modern life into literary directions. Their fears, for instance, from the future under Capitalism can be summed up in a 'Dickensian nightmare' which has been declared years ago in this statement:

England [...] asked for profits and received profits. Everything turned to profit and received profits. Everything turned to profit. The towns had their profitable dirt, their profitable smoke, their profitable slums, their profitable disorder, their profitable ignorance, their profitable despair. The curse of Midas was on this society: on its corporate life, on its common mind, on the decisive and important step it had taken from the peasant to the industrial age (Wiener 86).

So, the Englishman is torn between two opposite poles, the necessities of modernization and the attractiveness of 'the rural myth', the restriction of the city's life and the openness of the green fields. He becomes palpitating between modernity's vulgarity and the dream of nature's purity. In reality's prison, he is inside a cell social class stands behind his imprisonment but in his sweet imagination, he is a free bird voluptuous sceneries seduce him

One of the most prominent figures in the modern era, who has polarized social and intellectual features, is the novelist D.H. Lawrence (1885-1930), who is brought up in a polarized family. His father is an illiterate coal-miner, while his mother is an educated bourgeois. Although he belongs to the working class, he is a brilliant student. He is a competitor with his fellows from middle and even upper class "thanks to the efforts his mother made who encouraged him in his studies as a means of escape from the working class, thus further alienating him from his father" (137), states Wiener.

It is socially conventional that miners' sons will inherit, not only the physical strength of their fathers but also, the kind of work they are practicing. It is the destiny of those

children to be miners in their coming days. But D.H. Lawrence's delicate health, which restrains him from entering the pits' darkness, his mother's insistence on being a good man and his acquaintance with Jessie Chambers which gives the chance to the novelist's first works to see the light of day, all those factors make David Herbert an exception in his class. It may seem that D.H. Lawrence is moving towards the middle class. However, during his life, Lawrence has never been satisfied neither with his own class nor with the achievements which make him an upper-class member. As he confesses in Late Essays and Articles: "Yet here I am, nowhere, as it were, and infinitely an outsider" (38).

So, D.H. Lawrence suffers from double alienation, torment and disintegrity. The primary layer of this isolation is to belong to a lower class. Lawrence, as all the members of the low class, is isolated and the feeling of inferiority penetrates his soul. Lack of wealth and power, having an accent which is considered a humiliating characteristic and the attitudes of this class towards some immoral issues, reinforce the hatred of the bourgeoisie to this category. Lower class pupils encounter the problem of communication in class rooms. Unlike the children of the middle class, most of them cannot cope with the new change, which is the use of the Standard English they are not familiar with. This barrier, in much case, causes the withdrawal of colliers' children from schools. Lawrence, meanwhile, overcomes this obstacle, with the help of his mother but cannot escape or ignore the general attitude held towards the miners' children. As he puts it, "Most of us, particularly all, were miners' sons. The bulk were going to be miners themselves. And we all hated school" (158). So, the poor are always humiliated and looked at with jaundiced eyes by the rich; in other words, the poor are viewed as an 'Other'. In his comment on the inequality between the low and the upper classes, D.H. Lawrence writes: "It seems to me now that the gulf between the classes of society in all white world, is infinitely deeper than the gulf between nations" (35).

This social division, as Karl Marx observes, is due to division of labour, which creates a chasm in the English society and prevents people from the low class to achieve high positions.

As Lawrence maintains,

It is only this year since coming back to Europe from America that I have asked myself why, why, why could I never go through the open door into the other world? Why am I forever on the outskirts? And it seems to me the answer is banal enough: class! I cannot go into the middle-class world [...] So, I have no world at all and am content. (38).

Hence, the revolution takes place among the working class and takes many forms.

D.H. Lawrence chooses artistic creation as a means of expressing his ideas, feelings, and his philosophy of life despite the fact that creative writing is seen as a surprising or abnormal behavior by his own family. In Late Essays and Articles, he writes: “His own family strictly ‘natural’ looked on such performances as writing as ‘affectation’. Therefore, he wrote in secret at home. His mother came upon a chapter of White Peacock-read it quizzically, and was amused” (Lawrence 112). Autobiographical information tells that Lawrence is alienated from his father; he is rather closer to his mother ; “Devoted to his mother, Lawrence obediently rejected his father, though later in his life regretted this” (Miller 87-8). So, the secondary layer of his isolation is within home. Lawrence is drugged all his life into a whirlpool of opposite emotions and attitudes. The poverty that covers all the angles and spheres of his life, according to his mother, is due to the laziness and carelessness of his father.

However, there is a magnetic power that attracts Lawrence to the dark, mysterious world of his father. “As the son of a coal miner who had escaped the colliery, Lawrence had always felt like an outsider among the artists, intellectuals, and patrons with whom he mingled” (89), this what Miller asserts. The physical interaction in the underworld between minors is more precious than the superficial way of communicating through ideas. The

colliers experience the essence of life in their bareness in the pits. Therefore, the life of the body wins over that of the mind; men absorb their strength and vanity from the excitement bodies acquired in darkness, from the sea of peril and obscurity. In the article of "Nottingham and the Mining Countryside", D.H. Lawrence talks of those feelings that become the germs of his creativity. He writes:

The miners worked underground as a sort of intimate community, they knew each other practically naked, and with curious close intimacy, and the darkness and the underground remoteness of the pit 'stale' and the continual presence of danger, made the physical instinctive and intuitional contact between men very highly developed, a contact almost a close as touch, very real and very powerful. This physical awareness and intimate togetherness was at its strongest down pit (289-90).

So, Lawrence considers the darkness of mines and the fusion of bodies there the source of miners' energy to fight and live.

Conclusion

The modern world, which includes all the contradictions, embraces capitalism, materialism and industrialism with one hand and pulls humanity, nature and spirituality with another one; it also embraces the rich and pulls the poor. The Machine Age is of moral decline and anxiety and marks Man's journey of nothingness, aimlessness and meaninglessness. So, this atmosphere becomes the means, which is used by thinkers to depict trauma and disequilibrium.

The First World War is a turning point in the English history. It gives the opportunity to women to get an equal position to men. These social changes have positive and negative outcomes, especially on families' structure. The working class, which is also a distinctive category in the historical process is awakened, in the modern era, and struggles to

put down the ruling class. D.H.Lawrence, the novelist, who is a miner's son, through his writings, evokes the different problems his class suffers from.

CHAPTER TWO

Otherness in D.H.Lawrence's Women in Love

Introduction

Modernism, the literary epoch of strangeness, loneliness, meaninglessness and aimlessness is like a tapestry which contains infinite numbers of threads, each colorless thread carries a distinctive characteristic of the world of anxiety and ambiguity. It signs the psychological downfall of people, who want to be saved from the hellish modern world. The layers of spirit are madly eroded by the repeated actions and reactions and the constant visions and revisions. The soul, therefore, sings the symphony of emptiness and loss. Modern Man who is mentally or physically crippled by the First World War looks for a way to exorcize the memories of death and annihilation.

Literature or the artistic creation, thus, as a best representation of reality gives a faithful picture of inside's one's own. It verily traces the transformation from the Victorian Age to the Modern Age, from the outside into the inside, from without to within. So, death alienation, disappointment, hopelessness, nothingness and despair draw the trails of modern scenes through creative writing. English man, one of the practitioners of modern era's sufferings loses his psychological equilibrium under the pressure of industrialization,

technological development and class conflicts. The psychological disturbance, for instance, is a mirror through which the impact of social environment can be clearly seen.

Among the intellectuals, who shed light on the various changes which characterized the era, are writers and poets who make the literary English frame. England, at that time, is a melting pot of different philosophies, sociological ideas and intellectual views. After the Victorian Age, English people wake up with unlimited thirst for stability, which its outcomes are depicted in literary works such as T.S.Eliot's The Waste Land , Ezra Pound's Cantos, Virginia Woolf's To The Light House and D.H.Lawrence's Women In Love.

Otherness in Women in Love

Unlike sailing after knowledge in Ezra Pound's cantos or the quest for the Holy Grail in T.S.Eliot's The Waste Land, D.H.Lawrence started the journey of polarization dedicated to the struggle between bodily actions and mental knowledge. Lawrence's literary career witnesses changes in his views towards some issues; this gives birth to more complex and exciting literary texts. At the same time, the miner' son undertakes a very difficult task in order to be a creative writer. The most intriguing obstacle Lawrence faces is class. After the success of Sons and Lovers, Lawrence decides to give the world of literature "a novel which would be more original in method and approach to character, than his previous work" (Mc Ewan 6).

The work is originally entitled "The Sisters" which becomes later, The Rainbow published in 1915 and Women in Love written in 1916, revised in 1917 and published in England in 1921. Dies Irae or Day of Wrath is the first title of Women in Love which relates the destruction and death of the modern world. Lawrence writes about the book:

I know it is true, the book. And it is another world in which I can live apart from this foul world which I will not accept or

acknowledge or even enter. The world of my novel is big and fearless –yes, I love it, and love it. Passionately ... I shall call my novel I think The Latter Days ... but everybody will hate it, save me – most people won't even be able to read it (CL 447).
(Sagar 74)

So, the raw materials of D.H.Lawrence's peaceful imaginative world are his own words. He creates his world to escape from the terrible, unbearable and horrifying reality. Women in Love depicts a crystal clear vision of modern slavery i.e. Man becomes a slave of his animalistic instincts and desires and shows how Man tames and mates another Man, how materialism buries all what is natural, spontaneous, spiritual and human.

The world, which Lawrence dwells in, derives its darkness from the magic darkness of his father's world; the smoke emanating from the mines invades the green hills of Midlands. Therefore, the stretching hands of blackish atmosphere are inimical to nature as well as people whose souls and bodies are completely polluted. At the opening chapter of the novel, the Brangwen sisters are in the mining village where they are born:

The sisters were crossing a black path through a dark, soiled field. On the left was a large landscape, a valley with collieries, and opposite hills with corn fields and woods, all blackened with distance, as if seen through a veil of crape. White and black smoke rose up in steady columns, magic within the dark air. Near at hand came the long rows of dwellings, approaching curved up the hill- slope, in straight lines along the brow of the hill. They were of darkened red brick, brittle, with dark slate roofs. The part on which the sisters walked was black, trodden in by the feet of the recurrent colliers and bound from the field by iron fences; the stile that led again into the road was rubbed shiny by the moleskins of the passing miners (Lawrence8).

Gudrun's refusal to cope with "this violation of a dark, uncreated, hostile world" (9) exemplifies Lawrence's dissatisfaction with industrialization at this particular stage of his life.

As war splits people's life into two halves, before war and after war, industrialist system draws a dead line between vivid, natural scenes and dull industrial regions. The hatred

of industrial spirit is mixed with nostalgia for the days Gudrun spends among miners' families one evening in a market night:

The sense of talk, buzzing, jarring, half-secret, the endless mining, and political wrangling, vibrated in the air like discordant machinery. And it was their voices which affected Gudrun almost to swooning. They aroused a strange nostalgic ache of desire, something almost demoniacal. Near to be fulfilled. Like any other common girls of the district Gudrun strolled up and down, up and down the length of the brilliant two-hundred paces of the pavement nearest the market-place. She knew it was a vulgar thing to do; her father and mother could not bear it; but the nostalgia came over her, she must be among the people (126).

Gudrun, a girl of twenty-five, an artist, who prefers living in London, starts appreciating the life of wildness and mystery: "Now she realized that this was the world of powerful, underworld men who spent most of their time in darkness" (124).

Throbbing between two worlds, that of voluptuous potency and that of intellectual insanity, displays the polarized feelings Gudrun experiences. Charles Burak in his book D.H.Lawrence's Language of Sacred Experience maintains that Lawrence "employ(s) a system of oppositional forces governed by the dynamics of attraction and repulsion" (85). This is, indisputably, Lawrence's main principle to achieve life of creativity and meaningfulness. He writes in his book Psychoanalysis and the Unconscious that it is really essential:

The sweet commingling, the sharp clash of opposition. And no possibility of creative development without this polarity, this dual circuit of direct, spontaneous, honest interchange. No hope of life apart from this. The primal unconscious pulsing in its circuits between two beings: love and wrath, cleaving and repulsion, intiglutination and excrementation (24).

To be the Other, to explore the opposite world and to sink into the unknown are the first steps of a game called creativity. To plunge into the mystery, in order to feel the darkness of Other's deep sea, is a way to achieve a sense of Oneness, a union with the Other and melting with him in one pot. Through this travel, the individual denies the Self because he is looking

for what differentiates the Other from him; what attracts him is the desire to be under the eccentric magnetism of Other. But to reach a real individuality, this attractiveness should be accompanied by a state of separatedness which could be reached through building up a strong realm of singleness

Birkin, a school-inspector who conveys the ideas of Lawrence, arouses the idea of singleness in the chapter, which entitled, "SHORTLANDS" with Gerald Crich, mine owner, as follows:

'You don't expect me to take you seriously, do you ? asked Gerald.

'yes ,Gerald, you 're one of the very few people I do expect that of?

'Then I'm afraid I can't come up to your expectation here, at my rate. You think people should just do as they like?

'I think they always do. But I should like them to do like the purely individual thing like to do the collective thing'(Lawrence 32).

Lawrence advocates the idea of being different to form a unified wholeness with the Other. His experiences with women before Frieda fail because they do not create something new, different and strange in him. But why Frieda and not another woman, what is attractive in the wife of his professor at Nottingham University? What gathers them and pushes them to run away? Sagar affirms in his book The Art of D.H.Lawrence that D.H.Lawrence writes in one of his letters:

the difference between us being the adventure, and the true relationship established between different things different spirits, this is a creative life. So that act of love, which is pure thrill, is a kind of friction between opposites interdestructive, an act of death. There is an extreme self-realization, self sensation, in this fiction against the really hostile, opposite (CL 468). (79)

So, Lawrence's relationship with Frieda, Lawrence's characters relationships and Lawrence's creativity based on this polarity, which takes sexual activity as an indicator of its failure or success or as Sagar describes "The new image is the ebb and flow of the sea-cycles

of creation and decay which are indifferent to human life”(78).The failure often happens because of the lack of understanding and of self awareness on one hand ; or inability to realize the terrible Otherness, on the other hand.

Ursula-Birkin engagement vindicates Lawrence’s idea of marriage. Ursula’s inner soul declares when she sees Birkin, in the opening chapter, that there is “Something kept her from him, as well as attracted her to him. There was a certain hostility, a hidden ultimate reserve in him, cold and inaccessible. Yet she wanted to know him” (Lawrence 18).

The first discussion between the couple in the chapter, “CLASS-ROOM”, does not reveal the real feelings of Birkin to Ursula. Later, they meet several times, at Breadelbay, where Hermione Roddice, a bourgeois woman, who “was a kulturtrager, a medium for the culture of ideas” (13), invites the sisters to her house. Birkin who wants to relinquish from Hermione’s domination and abstraction “has seen the brilliant frustration and helplessness of Ursula. She was rich, full of dangerous power. She was like a strange unconscious bud of powerful womanhood. He was unconsciously drawn to her. She was his future” (98).

“AN ISLAND”, aligned with, “MINO”, “WATER-PARTY”, “SUNDAY EVENING” and “MOONY” display how Ursula is powerlessly influenced by Birkin’s ideas which seem at the beginning inhuman and strange. But Birkin succeeds to pour his knowledge into Ursula’s vessel despite the confusions, differences and disagreements towards some issues such as life, love and marriage. This is plain as follows:

‘But love is freedom,’ she declared.

‘Don’t cant to me.’ he replied. ‘Love is a direction excludes all other directions. It is a freedom together. If you like.’

‘No,’ she said, ‘love includes everything.’

‘Sentimental cant,’ he replied. ‘You want the state of chaos, that’s all. It is ultimate nihilism, this freedom-in-love business, this freedom which is love and love which is freedom. As a matter of fact, if you

enter into a pure unison, it is irrevocable; it is one way, like the path of a star.'

'Ha!' she cried bitterly. 'It is the old dead morality. One is commit oneself to a conjunction with the Other-forever. But it is not selfless-it is a maintaining of the self in mystic balance and integrity-like a star balanced with another star (Lawrence 165-66).

Douglas Hewitt writes that Birkin "In his long struggle together with Ursula he has to take account of a woman who loves him while being quite prepared to criticize him"(189).

The detailed depiction of mutual destructiveness and unknown powers are incarnated in the celebration which takes place in the deep darkness of forest between Birkin and Ursula. They leave the world of instability -life- seeking love which resembles sleep or which "is like death" as Birkin believes. He says: "I do want to die from this life-and yet it is more than life itself. One is delivered over like a naked infant from the womb, the entire old defense, and the old body gone, and new air around one that has never been breathed before" (Lawrence 204). The state of death which Birkin wants to reach is not different from that of African sensuality embodied in the African marionette. As Daniel j. Schneider states, Lawrence makes a distinction between two different types of death "the arctic or spiritual way of ice abstraction and the African way of pure sensation and mindlessness" (Schneider 171).

So, Birkin and Ursula want to taste, smell, touch, and feel the destructiveness which burned all their senses and makes their ashes magic liquor can be drunk by lovers in order to get a perfect union:

Quenched, inhuman, his fingers upon her unraveled nudity were the fingers of silence upon silence, the body of mysterious night upon the body of mysterious night the night masculine and feminine, never to be seen with the eye, or known with the mind, only known as a palpable revelation or living Otherness (Lawrence 375).

The chapter is succeeded by "DEATH AND LOVE" to make the divergence of the scenes apparent. The attempt to reach the consummation between the two couples is an incentive to

the reader to sense the distinction between destructive creativity and creative destruction. This latter annihilates Gudrun and Gerald without any relief.

In Women in Love, the Other is the destroyer, the eraser, the one who is eager to dominate and deteriorate the murdered into bits in order to leave him hopeless and helpless. The taming of Gerald to the Arab red mare, the girl Minette and the earth prepared the reader to notice how Gerald would take control over Gudrun. Burak sees the necessity to focus on “the episode involving Gerald’s domination of three other female figures-Minette, the mare and mother land- because these interactions prefigure his sadomasochistic relation with Gudrun, provide most of the language to describe their sexual activities, and indicate the pervasive subjugation of the feminine principle of the feeling body (87).

The cruelty and violence which Gerald imposes on the mare attracts Gudrun who “liked to look at him” (Lawrence 118), and increases the antipathy of Ursula. The physical bullying implies the strength and manliness of Gerald over the weak female figure; “He rode well and softly, pleased with the delicate quivering of the creature between his knees” .The mare which is, in the hands of a mechanized man, the mine owner, is compelled to face the irresistible puffing noise of the locomotive at the closed gate:

The mare did not like it. She began to wince away, as if hurt by the unknown noise. But Gerald pulled her back and held her to the gate. The sharp blasts of the chuffing engine broke with more and more force on her. The repeated sharp blows of unknown, terrifying noise struck through her till she was rocking with terror. She recoiled like a spring let go. But a glistening, half-smiling look came into Gerald’s face. He brought her back again, inevitably (Lawrence 118).

The scene of the enslaved mare by ‘the god of the machine’ becomes more and more repulsive and hurts Ursula’s sensitivity; meanwhile, Gudrun seems satisfied with the potency and possessiveness of the male character. Ursula “with opposition and hatred of Gerald” (120), all her senses are on fire when she sees the blood on the mare’s sides. The image of the

mare which is “a sensitive creature, ten times as himself” is paralleled with an opposition between Ursula’s sympathy and Gudrun’s indifference. This shows the type of violation Gudrun and Gerald share which also appears in the chapter 18, “Rabbit”.

The harshness of Gerald and Gudrun is due to modernization which makes them human engines, towards people and animals and includes even though their relationship. “The Modern conception of the universes fundamentally dead is a world-view that engenders killing machine and sadistic sexuality” (88), as Burak states. Women in Love which gives an apocalyptic vision of the modern world visualizes scenes of modern slavery i.e. it shows how Man becomes a slave to his desires and how materialism smashes all what is natural.

Another slave on which Gerald Crichton measures mechanic superiority and erasing sexuality is Minette. The description of the place where Gerald and Minette meet for the first time is located in the first lines of “CRÈME DE MENTHE”. It is a café in London where he supposed to see Birkin . The polluted atmosphere which covers the place evokes the physical and moral pollution which Gerald-Minette relationship will be based on :

Gerald went through the push doors into the large, lofty room where the faces and heads of the drinkers showed dimly, through the haze of smoke, reflected more dimly, and repeated ad infinitum in the great mirrors on the walls, so that one seemed to enter a vague dim world of shadowy drinkers humming within an atmosphere of blue tobacco smoke (Lawrence 64).

The new world, for Gerald, seems exciting because his inhuman nature is easily inured to it, and “among a host of licentious souls”, he chases after another wild animal, Minette. Minette is a young beautiful girl poverty leads her to feed on sessions of posing as an artist’s model. Gerald “felt that the girl was physically aware of his proximity” (66) as a sign of an animalistic relation will develop between them, and the Other “with the distant manner of a woman who accepts her position as a social inferior” begins to submit.

This time the strong lion shows his mechanical claws to catch the weak, poor girl. “He felt that she was in his power, and he was generous. The electricity was turgid and voluptuously rich, in his limbs. He would be able to destroy her utterly in the strength of his discharge. But she was waiting in her separation, given” (67).

Even the cries of strength of the other animal, Halliday, the rich man who bitterly exploits Minette do not awaken her; his hideous manners cannot save her from drowning into the sea of Gerald and she is verily a wrecked ship its parts disintegrated without any recovery :

He felt she was compelled to him, she was fated to come into contact with him, must have the seeing him and knowing him. And roused a curious exultance. Also he felt she must relinquish herself into his hands, and be subject to him. She was so profane, slave-like, watching him, absorbed by him. It was not that she was interested in what he said; she was absorbed by his self-revelation, by him, she wanted the secret of him, the experience of his male being (Lawrence 69-70).

Minette who “looked so small and childish and vulnerable, almost pitiful” (80) is only a mechanical means to procure pleasure and entertainment to men through “conveying the suggestion of the extreme of physical sensation, beyond the limits of mental consciousness” (78). Furthermore, this alienated figure in society, which cannot be understood or understands what meant by Other fails to integrate with society.

‘The god of the machine’, Gerald’s prophets in the modern world become the profits which he is making from breeding more and more coal from the mother land;

What he wanted was the pure fulfillment of his own will in the struggle with the natural conditions. His will was now, to take the coal out of the earth, profitably. The profit was merely the condition of victory, but the victory itself lays in the feat achieved. He vibrated with zest before the challenge. Everybody he was in the mines, examining, testing, he consulted experts, he gradually gathered the whole situation into his mind as a general grasps the plan of his campaign (247-48).

So, his own purpose is to subjugate the land which he knows nothing about its rich, mysterious darkness which is the potent weapon the miners fight and live with. The magic darkness from which they strengthen their manhood, each time they enter the pits, is threatened by the mechanical power the mine owners have.

Yet, coming into contact with Gudrun leads to Gerald's death. This relation is indifferent from the master's relation with the former slaves. When Gudrun and Ursula along with the people of their Midland mining town of Beldover go to see the wedding of Gerald's sister which takes place at Willey Green, Gudrun is fascinated by the handsome mine owner, Gerald, and she wants to be alone to know this strange, sharp inoculation that had changed the whole temper of the blood" (Lawrence 20). They meet many times and there is a mutual attractiveness between them.

For instance, in one of their meetings, Gudrun is sketching by the side of Willey water, while Gerald and Hermione come on a boat; they approach more and more to reach her, at the end of the lake. At that time:

An intensification of pride went over his nerves, because he felt in some way she was compelled by him. The exchange of feeling between them was strong and apart from their consciousness.

And as if in a spell, Gudrun was aware of his body, stretching and surging late the marsh- fire stretching, towards her, his hand coming straight for word like a stem. Her voluptuous, acute apprehension of him made the blood faint her veins, her mind went dim and unconscious (129- 30).

Lawrence who masters how to thrill the blood, how to make the bodies quiver and how to raise the electrical vibration in them draws detailed pictures of this kind of life which brings excitement to the soul. His characters are the best learners and actors. Unlike Gudrun, Gerald does not recognize what she means to him:

The bond was established between them, in that look, in her tone. In her tone, she made the understanding clear- they were of the some kind, he and she a sort of diabolic free- masonry substituted between them. Henceforward, she knew, she had her power over him. Wherever they met they would be secretly associated. And he would be helpless in the association with her. Her soul exulted (131).

Gudrun feels that Gerald is the refuge, is the cave where she can resort to, to avoid the heavy smoky rains of miners' life on her soul.

But until the “WATER-PARTY” on the lake that Gerald starts seeing beyond the self.

Being alone on the same boat,

“[Gerald’s][.....] mind was almost submerged he was almost transfused lapsed out for the first time in his life, into the things about him. For he always kept such a keen attentiveness, concentrated and unyielding in himself. Now he had let go, imperceptibly he was melting in a oneness with the whole. It was like pure , perfect sleep, his first great sleep of life. He had been so insistent, so guarded, all his life. But here was sleep, and peace, and perfect lapsing out” (Lawrence 195),

and Gudrun,

for the present she did not want to touch him, to know the further , satisfying substance of his living body. He was purely inintangible, yet so near. He hand lay on the paddle like slumber, she only wanted to see him, like a crystal shadow, to feel his essential presence (195).

The illness of Thomas Crich, Gerald’s father, makes Gudrun feels drawn to the man standing by the doors of loss and death ; Gerald sees in her the refuge to escape from the dead atmosphere in Crich ‘s house; “And they, both felt the subterranean desire to let go, to fling away everything and lapse into a sheer unrestraint , brutal and licentious ” (Lawrence 319). Their love story is, unfortunately, merged with the smell of corpses. At “WATER-PARTY”, Gerald-Gudrun peaceful and happy dream becomes a nightmare because Diana, Gerald’s sister, drowns in the lake with the doctor who goes to save her. The incident deepens the pain of Thomas Crich and worsens his situation. The idea of death floats again into the minds of Gerald’s family. At that time Gudrun comes to Shortlands as a mistress to the little favorite girl of Thomas Crich, Winifred. The latter aligned with her father who is half alive, half dead and Gerald who is haunted by Diana’s ghost are excited with the presence of Gudrun.

The couple knows no rest and peace because of the bad conditions which interrupt them. The chapter "DEATH AND LOVE" is a perfect representative of the terrible destruction which Gerald and Gudrun witness. The title itself evokes the nihilistic, annihilated vision of

their future relationship. Gerald becomes more and more disintegrated; he looks for a fearless, safe world. "The god of the machine " signs the beginning of his collapse in this chapter. "He would have to find something to make good the equilibrium something must come with him into the hollow void of death in his soul, full it up and so equalize the pressure within to the pressure without" (359-60). He finds the solution to his disillusionment, disappointment and accumulated fears in Gudrun; "He would follow her to studio [the new world of Gudrun and Winifred] to be near her, to talk to her"(360).

At evening Gerald accompanies Gudrun to her mining town; the night embraces the bodies which are walking in their isolated darkened way to reach Beldover. Under a double alienation, double darkness, there under an arch, they stood for a while:

The arch, Gudrun knew, had walls of squared stone mossy on one side with water that trickled down, dry on other side .She had stood under it to hear the train rumble thundering over the logs over head. And she knew that under this dark and lonely bridge the young colliers stood in the darkness with their sweethearts, in the rainy weather. And so she wanted to stand under the bridge with her sweetheart, and be kissed under the bridge in the invisible darkness. Her steps dragged as he drew her near (Lawrence 368-69).

So, 'the god of the machine' is no longer an owner; now he becomes the slave of his instincts. The most powerful man becomes one of his ordinary workers and his desires enfold his animalistic nature. But would he really resemble his miners? "Ah! But would their kisses be fine and powerful as he kisses of the firm, mouthed, mater? Even the keen short moustache the colliers would not have that" (369).

On the next evening, the former 'god of the machine' loses his battle against death. Diana's ghost keeps the last breath of Thomas Crich and leaves forever. Gerald, who cannot bear the horrible terrific reality, begins destroying himself; "under the influence of death, and of Birkin's talk and Gudrun's penetrating being he had lost entirely that mechanical certainty that had been his triumph" (244- 45).

The sorrowful events which shutter the human engine, Gerald, push him to climb up secretly Brangwen's stairs to Gudrun's bedroom seeking an eternal relief. Now, as Lawrence believes in his book, Fantasia of the Unconscious: "The two seas of blood in the two individuals, rocking and surging towards contact, as near as possible clash into oneness. A great flash of interchange occurs, like an electric spark when two currents meet or lightning out of the densely surcharged clouds" (134). It is verily the same communion the lovers celebrate:

As her heart in her breast were a second unconquerable sun, into the glow and creative strength of which he played further and further. All his veins that were unordered 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 (Lawrence 384-85).

But in the Fantasia of the Unconscious, after the "thunderstorm in a separateness there is a newness refreshment of the air" (184); the thing which is absent in Gerald- Gudrun contact. Gudrun is alienated during the intercourse and is helpless; "the terrible frictional violence of death filled her. And she received it in an ecstasy and subjection, in throes of acute, violent sensation (384); However, Gerald feels the drops of fertility would breed immortality out of the dead soul. Gudrun, as any instrument in Gerald's pit, is left irrecoverable; "lay wide awake, destroyed into perfect consciousness".

The third unnatural couple is the relation of Gerald with Birkin. It affirms the idea of physical friction between men and men, men and women. The man can find salvation in his fusion with another man in one pot. The two men are separate but attracted to each other with a magnetic power. "For the relation with Gerald ", writes Fr Leavis in his book D.H. Lawrence: Novelist "was to have been an essential condition of a successful polarity" (216). The inwardness should be integrated with the outward in order to get a perfect dual polarity; "there was a pause of strange enmity between them the two men that was very near to love. It

was always the same between them; always their talk brought them into a deadly nearness of contact, a strange perilous intimacy which was either hate or love or both" (Lawrence 33).

Although Birkin hates the dehumanized features and industrial spirit which characterize Gerald he is looking for a physical intimacy with him. He is physically weak with a pale face; he was obsessed by Gerald's rich, healthy and attractive body:

He looked at Gerald, and saw how his blue eyes were lit up with little flame of curious desire. He saw too how good looking he was. Gerald was attractive; his blood seemed fluid and electric. His blue eyes burned with a keen, yet cold light; there was a certain, a beautiful passivity in all his body, his moulding (Lawrence 62).

As he wants to go beyond love in marriage, he also wants to go beyond it in friendship, because "The old way of love seemed a dreadful bondage, a sort of conscription" (219).

Birkin, who seems like a preacher or a prophet in a false age, detests the life of couples;

a Kaleidoscope of couples, disjoined, separatist, meaningless entities of married couples; their life which was empty and misunderstood the real meaning beyond having sex. " he believed in sex marriage. But beyond this, he wanted a further conjunction, where man had being and woman had being two pure beings, each constituting the freedom of the other, balancing each other like the poles of one force, like two angels, or two demons (Lawrence 219-20).

Birkin, in a barred cage, in a double isolation and exile within his society, seeks a resort in Gerald i.e. he escapes from the insanity of humanity and also from the female domination; "It filled him with almost insane fury, this calm assumption of the Magna Mater, that all was hers, because she had borne it"(Lawrence 220). Despite the physical inferiority Birkin feels and the gap within him which should be filled with power, Birkin has a great effect on Gerald's way of thinking; "Gerald really loved Birkin, though he never quite believed in him. Birkin was too unreal; clever, whimsical, wonderful, but not practical enough. Gerald felt that his own understanding was much sounder and safer" (222).

The two seas of physical energy come practically into contact in the chapter, "GLADIATORIAL", through wrestling; the physical communication fuses the two bodies in oneness:

So the two men entwined and wrestled with each other, working nearer and nearer. Both were white and Clear, but Gerald flushed smart red where he was touched, and Birkin remained white and tense. He seemed to penetrate into Gerald's more solid, more diffuse bulk, to interfuse his body through the body of the other as if to bring it subtly into subjection, always seizing with some rapid necromantic foreknowledge every motion of the other flesh (300-01).

It seems that the preacher Birkin is converting " the god of the machine " into a wholesome union which undoubtedly evokes his deep pains, fills the void left by Ursula's refusal of his proposal to marry her and feeds the insatiable bodily needs.

It seems as an invitation into a physical interaction, but Birkin unconsciously aims to have a homosexual relationship with Gerald to be a model of men-men relationship and a substitution to that of woman to man. Before the visit of Gerald to Birkin in "Man To Man", he thinks of his situation with Ursula and implicitly imagined a polarized connection with Gerald:

Man must be added on to a woman, before he had any real place in wholeness and why? Why should we consider ourselves men and women as broken fragments of one whole? It is not true we are not broken fragments of one whole.

Rather we are singling away into purity and clear being of things that were mixed. Rather the sex is that which remains in us of the mixed, the unresolved (Lawrence 221)

He adds :

When we are beings each of us, fulfilled in difference. The man is pure man, the woman pure woman, they are perfectly polarized. But there is no longer any of the horrible merging, mingling self-abnegation of love. There is contamination of the other. In each, the individual is primal; sex is subordinate, but perfectly polarized. Each has a single, separate being, with its own laws. The man has his pure freedom, the woman hers. Each acknowledges the perfection of the polarized sex-circuit. Each admits the different nature in the other.

Thus the clear understanding of the Other guarantees the perfect Oneness ; the perfect realization of the religious purpose which “is primal” and the sexual one which is “subordinate” leads to creative vital polarization.

D.H.Lawrence has “an absolute belief in the primacy of separate sexual identities as the fundamental guarantor of authentic sexual health” (190), maintains Linda Ruth William in Critical Desire. This principle is what Gerald fails to recognize. He becomes dependent on woman to rebirth, to breath a new air and be a man. So, the child who clings to his mother ‘s bosom to have heavenly sleep is pushed away; the man who cannot keep his Self-singleness and autonomy is collapsed. So, to understand Birkin intention and fuse with him in a unit is impossible. The last scenes of “SNOWED-UP” depict how the human engine, Gerald, becomes irreparable and motionless forever in the snow; there, Birkin deplors the death of the magnetic pole he needs to achieve polarity.

In Women in Love, the Other can be women, materialism, industrialism or the upper class. In the Modern Age Otherness becomes terrible and unbearable; this is what Lawrence’s novel tries to show. Materialism, especially, the invasion of industry to natural green regions, represents the hideous face of Otherness, the annihilator of spontaneity and dynamic activity. Women in Love conveys scenes from the pure nature which fights against the advance of industrialism.

It can be a simple description of Shortlands as follows:

It was a long, low old house, a sort of manor farm that spread along the top of a slope just beyond the narrow little lake of Willey Water. Shortlands looked across a sloping meadow that might be a park, because of the large solitary trees that successfully hid the colliery valley beyond, but did not quite hide the rising smoke. Nevertheless, the scene was rural and picturesque, very peaceful, and the house had a charm of its own (Lawrence 21).

Or it can be a comment on the materialistic nature of the present which attempts to bury the magnificence of the past:

Birkin, sitting up in bed, looked lazily and pleasantly out on the park, that was so green and deserted, romantic, belonging to the past. He was thinking how lovely, how sure, how formed, how final all the things of the past were—the lovely accomplished past—this house, so still and golden, the park slumbering its centuries of peace. And then, what a snare and a delusion, this beauty of static things, what horrible, dead prison Breadlbay really was, what an intolerable confinement, the peace! Yet it was better than the sordid scrambling conflict of the present (104).

Materialism is also embodied in Gerald Crich and his father, prophets of industrial system. Thomas Crich who tries to combine humanistic values with mechanized plans, descends from his ruling class to be one of the common people:

He had felt inferior to them, as if they through poverty and labour were nearer to God than he. He had always the unknowledged belief that it was this workmen the miners who held in their hands the means of salvation. To move nearer to God, he must move towards his miners, his life must gravitate towards theirs, they were unconsciously, his idol, his God made manifest. In them he worshipped the highest, the great, sympathetic, mindless God head of humanity (238).

Nevertheless, the miners revolt against the mine owners to get their rights. They want to be human beings rather than human engines, which are controlled by their masters; “The idea flew through them: ‘All men are equal on earth’” (249). He uses love and charity to take control over the colliers who become more aware of the necessity to struggle in order to break down the social oppressions.

Moreover, Thomas Crich is faced by an opposition from his wife who sees the weakness and madness in what her husband does towards this inferior, low category. She considers the poor people as “all the rats in the world to gnaw at [Thomas ‘][...]bones” (Lawrence 239). Christiana Crich, in her spidery violent actions, wants to break down her

husband. She is openly hostile towards the “funeral bird feeding on the miseries of the people” (Lawrence 240); and “only, in his vague way, the dread was his wife, the destroyer, and it was the pain, the destruction, a darkness which was one and both” (237).

Thomas Crich, whose shelter from the wild, violated, emotions of his wife is in helping the poor, feels pitied towards the cold, emotionless woman. This feeling of pity creates

A band of tight, baleful exclusion fastened round her heart, her isolation was fierce and hard her antagonism was passive but terrible pure, like that of a hawk in a cage. As the years went on, she lost more and more count of the world, she seemed rapt in some glittering abstraction, almost purely unconscious. She would wander about the house and about the surrounding country, staring keenly and seeing nothing. She rarely spoke, she had no connection with the world. And she did not even think. She was consumed in a fierce tension of opposition, like the negative pole of a magnet (240).

The life of Thomas Crich and his wife is like one of his meaningless business- transactions; their destructive relationship produces a hollow, lifeless mood in all Shortlands. So, their children, especially Gerald, are contaminated by the mechanical, empty circular currents which drift their parents into death-in-life.

Gerald who devotes the miners’ energy to conduct his will starts a new epoch of changes and technological development; he does not take into consideration the humanistic side because “The whole Christian attitude of love and self sacrifice was old hat”(251). The repetitive, mechanical and spiritually dead actions are what Gerald worships more;

And for the fight with matter, one must have perfect instruments imperfect organization, a mechanism so subtle and harmonious in its workings that it represents the single mind of man, and by its relentless repetition of given movement, will accomplish a purpose irresistibly, inhumanly (252).

The terrible Otherness can also be seen in the upper-class superiority over the lower classes. In Women in Love, Hermione Roddice and Halliday represent the snobbery of the rich who consider themselves as the highest cultural group and the best social hegemony. In

her singing tone, physical appearance and aristocratic behavior, she constantly aims to humiliate Gudrun and Ursula, the school mistresses, and throw her power over Birkin. Despite her social, intellectual position “there was a terrible void, a lack, a deficiency of being within her” (14); she needs Birkin to pour within him the hints of sadness in order to move away from the state of disequilibrium. But “with the willfulness of an obstinate child, he wanted to break the holy connection that was between them” (15).

What bounds Birkin and Hermione is opposite flashes of hatred and abhorrence; they terribly disagree on basic issues. In one of their debates on equality at Breadlbay, they are verily abhorrent:

‘If ,’ said Hermione at last, ‘we could only realize that in the spirit we are all one, all equal in the spirit, all brothers there-the rest wouldn’t matter there would be no more of his carping and envy and this struggle for power, which destroys, only destroys.’

Birkin replies in a very detestable manner:

‘It is just the opposite, just the contrary, Hermione. We are all different and unequal in spirit-it is only the social differences that are based on accidental material conditions. We are all abstractly or mathematically equal, if you’d like. Every man has hunger and thirst, two eyes, one nose and two legs. We’re all the same in point of number. But spiritual there is pure difference and neither equality nor inequality counts. It is upon these two bits of knowledge you must found a state (Lawrence 111-12).

Birkin detests the mental, empty words which Hermione procures; he leaves Breadlbay to free himself from woman’s tightness; he wants to be alone in his self-singleness and individuality.

Loerke, the poor wretched artist whom Gerald and Birkin ridicule, successfully manipulates Gudrun. The little, ugly demon can penetrate her inner life and has a powerful magnetizing effect on her; “From the first time he had seen her; he wanted to make a connection with her. Instinctively she felt he, and she waited for him to come up” (458). The sculptor creates something new and different in Gudrun and raises the mockery of Ursula who sees his work of art as static, fragmented and uncreated.

The statuette which is about a naked girl sitting on a naked horse is what Gudrun amazed by; she is satisfied with the act of taming a horse, the creature which symbolically refers to a stupid man. But Ursula hates the idea of assuming that there is no link between the world of art and that of reality because she believes that the heart which is beating beyond any artistic creation is of somebody i.e. the work is taken from real world and has a history.

The attitudes of Loerke towards work and life in general, which tend to be impersonal, stimulate Gudrun. She feels that Loerke understands her and the wheel of sensual creative emotions are erected by the magic unearthly hands of Loerke. Indeed, she runs away from the barren, cold hands of Gerald, whose “passion was awful to her, tense and ghastly, and impersonal like a destruction, ultimate” (Lawrence 496), to the rich warm generosity of the poor man. She wants to be with him, talk to him and sink into his fearless world to sense an infinite relief. It is really debatable:

‘How should Gerald hope to satisfy a woman of Gudrun’s caliber? Did he think that pride or masterful will or physical strength would help him? Loerke knew a secret beyond these things. Loerke , had understanding where Gerald was a calf. He, Loerke, penetrate into depths far out of Gerald’s knowledge. Gerald was left behind like a postulant in the ante-room of this temple of mysteries, this woman. But he, Loerke, could he not penetrated into the inner darkness, find the spirit of the woman its inner recess, and wrestle with it there, the central serpent this is coiled at the core of life? (Lawrence 504).

So the prophecy which predicts the victory of the ambitious lower class over the ruling class comes into reality with Loerke’s manipulation, in his mixture of unreality and reality, and through putting down the social obstacles.

In Women in Love, the otherness has several connotations as materialism, industrialism, upper class and women, which form an opposite and single pole in a polarized process. But they are also overlapped and interact to serve one goal which is destruction and

annihilation. Materialism and women's desire to own material objects are identical in the novel.

D.H.Lawrence, who refuses all what kills spontaneity in mankind, opposes the idea of Ursula to buy a chair, she is fascinated with;

‘But what are we going to do?’ She said. ‘We must live somehow. And to do want some beauty in my surroundings. I want a sort of natural grandeur even, splendeur’ (Lawrence 398).

Birkin sees in the chair tales of the old England, “Jane Austen's England”, which is a fearless fascinating past. A sense of nostalgia came over his soul rejecting the materialistic terms which imprison the free individual. He says:

‘You'll never get it in houses and furniture- or even clothes. Houses and Furniture and clothes; they are all terms of an old base world, a detestable society of man. And if you have a Tudor house and old, beautiful furniture, it is only the past perpetuated on top of you, horrible. And if you have a perfect modern house done for you by Piret, it is something else perpetuated on top of you. It is all horrible. It is all possessions, possessions bullying you and turning you into a generalization. You have to be like Rodin, Michael Angelo, and leave a piece of raw unfinished to your figure you must live your surroundings sketchy, unfinished, so that you are never contained, never confined, never dominated from the outside.(Lawrence 398)

However, Ursula believes that the arm chair will be one of the objects, which they will need in their new house and this hurts the spirituality and sensibility of the Other pole, Birkin. Birkin, the patriot of his own world, considers human beings as free birds which cannot define the sense of their existence and identity in an enclosed space because they are united to nature.

In the market place Ursula prefers to give the chair to a poor couple, which will have a baby. Birkin Sympathizes with young man who “was glancing and wonderingly like a prisoner, at the abominable article, whilst the woman urging” (395). The man with a mysterious potency is so attractive; “He was a still, mindless creature hardly a man at all,

creature that the towns have produced, strangely, pure bred and fine one, furtive, quite, subtle”(399). The man, who owns underworld richness, carries the seeds of the future ruling class; “He had a strange furtive pride and slinking singleness” (401), which will enable him to pick up the scepter and lead. This is what Lawrence affirms in this following dialogue:

‘Children of men,’ he said. ‘They remained me of Jesus:

‘The meek shall inherit the earth.’

‘But they aren’t the meek,’ said Ursula.

‘Yes, I don’t know why, but they are.’ He replied (403).

The most destitute on the earth are the more flexible, comprehensible and recognizable of the chaotic modern world.

Conclusion

Modernism, the movement which comes as a reaction to Realism which deals with the outside concerns, penetrates the layers of one’s inside soul. It focuses on the psychological disequilibrium and malady which is left by the destructive force of materialism, industrialism and the First World War. Among the writers, who experience the contradictions of the modern world, is D.H.Lawrence, the miner’s son. He chooses the artistic creation to escape from the unbearable reality.

In his masterpiece, Women in Love, Lawrence arouses an essential point which is Otherness. It is considered a millstone in his creativity. Indeed, the otherness in Women in Love which is the destroyer and annihilator depicts the impossibility of love in the Modern world. The title of the novel evokes the ironic connotations of love, which are hatred, death and annihilation. It reminds the reader of T.S.Eliot’s The Love Song of J. Alfred Prufrock. It is quite similar to D.H.Lawrence’s women in love’s deep meaning; the Modern Man is verily etherized on the table of death and destruction in a world which is upside down.

Chapter Three

The Interrelatedness of Social Milieu and Artistic Creation

Introduction

Women in Love is the world D.H. Lawrence creates to escape from the extremely tough reality which modernity creates. It is full of visions of psychological death and destruction in the modern world; it depicts the end of a world which chooses to destroy itself under the hooves of modernization. It manifests the awakening of the low category in society which leaves the trails of victory and inheritance. Men and Women in Lawrence's novel look for relief and refuge; the sexual-fulfillment is a window through which they can sense the mysteries of the Self. Lawrence, through Women in Love, gives an idealistic vision of a peaceful, perfect world to get rid of a world becomes upside down.

1-Alienation in Women in Love

The main characteristic of the world the characters dwell in is alienation which is experienced by the working-class people because of the pressure of their dark conditions. In their alienated world they taste the sweetness of spontaneity which educated modern Man knows nothing about. His sympathy with his class comes in his book Fantasia of the Unconscious as follows:

Our leaders have not loved men: they have loved ideas, and have been willing to sacrifice passionate men on the altars of the blood-drinking, ever-ash-thirsty ideal. Has President Wilson, or Karl Marx or Bernard Shaw ever felt hot blood-pulse of love for the working man, the half-conscious, deluded working man? Never. Each of these leaders has wanted to abstract him away from his own blood and being, into some foul Methuselah or abstraction of a man.

And me? There is no danger of the working man ever reading my books? So I shan't hurt him that way. But oh, I would like to save him alive, in his living, spontaneous, original being (Lawrence 141).

In his quote, Lawrence criticizes the intellectuals who believe only in what is mental; those who consider the mind the only conquering hero stick to the bodiless utopia of being.

But those who are poor, illiterate are the richest bodily and the most knowledgeable; they bring their wealth from the darkness of pits and they really realize the importance of blood-knowledge. Lawrence believes that education is an enemy to the natural human frame; he worships the physical intimacy which gives immortality to the soul. Birkin confesses in one of his discussions with Ursula that he is fed up with the meaningless life of ideas; he says:

‘If I find I can live sufficiently by myself,’ he continued, ‘I shall give up my work altogether. It has become dead to me. I don’t believe in the humanity I pretend to be part of, I don’t care a straw for the social ideals I live by, I hate the dying organic form of social mankind- so it can’t be anything but trumpery, to work at education (143).

Birkin does not find the fullness of life in this dead empty system.

As the miners who go down the pit to sense the lonely nakedness and celebrate the physical interaction, Birkin isolates himself from the society and the people and goes to nature to feel the union with its virginity and beauty:

Yet he wanted something. He was happy in the wet hill-side that was overgrown and obscure with bushes and flowers. He wanted to touch them all, to saturate himself with the touch of them all. He took off his clothes, and sat down naked among the primroses, moving his feet softly among the primroses, his legs, his knees, his arms right up to the arm-pits, lying down and letting them touch his belly, his breasts. It was such affine cool, subtle touch all over him, he seemed to saturate himself with their contact (115).

Birkin who feels the erosion of his physical potency under the inimical repetitive process of his work seeks resurrection in the green fields; “there was this perfect cool, loneliness, so lovely and fresh and unexplored”(116). He is satisfied with the new feeling the nature pours

in him; there, “in the new-found world of his madness” (116), the primroses give him what a woman or society fail to give.

Ursula and Gudrun choose education and art to rescue from the ugliness of their mining village. They think that they are the creators of their future. In their attempt to alienate themselves from the common people, they are confronted with Birkin and Gerald; “The sisters went home again, to read and talk and work, and wait for Monday, for school. Ursula often wondered what she waited for, besides the beginning and end of the school week, and the beginning and end of holidays” (Lawrence 53).

Birkin wants Ursula to join him in his mad safe world to realize the “freedom together” (143), and to reach unison beyond marriage. The journey, they start to explore the unknown, aims to fulfill their desires; they immerse into a balanced and polarized world. They want to discover another life beyond the Self. At Alp Mountains, the snow freezes their vitality; it fills them with a sense of frustration and sadness. So, they leave the white lifeless world. They escape from the domination of cold weather over their souls; they also want to get rid of Gerald-Gudrun’s presence. Ursula asks Birkin to leave because “She wanted to see the dark earth, to smell its earthy fecundity, to see the patient wintry vegetation, to feel the sunshine touch a response in the buds” (485). Ursula does not like the sterility and whiteness which surrounded them and this evokes the fertile, human life of this couple.

Gudrun and Ursula experience another kind of alienation; they revolt against the ugly smoky scenes of their mining town. In their physical appearance,

Both wore light, gay summer dresses. Ursula had an orange coloured knitted coat, Gudrun a pale, yellow. Ursula wore canary yellow stockings, Gudrun bright rose. The figures of the two women seemed to glitter in progress over the wide bay of the railway crossing, white and orange and yellow and rose glittering in motion across a hot world silted with coal-dust (Lawrence 123).

Even if they wanted to achieve identity and freedom they were faced with a double alienation.

Schneider states in his book, D.H.Lawrence that: “we are baffled to know how the sisters could express their individuality in a way which would relate them to their background, the world they live in, and not simply turn them into bright shapes against a dullness, more alien, and thus more alienated, than ever”(78). When Ursula and Gudrun are wandering on a black path are interrupted by two colliers. The two men in their low accent and obscene suggestions affirm the isolation of the two sisters:

Then the elder man, with the whiskers round his face, said in a prurient manner to the young man:

‘What price, eh? She’ll do, won’t?’

‘Which?’ asked the young man, eagerly, with a laugh.

‘Her with the red stockings. What d’ you say? I’d give my week’s wage for five minutes; what!-just for five minutes.’

Again the young man laughed.

‘Your missis ‘ud have ‘summat to say to you,’ he replied.

The sisters felt that they belong to no world, neither to the high nor to the low class (Lawrence 123).

Gudrun and Gerald, in their vague alienated world, are two abhorrent figures, two singing birds; each of them utters the song of death and annihilation. So, the sterility, emptiness and whiteness of the snowy scenes attract them. They are looking for freedom in a wrong way and in a wrong place; they want fertility to come over their souls in Alp Mountains. The couple move from the black smoky scenes of their village to the white sterile land. Thus, how can this dead land breed lilacs which fill the lovers’ souls with eternal relief? The blindness and licentiousness pull Gerald and Gudrun to immerse into polluted rivers of death of death; each of them is imprisoned in the cage of his own ego. For Gerald,

A strange rent had been torn in him; like a victim that is torn open and given to the heavens, so he had been torn apart and given to Gudrun. How should he close again? This wound, this strange, infinitely- sensitive opening of his soul, where he was exposed, like an open flower, to all universe, and in which he was given to his complement, the other, the unknown, this would, this disclosure, this

unfolding of his own covering, leaving him incomplete, limited, unfinished, like an open flower under the sky, this was his cruelest joy (Lawrence 497).

Yet Gudrun finds the refuge in Loerke, the sculptor, who embraces her fears, horrors and deteriorated soul. She runs away from Gerald because “His passion was awful to her, tense and ghastly, and impersonal like a destruction, ultimate. She felt it would kill her. She was being killed” (Lawrence 496). Gudrun who is torn into bits feels that Loerke can gather the fragments of her soul in a unified whole.

Birkin also wishes to form with Gerald a different and perfect union; a mutual understanding between the two men will enable them to build a castle of manhood and honesty to free themselves from the oppressions of society and women. Birkin tries to convince Gerald with his philosophy:

‘I don’t propose at all,’ he replied. ‘When you really want to go for something better, we shall smash the old. Until then, any sort of proposal, or making proposals, is no more than a tiresome game for self-important people.’

The little smile began to die out of Gerald’s eyes, and he said, looking with cool stare at Birkin:

‘So you really think things are very bad?’

‘completely bad.’

The smile appeared again.

‘In what way?’

‘Every Way.’ Said Birkin ‘We are such liars dreary liars. Our idea is to lie to ourselves. We have an ideal of a perfect world, demand straight and sufficient. So we cover the earth with fullness: life is a blotch of labour, like insects scurrying in filth, so that your collier can have a pianoforte in his parlour, and you can have a butler and a motor-car in your up-to-date house, and as a nation we can sport the Ritz, or the Empire, Gaby Deslys and the Sunday newspapers. It is very dreary (Lawrence 56).

Although Gerald detests Birkin’s idealistic ideas, he is powerlessly influenced by the way Birkin analyzes the issues of humanity, love and marriage; however, he cannot accept the

superiority of a school teacher over him. Unfortunately, Gerald does not recognize that class barriers are breaking down. So Gerald's mechanical will leads to his downfall and death in Alp Mountains and this is very shocking to Birkin, the preacher, who wants to convert the mechanized engine into a more human world:

he reached and touch the dead face. And the sharp, heavy bruise of ice bruised his living bowels. He wondered if he himself were freezing too, freezing from the inside. In the short blond moustache the life beneath was frozen into a block of ice beneath the silent nostrils. And this was Gerald! (533).

The death of Gerald makes Birkin half alive half dead. Birkin who opposes the life of mechanization Gerald lives is interested in Gerald's physical power because he believes that the empty words Gerald preaches will decline.

“In Gerald, in fact, we see the malady of the individual psyche as the essential process of individual civilization” (188), states F.R.Leavis. Gerald cannot bear the idea that the African Marionette carries a sensual beauty, a mindless immortal vitality which the West lacks. The man who celebrates power and sees the inferiority in school masters, coal-miners and African culture becomes a victim of the modernization he worships; “he wandered unconsciously, till he slipped and fell down, and as he fell something broke in his soul, and immediately he went to sleep”(Lawrence 529).

Hermione prefers the life of rural areas to avoid the chaotic dull and noisy life in cities; “She had turned away from London, away from oxford, towards the silence of the country” (58). There, in a calm place, she is alone and satisfied with being alienated from the common silly working-class people. Hermione, the beautiful and dangerous woman struggles to maintain control over Birkin. Being an intellectual, bourgeois member, social conventions gives her a kind of superiority and power. But Hermione, the woman, is weak and can be swallowed by Bikini's strong male personality; the cries from her inside soul madly highlight

her empty life if Birkin ignores her. She clings to him to not leave her because without him she is aimless and meaningless. When she fills the void in her through dominating Birkin, she could crush those who are inferior easily and with a great pleasure. F.R. Leavis states that:

she [Hermione] must know; her will is not her instrument, a power by which she commands: she is under its compulsion, the slave of a malign automatism that is inimical to life in herself as in Birkin. To know is to possess and to possess is to destroy; it is a self-defeating process” (226).

All those characters that flee from their land, society, and people looking for freedom are imprisoned in a hellish prison, the prison of their own ego; they are kept in a closed space with the screams of their tormented souls and annihilated bodies.

2-The Symbolic Representation of the Working Class

Lawrence, in Women in Love, focuses on the interaction between female figures in a polarized battle. Ursula and Gudrun want to gain the right to practice some exercises and extricate themselves from the social instructions. In chapter 4, “DIVER”, the two girls are jealous of male’s freedom and vanity. When they are walking beside Willey Water, they see Gerald swimming in the lake:

‘God, what it is to be a man!’ she cried.

‘What?’ exclaimed Ursula in surprise.

‘The freedom, the liberty, the mobility!’ cried Gudrun, strangely flushed and brilliant. ‘You’re a man, you want to do a thing, you do it. You haven’t the thousand obstacles a woman has in front of her’ (Lawrence 48).

So to be a man is to throw possession over the inferior category, women who are considered as an Other. Maleness means authority, power and hegemony. D.H. Lawrence creates an image of the lake as a place which is possessed by Gerald; “the whole otherworld, wet and remote, he had to himself” (46). The lake is the female; hence, Gudrun hints the male’s power on the female.

This issue and other crucial ones present a common or a turning point in women's relationships. In the first chapter, Ursula and Gudrun discuss the subject of marriage; the emotions of attraction and repulsion are clearly seen. Ursula seems more romantic than Gudrun who is pragmatic and emotionless; the former disagrees with her sister when she says that marriage is only an experience or "the end of experience"(3). They respect each other and "Ursula looked at her, and thought how amazingly beautiful she was, flushed with discomfiture. But she caused a constraint over Ursula's nature, certain weariness. Ursula wished to be alone, freed from the tightness, the enclosure of Gudrun's presence" (Lawrence 10).

The chapter "MOONY" marks the cleavage in sisters' views. Both of them refuse their father's ideology and they come into a closer intimacy than before. This is at the beginning. Later, Gudrun asserts that Birkin wants absolute control over Ursula: "He would want to control you entirely. He cannot allow that there is any other mind than his own" (293). Ursula realizes that her sister has no idea about love; she starts to believe in a balanced relationship with Birkin; "She knew what kind of love, what kind of surrender he wanted. And she was not at all sure that this was the kind of love she herself wanted. She was not at all sure that it was this mutual unison in separateness that she wanted" (Lawrence 295). So, D.H. Lawrence creates two personalities which are similar but are in constant opposition.

Ursula and Hermione are attracted to each other as well as repelled. In the chapter 3, entitled, "CLASS-ROOM", Hermione realizes that Ursula is a rival. Nevertheless, they are against Birkin who views women as demons; "The women were jeering at him, jeering into nothingness. The laugh of the shrill, triumphant female sounded from Hermione, jeering him as if he were a neuter" (43). Ursula is torn between her disgust and love for Birkin. On one hand, she agrees with Hermione; on the other hand,

“There was a great physical attractiveness in him- a curious hidden richness, that came through his thinness and his pallor like another voice, conveying another knowledge of him. It was in the curves of his brows and his chin, rich, fine, exquisite curves, the powerful beauty of life itself. She could not say what it was. But there was a sense of richness and liberty” (44).

The female figures are all the time struggling between two poles, union and opposition. But Hermione is obsessed with the idea of destroying the Other, to fulfill her desire to be superior. Most of the time, she behaves in a way showing her hatred over humanity and naivety which characterize Ursula.

In the chapter 19, “MOONY”, Birkin is fighting the moon, which symbolically represents Ursula. Throwing stones into the water’s surface to break the moon’s reflection is a way to express unconsciously his rejection to come into union with Ursula. So, it becomes clear that “Lawrence’s characters are torn between the desire to give themselves up sympathetically to other Individuals or to humanity, and the opposing desire to hold themselves intact, single, separate, unmixed with others” (Schneider 173). Birkin in destroying the reflection of the moon, is, in fact, destroying the female power, and is cursing the white sterile of woman’s soul incarnated in moon’s whiteness:

Birkin stood and watched, motionless, till the pond was almost calm, the moon was almost serene. Then satisfied of so much, he looked for more stones. She felt his invisible tenacity. And in a moment again, the broken lights scattered in explosion over her face, dazzling her; and then, almost immediately, came the second shot. The moon leapt up white and burst through the air. Darts of bright light shot asunder, darkness swept over the centre. There was no moon, only a battlefield of broken lights and shadows, running close together. Shadows, dark and heavy, struck again and again across the place where the heart of the moon had been, obliterating it altogether (Lawrence 274-75)

The “battlefield” takes place within Ursula; the fighting of “bright light” and “darkness” raises the revolting, opposed emotions of hatred and love, resentment and happiness, fear and peace within Ursula. The female figures, Ursula and the moon, sees helplessly the man

destroying their soul; “Ursula who was standing there motionless felt the penetration of those stones on her soul which became fragmented and disunited and a sense of horror came over her and was afraid that he would stone the moon again”(276).

The activity of bonding and separateness of female characters characterizes the life of the miners; this communion in opposition which is the source of creativity and spontaneity. For Lawrence, it is the main feature of the poor alienated colliers. This polarity is the powerful weapon the working-class people use to assume their potency and reject the idea of being inferior. In their revolution against their masters to get equality, freedom and break down the rich’s cupidity are torn between the hostility towards the masters and the great love for their work. So, the inferiority of women in Lawrence’s Women in Love symbolically refers to the inferiority of the lower class; Lawrence implicitly evokes his class’ issues.

3-The Polarization in Women in Love as a Mirror to Social Polarity

The reason behind D.H.Lawrence’s infinite delay to go through the middle-class realm is the evil ideas which are ideals for its members. The life of one’s own does not come into contact with the other only through the marriage of bodies; the best example of this physical contact is the one which celebrated each time the wild miners go down in the mines. This kind of intimacy puts down all the notions which support the marriage of minds. This latter is the destroyer of all what is spontaneous and unfortunately drifts the life-boat of human relations into the realm of annihilation. And here the failure to contact with others physically results in a deep cleavage between classes. As Lawrence points out in one of his articles: “But it is the loss of the old deep physical affinity between man and man, man and woman, which causes the great gulf between the classes. And it is down this gulf that our civilization will collapse” (40).

So, the problem of class is again and again floated into D.H.Lawrence's mind. He feels as if the world embraces Lawrence, the great artist, with one hand and pushes Lawrence, the miner's son, with the other one, and this is very painful. This makes D.H.Lawrence moves in a boring and dead cyclic movement; this aimlessness and loss shape Lawrence's characters. They are not different from the crowds T.S.Eliot talk about in his universal poem The Waste Land; they are "walking round in a ring" (1:28) in a selfish world. There, there is no certainty, no sacrifice and no rebirth. Lawrence's characters sail after the fulfillment of desires and resurrection carrying the slogan of union in opposition.

Their recurrent actions and reactions, their way of seeing things, behaving and thinking which is a repetitive process reflect the mechanical life Gerald and Gudrun live. In the chapter "DEATH AND LOVE", When Gerald reaches a state of consummation and his body and blood knows a rebirth, he sleeps. Whereas, Gudrun is left destroyed; "she lay in intense and vivid consciousness, an exhausting super-consciousness. The church clock struck the hours; it seemed to her, in quick succession. She heard them distinctly in the tension of her vivid consciousness" (Lawrence 378). Gudrun becomes a mechanical object; each struck resembles the beating of her broken heart.

Lawrence's characters in their timeless and spaceless quest for the fulfillment of their desires know no rest. In the most symbolic chapter, "MOONY", Birkin "saw the moon regathering itself insidiously, saw the heart of the rose intertwining vigorously and blindly, calling back the scattered fragments, wining home the fragments, in a pulse and in effort of return"(275). This return of the fragmented circles which are drawn on the surface of the water to the centre is what D.H.Lawrence prompts his characters to do. Lawrence has verily an aesthetic touch which is clear in this scene because "the prophet is irradiating nature from within" (Forster 130). The scene represents the ability of Lawrence to evoke a prophetic vision; "it is the prophet back where he started from back where the rest of us are waiting by

the edge of the pool, but with a power of re-creation and evocation we shall never possess” (131). The brightness, the darkness the shattering and regathering are actions and reactions closely related to Man’s inside. Nicholson states: “Lawrence’s characters in women in love and their conflicts are exterior manifestations of interior issues” (6).

Lawrence also enhances them to come back to their inside to sense the meaning of life; he advises those actors to feel the thrill of their blood and the quivering of their bodies in a dual polarized activity. Therefore, “Lawrence insists upon a right balance of the voluntary and sympathetic urges within the soul” (Schneider 190); he believes that the difference between two individuals will draw them together. For instance,

Ursula disliked him [Birkin]. But also felt she had lost something. She looked at him as he sat crouched on the bank. There was a certain priggish Sunday-school stiffness over him, priggish and detestable. And yet, at the same time, the moulding of him was quick and attractive, it gave such a great sense of freedom: the moulding of his brows, his chin, his whole physique, something so alive, somewhere, in spite of the look of sickness

And it was this duality in feeling which he created in her, that made a fine hate of him quicker in her bowels. There was his wonderful, desirable life rapidity, the rare quality of an utterly desirable man; and there was at the same time this ridiculous, mean effacement into a Salvator Mundi and a Sunday-school teacher, a pig of the stiffest type (Lawrence 140).

This polarization is clearly explained in his book Psychoanalysis and the Unconscious. Lawrence affirms that: “The upper, dynamic-objective plane is complimentary to the lower, dynamic-subjective. The mystery of creative opposition exists all the time between the two planes; and this unison in opposition between the two planes forms the first whole field of the consciousness” (31). So, the human relations are mainly based on the interaction of the parts of the body.

The oneness in difference or “the freedom together” is the boat which save Ursula and Birkin from drowning into a bloody hellish world which Birkin wants to be “a world empty of

people” (138). Their successful relation, as they think, is compared by a dead destructive one, that of Gudrun and Gerald.

Birkin who distinguishes between the religious and sexual aims leads Ursula to a perfect union; Birkin, the lord of action conducts the queen of emotions, Ursula, in a spontaneous, dynamic way to be with him in his idealistic world. However, Gerald does not recognize the priority of the religious purpose i.e. he does not see beyond the woman. For Gerald the primal and first aim is sex; “And this goal is no longer goal, but always cries for something beyond” (200). Then adds Lawrence in his book Fantasia of the Unconscious: “and if there be no further departure, no great way of belief on a head: and if sex is the starting point and the goal as well: then sex becomes like the bottomless pit, insatiable. It demands at last the departure into death, the only available beyond” (Lawrence 200). According to Ferguson, “further analysis revealed that the association of death and sexuality was also connected to the recent suicide of one of his patients.”(Ferguson 54)

This is exactly what happens to, ‘the god of the machine’, who thinks that he manipulates and dominates Gudrun; whereas, he who is manipulated by a woman. He loses all his power chasing after his instincts. The failure of Gerald to protect the jewel and to serve the great goal digs the grave to the mechanized man; the collapse paves no way to rebirth or reconstruct. It is verily the sad end. The hysterical obsession of Gerald with Gudrun drives him to a state of disequilibrium and trauma. Thus, concerning the traumatic experience, Freud believes that:

What causes is not fear (Furcht) of something known or anxiety (Angst) about something unknown, but rather fright (Schreck), the shock of something unexpected that suddenly attacks the ego from the outside its bodily boundary, impacting the surface of the body, piercing or rupturing the skin, and produces the excess of affect commonly referred to as panic (5).

As states Teresa de Lauretis. Thus, Gerald who cannot expect the victory of a poor wretched man, Loerke, over him drops in an infinite despair. The ruling-class master who cannot imagine that a school-mistress succeeds to reduce him in a little, submitted animal preferred to conduct the wheel of death;

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 wanted unconsciously, till he slipped and fell down, and as he fell something broken in his soul; and immediately he went to sleep (Lawrence 529).

So, Gerald is no longer a master, but reduced to a slave i.e. is not different, in those scenes of loss, from his Arab mare which is shocked by the puffing noise of the locomotive in the opening chapters. This gives an impression to the reader that the characters are verily “walking around a ring” with no progress or rebirth.

Gerald also refuses Birkin’s invitation to have a relationship beyond their friendships. he rejects the superiority of a school-master over him. The denial of the physical interaction between men is the opening gate to a dead world. Lawrence focuses on the physical friction between men and men, as well as, men and women to guarantee stable balanced relations among individuals and among different classes. The life of the body which is derived from the physical intimacy down pit is sensual, vivid and creative.

Lawrence’s “book stages a contest between the mechanical inhuman, as exemplified by Gerald Crich, and the transcendent posthuman, whose embodiment is Rupert Birkin” (Sheehan 113). So, it is clear that the union of humanity and mechanization is like the marriage of heaven and hell. The bodies don’t come into contact with each other only in “GLADIATORIAL”, the chapter, which relates the wrestling of Gerald and Birkin. This widens the gap between classes and deepens the chasm in social life. Therefore, to build a well balanced society becomes impossible; living in a classless world is like a nice dream.

Birkin, who wishes to reinforce the state of more understanding and deep contact between people, expects more than a physical friction; he wants a homosexual fusion. Lawrence advocates “‘homosexuality, which he saw as a higher’ form than heterosexuality love, but lacked the courage to treat this intensely personal theme.”(Ross 169). So, neglecting the life of the body, in the modern world, lead to the downfall of individuals, as well as, societies.

The self-realization of one’s inner capacities, aligned with a great recognition of the other, which can be Man, society or the whole universe “works as a major plot point as well as a thematic reoccurrence” (Nicholson 6) i.e. the success or the failure of communication in D.H.Lawrence’s women in love is based on the flexibility of character to interact with each other. Nicholson adds that:”each character’s exceedingly frightened that making personal connections with others will result in a less or lessening of the self”. The widening gap between one’s inner self and one’s outside world result in the absence of communion in the modern world. Freud affirms that

we are threatened with suffering from three directions: from our own body, which is doomed to decay and dissolution and which cannot even do without pain and anxiety as warning signals; from the external world, which may rage against us with overwhelming and merciless forces of destruction; and finally from our relations to other men. The suffering which comes from this last serious perhaps more painful to us than any other (24).

This main issue can clearly be explained in the fragmentation, Women in Love is built on; the mixture between long and short chapters, in a fragmented way, reflects the fragmentation of the self. Those fragmented chapters are well established. Thus, making any change will destroy the meaning and the sense of disintegration.

Birkin in Women in Love is without father, mother and family. He represents Lawrence’s wish to have a classless society and to live in a society, which lacks the intense clash his own family suffers from. Classless society means the absence of the gap between

classes. Lawrence assumes that this is possible through the physical intimacy between men and men, men and women incarnated in the doctrine of free love. Indeed, the concept of free love and sexual interaction come as a response to or an application of classless world. Women in Love is an attempt to create a Utopian world which, is the underworld, Lawrence's father and his friends live in.

This creative world is also contaminated by the evils of the real world. The use of dialogue in this world is an assertion that this creative world is, in an ironic way, not different from the real one, which is characterized by lack of communication. It is also contaminated by a traumatic sense; this is revealed in the repetitions Lawrence makes. The traumatized person is compelled or obliged to repeat some of his sad and traumatic memories. Despite his efforts to forget and wipe them out entirely from his memory retrieve these past events through speech or through his artistic creation.

According to the Freudian psychoanalytical school, "literature, and the other arts, like dreams and neurotic symptoms, consist of the imagined or fantasized, fulfillment of wishes that are either denied by reality or are prohibited by social standards of morality and propriety"(Abrams 248). Lacan also sees art as a therapy. As he states: "It was because the putting into words of the event (in the patient's "stories") determined the lifting of symptom" (Lacan 35). So to overcome trauma, narration is the best way to achieve a state of equilibrium. Lacan affirms that, through creative writing, "the neurotic symptom acts as a language that enables repression to be expressed. This is precisely what enables us to grasp the fact that repression and the return of the repressed are one and the same thing, the front and back of a single process"(60). Therefore, the actions and reactions, desires and instincts, decline and success of Lawrence's characters are derived from the wretched and the oppressed conditions, the working class suffer from.

Conclusion

Writing, in the modern era, reveals the disintegration, fragmentation and spiritual decline the sufferer or the patient tries to overcome. The modern Man, in his quest for stability, immortality and relief, cannot avoid the traumatic experiences, which makes him half alive, half dead. The exhausted, tired soul, in this era, is torn between the memories of a safe past and the desires of a hellish present; it dreams of the virginity of the green fields, whereas, it is imprisoned in a closed dull space. The Man knows no rest or relief throbbing between two opposed, different world.

The working-class people, the true practitioners of the modern world's anxieties, own the potential weapon to put down the rich. The magic darkness in the underground pits embraces the naked bodies, which experience the physical intimacy. This latter is Lawrence's doctrine to have a classless world. In Women in Love, the interaction between men and men or men and women represents that of materialism and humanism, ruling class and working class, mental knowledge and blood knowledge. So, to have a perfect polarization between these opposed poles is, as impossible as, the marriage of heaven and hell.

Lawrence derives the polarized process, the basis of his creativity, from his social environment. He writes in Classical Studies in American Literature: "The Island of Great Britain had a wonderful terrestrial magnetism or polarity of its own, which made the British people". Indeed, from a polarized family and a polarized society, Lawrence gives the world his artistic creation, Women in Love, which is based on laws of action and reaction, attraction and repulsion, hatred and love. Lawrence, through the symbolic representation of his class's alienation and inferiority, evokes the true meaning of life and death, love and antipathy, beginning and end in a modern dead world.

Conclusion

The main concern of the work is to vindicate that there exists a dialogic relationship between D.H.Lawrence's creative writing and his social milieu. It has evinced that the real reason behind his artistic creation is the social class struggle. Indeed, many critics have viewed Lawrence as a successor to Pater and Oscar Wilde, the pioneers of the doctrine art for art's sake. For them, the main subject of Lawrence's artistic creation is sex. They have read his writings as pornographic novels, whose main subject is to procure pleasure to the reader. So, the dissertation has attempted to give a new interpretation to Lawrence's novel Women in Love. It dwells on the premise that the social class and the author creative writing are to be matched.

In chapter one has demonstrated the different aspects, which have shaped people's way of thinking. The modern era witnesses many upheavals in different fields and aspects of life, which affect the traditional tendencies, philosophies, ideas, and art. Religious uncertainty, capitalism, the First World War, are the major factors, which have led to the rise of the so called the modern age.

The second chapter has attempted to analyze the psychology of Lawrence's characters which give a faithful picture of the modern Man's psychology. Characters in Lawrence's novel suffer from solitude and alienation. They are unable to communicate and share reciprocal feelings. Male female relationships are broken. Woman and man suffer from a misunderstanding; they live in a world that is devoid of love and romance. In fact, they lead an animalistic life. The binary opposition man/woman is in a constant conflict. Indeed, the Otherness is a central theme in Lawrence's Women in Love.

The third chapter has tried to display how the social class is overlapped with creative writing in Women in Love and show to what extent the former affects the latter through analyzing the different sides and layers of social life, especially that of the miners. The analysis of the novel has demonstrated that Lawrence has coined his words from the external world. The textual fabric of Women in Love is constructed from the social climate and conditions of that time. The pessimism and the darkness, which the novel depicts, come from the magic darkness of the pits. Most importantly, the analysis has shown that the characters' polarization is mirror or a reflection of social polarity, that is, the conflict between the social classes.

The reader, therefore, might have discovered another face to Lawrence, the miner's son, who has suffered from the oppression of the English society. His novel, in fact, stems from these painful experiences. Indeed, Lawrence's novel Women in Love is a vehement criticism of a society, which values the high class and undermines the low class. Lawrence, through his novel, is calling for social change and mainly for a classless world.

Finally, Lawrence, like the modernist critics and writers, believes in the doctrine of impersonality; he asks the reader to build his criticism on the text without taking into consideration its writer's personal life. Our conclusion that Lawrence's novel Women in Love is a personal work of art leads us to the overwhelming question: can we trust the artist in what he says. So, further investigation would highlight this controversial problem. D.h.lawrence's dictum is: "never trust the artist, trust his tale".

Works Cited

- Abrams, M.H. A Glossary of Literary Terms. Boston: Harcourt Brace, 1999.
- Bellour, Leila. "Trauma Versus Artistic Creation: A Dialogic Study in T.S. Eliot's "The Waste Land"". Diss. U of Annaba, 2009.
- Burak, Charles. Language of Sacred Experience: the Transfiguration of Reader .New York: Palgrave Macmillane, 2005.
- Delany, Paul. "Lawrence and the Decline of the Industrial Spirit." The Challenge of D.H. Lawrence. Ed. Squire Michael, Keith Cushman. London: Wisconsin UP, 1990.
- Edson, Susan."The Industrial Revolution." Diss. U of Jaume1, 2005.
- Eliot, T.S. "The Waste Land," The Waste Land and Other Poems. Ed. T.S. Eliot. London: Faber and Faber, 1968. 25-39.
- Engels, Friedrich. The conditions of the working-class in England. 20th August. 2000.
< <http://www.marxists.org/archive/marx/works/1840/cond-wce/index.htm>>
- Ferguson, Harvie. The Lure of Dreams: Sigmund Freud and the Construction of Modernity. London: Routledge, 1996.
- Forster, E.M. Aspects of The Novel. London: Edward Arnold, 1957.
- Freud, Sigmund. Civilization and its Discontents, Ed. James Strachey. New York: W.W. Norton Company. Inc., 1962.
- Habib, M.A.R. A History of Literary Criticism: From Plato to the Present. Oxford: Blackwell Publishing Ltd, 2005.
- Harris, Jose. Private Lives, Public Spirit: Britain 1870-1914. London: Penguin, 1993.
- Hewit, Douglas. English Fiction Of The Early Modern Period 1890-1940.New York: Longman INC., 1988.

- Lacan, Jaques. "On a God Who Does not Deceive and One Who Doe," The Psychoses: The Seminar of Jaques Lacan. Ed. Jaques –Allen Miller. Book III 1955-1956. Trans. Russell Grigg .London: Routledge, 1993. 59-70.
- _____. "The Function and Field of Speech and Language in Psychoanalysis," Ecrits, Trans. Alan Sheridan. London: Taylor & Francis, 2005. 23-86.
- Lawrence, D.H. Women in Love. Beirut: York Press, 1989.
- Lawrence, D.H. Late Essays and Articles. Ed. James T. Boulton. Cambridge: Cambridge UP, 2004.
- Lawrence, D.H. Psychoanalysis and the Unconscious and Fantasia of the Unconscious. Ed. Bruce Steele. Cambridge: Cambridge UP, 2004.
- Lawrence, D.H. "The Spirit of Place," Classical Studies in American Literature. 25th April. 2010. <H:\CLASSICAL STUDIES IN AMERICAN LIT\CHAPTER 1 The Spirit of Place.mht>
- Leavis, F.R. D.H. Lawrence: Novelist. London: Chatto&Windus, 1955.
- Lodge, David. The Practice of Writing. London: Penguin. 1997.
- Marx, Karl, Friedrich Engels. Selected Works. Vol. 1. Progress publisher, Moscow, USSR, 1969.
- Mc Ewan, Neil. D.H. Lawrence Women in Love. Beirut: Long Man York Press, 1981.
- Miller, Marlowe A. Masterpieces of British Modernism. London: Greenwood Press, 2006.
- Nietzsche, Frederick. Beyond Good and Evil. 1stJan.2009.
<www.planetpdf.com/planetpdf/pdfs/free_ebooks/Beyond_Good_and_Evil_NT.pdf>
- Nicholson, Rebecca L. "Modernist Masculinities in the Works of D.H. Lawrence, F. Scott. Fitzgerald, And James Joyce." Diss. U of Texas Tech, 2004.
- Ross, Charles L. "Homoerotic Feeling in Women in Love: Lawrence's Struggle for Verbal Consciousness" In the Manuscripts". D.H. Lawrence: The Man, Who Lived. Ed. Robert B. Partlow, Jr. and Harry T. Moore. Carbondale: southern Illinois UP, 1980.

Sagar, Keith. The Art of D.H. Lawrence. New York: Cambridge UP, 1966.

Schneider, Daniel J. D.H. Lawrence: The Artist as Psychologist. Kansas: Kansas UP, 1984.

Seaman, L.C.B. Victorian England-Aspects of English and Imperial History 1837-1901. London: Taylor&Francis, 2003.

Sheehan, Paul. Modernism, Narrative and Humanism. Cambridge: Cambridge UP, 2004.

Wiener, Martin J. English Culture and the Decline of the Industrial Spirit 1850-1980. Cambridge: Cambridge UP, 1981.

Williams, Linda Ruth. Critical Desire: Psychoanalysis and the Literary Subject. London: Edward Arnold, 1995.