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(Kharkiv, Ukraine) anna_ieliseienko@ukr.net**FEMALE IMAGES IN THE NOVEL “WOMEN IN LOVE” BY D.H. LAWRENCE**

The article studies the peculiarities of the female images in the novel “Women in love” by D.H. Lawrence taking into account the influence of the historical context and of Lawrence’s contemporaries namely Katherine Mansfield and Lady Ottoline Morrell on the images of Gudrun and Hermione in the novel “Women in love”. The period of writing the novel “Women in Love” coincides with key historical events that affected the history not only in Great Britain, but throughout the world. A closer study of the historical and socio-political contexts makes it possible to determine the essence and significance of some fragments of the novel that have a direct connection with historical events and obviously developed under their influence. Gudrun and Hermione present the image of a new woman who lives beyond the limits of social norms, who is independent and can make her own decisions and influences others. At the beginning of the twentieth century such an outlook on women’s role and possibilities in society was new and overwhelming. The images of Gudrun and Hermione are influenced by author’s contemporaries Ottoline Morrell and Katherine Mansfield. Ottoline Morrell broke her relationship with the author as he presented her in the novel as a violent woman who tried to dominate other people, was rude and demanding, spoke a lot about necessary of socio and political changes but did nothing to implement it. Ottoline who helped so many people in difficult financial situations, supported writers, painters, philosophers perceived it as personal insult. Katherine Mansfield was proud to find out that she became Gudrun in “Women in love”, but when it became obvious that Lawrence used her personal secrets on the pages of the novel it also broke their relationships. The Irish Rebellion forced Lawrence to reconsider his views on British policy during the First World War. The influence of the Allies was perceived by the writer as harmful, pursuing, first of all, the interests of other countries, which is obvious from the writer’s correspondence and Gudrun’s statements in the novel regarding the political systems of Ireland and Great Britain.

Key words: Irish rebellion, Lawrence, Ottoline Morrell, Katherine Mansfield.

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(Харків, Україна) anna_ieliseienko@ukr.net**ЖІНОЧІ ОБРАЗИ В РОМАНІ Д. Г. ЛОУРЕНСА «ЗАКОХАНІ ЖІНКИ»**

У статті досліджено особливості жіночих образів у романі Д. Г. Лоуренса «Закохані жінки» з урахуванням впливу історичного контексту та сучасників Лоуренса (Кетрін Менсфілд і леді Оттолайн Моррелл) на образи Гудрун і Герміони в романі «Закохані жінки». Період написання роману «Закохані жінки» збігається з ключовими історичними подіями, які вплинули на хід історії не лише Великої Британії, а й усього світу. Більш уважне вивчення історичного та соціально-політичного контекстів дає змогу визначити сутність і значення окремих фрагментів, які мають безпосередній зв’язок з історичними подіями та, очевидно, склалися під їх впливом. Гудрун і Герміона представляють образ нової жінки, яка живе поза межами суспільних норм, яка є незалежною та може приймати власні рішення та впливати на інших. На початку двадцятого століття такий погляд на роль і можливості жінки в суспільстві був новим і достатньо радикальним. На образи Гудрун і Герміони вплинули сучасники письменника Леді Оттолайн Моррелл і Кетрін Менсфілд. Оттолайн Моррелл розірвала стосунки з автором, оскільки він представив її в романі жорстокою жінкою, яка намагалася домінувати над людьми, була грубою та вимогливою, багато говорила про необхідні соціально-політичні зміни, але нічого не робила для їх реалізації. Оттолайн, яка допомагала багатьом людям у скрутному матеріальному становищі, підтримувала письменників, художників, філософів, сприйняла це як особисту образу. Кетрін Менсфілд відчула гордість, коли дізналася, що вона стала Гудрун в новому романі письменника, але коли стало очевидно, що Лоуренс використав її особисті таємниці на сторінках роману, це також зруйнувало їхні стосунки. Ірландське повстання змусило Лоуренса переглянути свої погляди на британську політику під час Першої світової війни. Вплив союзників сприймався письменником як пагубний, бо співпадав, насамперед, з інтересами інших країн. Точка зору письменника очевидна з його листування та висловлювань Гудрун щодо політичних систем Ірландії та Великої Британії.

Ключові слова: ірландське повстання, Лоуренс, Оттолайн Моррелл, Кетрін Менсфілд.

Definition of the problem. D.H. Lawrence's works became the object of many researches. However, female images of the novels were not thoroughly studied. Lawrence all his life aimed at investigating specific features of women's characters. The peculiarities of his mother's character and his close friend Jessie Chambers can be traced in the novel "Sons and Lovers" which is considered by most scientists as autobiographical one. Female images in the novel "Women in love" also have real prototypes and can be compared to some of author's contemporaries, especially to Katherine Mansfield and Lady Ottoline Morrell. The correlation between Lawrence's contemporaries who became prototypes for the images of Gudrun and Hermione will contribute to better understanding of the peculiarities of a new woman of the twentieth century who was presented on the pages of his novels.

Analysis of recent research. Female features in the novels by Lawrence became the object of some investigations. Trease Geoffrey in the book "D.H. Lawrence. The Phoenix and the Flame" (Trease, 1973) paid attention to the development of the relationships between Lawrence, Frieda and Katherine Mansfield. He examined the controversies between them and their influence on the works of the writer. Worthen John in the book "D.H. Lawrence. The life of an outsider" (Worthen, 2006) states the difficulties between the author and his contemporaries, emphasizing the role of his wife Frieda as a woman who influenced not only Lawrence's character but also made changes to the images in his novels. Squires Michael in his work "D.H. Lawrence and Frieda. A portrait of love and loyalty" (Squires, 2008) reveals the unpublished materials concerning the relationships between the writer and his wife. The book contributes to better understanding of Frieda and as a result to the images of Ursula in "Women in Love" and Connie in "Lady Chatterley's Lover".

Purpose of the article is to study the images of Gudrun and Hermione in the novel "Women in Love" and to trace their correlation with their prototypes Katherine Mansfield and Lady Ottoline Morrell. Socio and political context contributed to better understanding of the peculiarities of these images and became also the object of this research.

Presenting of the main material. D.H. Lawrence is a well-known novelist, author of critical articles and poet. His works attracted the attention of contemporaries taking into account his capability to raise difficult issues which were mostly hidden by social and moral norms in British society at the beginning of the twentieth century.

Changes in Lawrence's personal life, his acquaintance and marriage to Frieda, served as the starting point in

the writer's decision to explore the human psyche, in particular the features of the female psyche. Lawrence's novel went through several main stages of creation, entitled "Sisters", "Wedding Ring", until, on Frida's advice, it received the name "Rainbow", which, in addition to the biblical allusion about the forgiveness of humanity, created a metaphorical connection between the past and the future, male and female, divine and human. The continuation of "Rainbow" became the novel "Women in Love", in which the first chapter, "Sisters" not only introduces the images of the main characters, but also creates some connection with the original title of the novel.

The female characters of Ursula, Gudrun and Hermione in both novels have real prototypes from Lawrence's circle. The prototype of Ursula was Lawrence's wife, Frida. The image of Hermione Roddis was formed under the influence of Ottoline Morrell, who, recognizing her own features in the image of "the villainess of the new book" (Kaplan, 2010: 41), threatened to sue the author if he did not make changes to the novel. The relationship between Lawrence and Lady Ottoline Morrell, burdened by the repulsive image of Hermione in the novel, a rich aristocrat who suppresses those around her with her power, tries to dominate and at the same time is dependent on man's point of view, on man's presence. The man who became her object and desire is Rupert Birkin – prototype of the author, that was also perceived by Lady Ottoline Morrell as an insult. Hermione in the novel tries to control everything, aimed at understanding everything with her knowledge that correlates her image with the biblical symbol of the apple of knowledge. Rupert accuses her of the desire to possess that apple and see the world only from the perspective of her knowledge (Ieliseienko, 2023: 236).

The prototype of the image of Gudrun was Katherine Mansfield. In modern literary criticism, her influence on the image is limited to the mention of Gudrun's bright, provocative clothes, as well as the girl's rather cynical disposition (Kirsty, 2010: 95-97). However, her image seems more complex. Studying the relationship between Lawrence and Mansfield in the context of the literary environment and taking into account historical events that coincided chronologically with the writing of the novel, makes it possible to trace the history of the creation of the image of Gudrun in the context of the interpersonal relationships of the characters, as well as consider it in a historical context.

Katherine Mansfield was aware that Gudrun was inspired by her. On June 24, 1921, she proudly mentioned that in correspondence with Lady Ottoline

Morrell. It was her relationship with John Middleton Murry that is generally believed to form the basis of the relationship between Gudrun Brangwen and Gerald Crich (Kirsty, 2010: 94).

Lawrence met John Middleton Murray and Katherine Mansfield in 1913. Two years before they met, Murray founded the avant-garde art and literature magazine "Rhythm". Mansfield worked as his assistant editor and in January 1913 wrote a letter to Lawrence with a proposal to publish something in "Rhythm". In July of the same year, Lawrence and his wife, having returned from Italy, visited the editorial office of the magazine and met with the editors, who amazed them with their bohemian lifestyle. The impression was also enhanced by the fact that the editor was not yet twenty-five years old. When Lawrence and Frida returned to Italy, the writer invited his new friends to quit their jobs and move in with them. Murray's objection that he did not have the financial means to do this was considered baseless by Lawrence, taking into account Mansfield's annual income of 150 pounds, which she received from her father. Lawrence was sure that "a woman who loves a man will sleep on the boards" (Kaplan, 2010: 5) (the writer did not know that Murray had already mortgaged this money for the magazine). Lawrence's position on the unconditional sacrifice of a woman for a man will also appear in the novel in the twenty-fourth chapter, entitled "Death and Love," where Gudrun feels that she must "save" Gerald in his moments of suffering and despair in connection with the death of his father.

In 1916, Murray published his first novel "Still Life" which was considered a failure by both critics and the author's friends. The plot of the novel as a whole is based on the relationship between Murray and Mansfield, who, for the sake of her young lover, left her husband and ran away with him. The power of a woman over a man, manifested in childhood as a mother's attempt to subjugate her son, and in adulthood as the power of a chosen woman over a man, became the main theme in the novel. Contemporaries saw a similar plot in Lawrence's autobiographical novel "Sons and Lovers," hastening to recognize it as a confirmation of S. Freud's theory of the Oedipus complex. Denying Freud's theory in his own novel, in "Still Life" by Murray Lawrence insisted on the influence of psychoanalysis, in particular on Freud's Oedipus complex.

The plot of Murray's novel could not help but affect Lawrence, taking into account its similarity to the writer's personal story, also burdened by the fact that Frida's first husband Ernest Weekley was once Lawrence's teacher, and the woman had to abandon three children, whom she was forbidden to see by a court

decision. Lawrence repeatedly turned to Lady Ottoline Morrell with a request to try to get closer to Frida's first husband and persuade him to allow visits between the mother and children at Ottoline's cottage. Lawrence advised mentioning all possible aristocratic connections of Ottoline in the circle of intellectuals, which could influence the positive decision of Frida's ex-husband.

K. Mansfield noted in correspondence and memoirs that Frida, in their narrow circle in Cornwall, was the only person who was not interested in discussions about the plots of novels, problems with publishing books and censorship. The situation was further complicated by the fact that Frida felt guilty and was very homesick for her children. As a result, she was jealous of the fact that Lawrence could spend hours with Murray and Mansfield, discussing issues of interest with them. Mansfield spoke of Frida as an "all-consuming mother", who at any cost, tried to capture the attention of her husband.

Lawrence, in turn, constantly reproached Murray for weakness and passivity in his relations with Mansfield, which was clearly reflected in 1914 during the Christmas celebration at Lawrence and Frida's cottage. Among those who were invited were Murray, Mansfield and artist Mark Gertler. In the midst of the celebration, the guests decided to perform small performances. According to the script, a "love triangle" arose between the above-mentioned characters, which was supposed to end with Mansfield choosing Murray and staying with him. However, the girl decided to deviate from the script and stay with Gertler, which caused indignation in Lawrence. He interrupted the performance, took Murray outside and reprimanded him for his weak character.

In his diaries, Murray recalled that when he returned to the house, he found Gertler confessing his passion to Mansfield, who, after the confession, kissed the artist. Gertler burst into tears when he saw Murray. The story ended with Murray and Mansfield discussing for a long time "in bed what had happened and all the extraordinary atmosphere – very similar to Dostoevsky's novel" (Kaplan, 2010: 23). Later this love triangle will appear in the novel "Women in Love", where the role of the artist will perform the sculptor Loerke. Mark Gertler, in a letter to Lytton Strachey dated January 1, 1915, recalled that that story in the Lawrence's cottage was so interesting that all the Cholesbury writers felt inspired to use it in their works. The artist also noted that the next morning, having sobered up, everyone spoke of what had happened as of a joke and only the Lawrences took everything seriously. Frida even refused to continue communicating with Mansfield, reproaching her for what she had done.

Mansfield's personal life was also reflected in the twelfth chapter of "Rainbow". One day she shared a secret with Frida about her experience of a close relationship with a woman. Frieda told Lawrence about it, and he included this story in the chapter "Shame," giving the relationship between Ursula and her teacher Minifred a loving nature.

In the spring of 1916, Murry and Mansfield, having settled at Lawrence's suggestion in a nearby cottage in Cornwall, became constant witnesses to the scandals between Lawrence and Frieda. Soon the relationship between the friends deteriorated significantly. Mansfield complained that she could not continue writing while being around Lawrence and his wife. The situation was further aggravated by the fact that "The Rainbow", so highly regarded by his main woman – Frida and close friends, was withdrawn two weeks after publication in 1915, and Murray's novel, which Lawrence considered a complete failure, was supposed to be published in December of the same years, after Murry's book "Fyodor Dostorvsky: A Critical Study" (1916), which had also previously been subject to severe criticism from Lawrence. Critics assess the writer's subsequent reproaches against Murray as a manifestation of "envious antagonism" (Kaplan, 2010: 41).

The period of writing the novels "Rainbow" and "Women in Love" (1914-1920) coincides with key historical events that influenced the course of history not only in Great Britain, but throughout the world. During the Irish Rebellion in 1916, Lawrence and his wife were in Cornwall (England), barely surviving on their last savings. In a letter to Lady Ottoline dated May 5, 1916, he supposed that events in Ireland led to her illness. The woman was "wildly upset about the war" (Zytaruk, 1982: 611) in Ireland and anti-democratic actions, including a rebellion by "poets and wonderful fellows" (Zytaruk, 1982: 612). Lawrence writes about feeling insecure about current events and the absurd decline of democracy in British society.

At the end of May he writes to E.M. Forster, mentioning the general state of "isolation and abandonment" in his circle of acquaintances. England seems to the author "a drifting ship" (Zytaruk, 1982: 611). Lawrence considers the rebels to be "largely chatterboxes and unimportant people who accidentally became significant in death" (Zytaruk, 1982: 611). He admits that the Irish Rebellion shocked him as "another hole in the bottom of the old ship" (Zytaruk, 1982: 612).

Historical events coincided with Lawrence's own difficulties in life. The "Rainbow" trial has not yet been completed. Having failed with the first novel, Lawrence takes on its sequels, realizing at the same

time that the chances of publishing it are very small. The Irish issue is mentioned only in one passage in the novel, but taking into account the fact that there is almost no historical context in either "The Rainbow" or "Women in Love", it deserves special attention. It expresses for the first time an opinion on events that caused heated controversy among the British and divided British society into those who sympathized and those who condemned the rebels and the actions of the authorities. Gudrun expresses her opinion with her usual cynicism: "she thought about Parnell and Katherine O'Shea. Parnell! Yes, after all, who takes Ireland's national identity seriously? Is it possible to seriously talk about Ireland in the political arena, no matter how it manifests itself there? And who takes England's policies seriously? Who? Does anyone care how this old patched-up Constitution is repaired? All these national ideas are needed no more than our national hat – a bowler hat. Yes, it's all old stuff, the same notorious old bowler hat" (Lawrence, 1999: 365-366). These ideas come to Gudrun after long thoughts about Gerald, who could become "a peacetime Napoleon or Bismarck," enter Parliament as a Conservative and "clean up all the dirt that has accumulated in matters of labor and industry," and she would marry him, and would be the woman "who stands behind him" (Lawrence, 1999: 364). However, falsehood and lies in relations between people, between society and the state as a whole turned these thoughts into only illusions. "She didn't want to climb to the top of the social ladder. With the true cynicism of cruel youth, she understood that climbing to the top meant that one idea simply gave way to another, that this ascent was comparable to being handed a fake half-crown instead of a fake penny. The whole value system was false. However, with all this cynicism, she realized that in a world where the currency was counterfeit coin, a bad sovereign was better than a bad farthing. But she equally despised both the poor and the rich" (Lawrence, 1999: 365). The girl saw farce and deception in all social and political actions. Such reading of the passage coincides with what Lawrence wrote to his friends, especially those with whom he could share his opinion sincerely, without fear of being accused of inhumanity and cruelty.

While Ursula's thoughts are occupied by the question of "stellar balance" in her relationship with Rupert, Gudrun reflects on more pressing, "down-to-earth" issues, one of them is the history of the relationship between Parnell and Katherine O'Shea, whose relationship was discussed by contemporaries, causing a lot of gossip and raised the Irish issue again.

Katherine O'Shea was an Englishwoman of aristocratic descent, the wife of Captain William

O'Shea, a Catholic nationalist and Member of Parliament. Officially they were married, although they had been living separately for many years. In 1880, Katherine met Parnell, an Irishman who represented Irish interests in the British Parliament (like two generations of his ancestors). A close relationship developed between them. Katherine gave birth to three children with Parnell and in the political arena, thanks to her family connections in the Liberal Party, she acted as a liaison between Parnell and British Prime Minister Gladstone (the same one who helped Baron Skrebensky escape from Poland in "Rainbow") during negotiations on the first Irish Home Rule Bill in April 1886.

Katherine's husband knew about his wife's infidelity, but remained "publicly silent". Contemporaries believed that the reason was the captain's desire to wait until Katherine's aunt died to get the inheritance. In 1889 after the death of aunt William O'Shea filed for divorce, which provoked a huge scandal in a society where "Victorian morality" reigned and adultery was interpreted as a violation of one of the Ten Commandments. Politicians had to set an example in society. As a result, Parnell was abandoned by members of his own Irish Parliamentary Party and a career as a politician was out of the question. In 1891, Katherine and Parnell married, which caused an uproar from Catholic Ireland, as Katherine was breaking a vow made in a previous marriage. Three months later, Parnell died on Catherine's arms, presumably from coronary heart disease.

In 1914, Katherine published a biography of Parnell, which attracted the attention of many contemporaries and again raised the question of public morality, cynicism, and falsehood hiding under the veil of decency to satisfy selfish goals. The problem that the woman faced, as noted above, was well known to Lawrence and his wife, Mansfield and Murry, as well as to many other couples who decided to divorce (despite gossip, a difficult and expensive divorce process, a ban to see the children, reproaches from Catholic Church) in a hope of creating a new relationship with another person. What is particularly noteworthy in Katherine O'Shea's book is her role as a "mediator" in the

discussion of the Irish question. This is one of the few cases where the opinion and political influence of a woman was taken into account, which was previously impossible in a strictly Puritan society.

Gudrun, Ursula and Hermione are on a par with women of a new generation, a new era, such as Catherine O'Shea, Ottoline Morrell (prototype of Hermione), Katherine Mansfield (prototype of Gudrun), Frieda Lawrence (prototype of Ursula). Their appearance is associated with global social and historical changes, with the movement of women for the right to vote (suffragism). Women at the beginning of the twentieth century defended the right to receive an education, take part in political debates, own property and money, and file for divorce.

With the outbreak of the First World War, a labor shortage in production became apparent. Women were forced to work in mills and factories, while receiving lower wages than their colleagues of the opposite sex. Such inequality led to the formation of numerous women's organizations whose purpose was to fight for women's rights.

Conclusion. Thus, considering female images in Lawrence's novels, the historical and socio-political contexts should be taken into account as they certainly influenced the female images of Gudrun and Hermiona. Many images especially the images of Gudrun and Gerald were influenced by Lawrence's close relationship with Katherine Mansfield and John Middleton Murry. The episodes from their personal life became the fragments in Lawrence's novel "Women in love". The author creates the image of a new woman who lives beyond the limits of social norms, who is independent and can make her own decisions. At the beginning of the twenties century such an outlook on women's role and possibilities in society was new and overwhelming. The Irish Rebellion forced Lawrence to reconsider his views on British policy during the First World War. The influence of the Allies was perceived by the writer as harmful, pursuing, first of all, the interests of other countries, which is obvious from the writer's correspondence and Gudrun's statements regarding the political systems of Ireland and Great Britain.

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