

Utopian Tendencies in D. H. Lawrence's *Women In Love*

Instructor: May Ahmed Majeed

Anbar University-College of Islamic Sciences-Ramadi

Abstract

D. H. Lawrence's *Women in Love* (1920), shows the impact of industrialism in human life. The machine has wrapped human nature and bent it away from its true sources. Lawrence dreams of a utopian society, freed from individual capitalism and its destructive treatment of the individual. It is an ideal state of consciousness, which requires the employment of psychological insights that are effective in transforming human personality.

المستخلص

عرضت رواية نساء عاشقات (1920) للكاتب د ه لورنس التأثير السلبي للحياة الحديثة على الجوانب الانسانية للحياة البشرية وتجريد هذه الحياة من البعد الانساني، ان الحياة الحديثة قد طوقت النفس البشرية وفسدتها، فالكاتب يحلم بمجتمع طوباوي تحرر فيه النفس البشرية من الاثار السلبية للراسمالية ، ويكون سبيلا مرضيا للفرد لباوغ حياة جديدة وكريمة، فهي حالة مثالية تتطلب رؤى نفسية تساهم في تبلور الشخصية الانسانية.

The imperfection of human nature is, undoubtedly, man's ultimate source of motivation in his search for an idealistic utopian state of early existence. The quest for utopian society has existed since Plato's *Republic*, but in Plato's time the social sciences have not been yet invented. The utopian dream has many different interpretations just like ordinary dream. It is a dream of private world which is built and explained according to its creator rules. The question that featured in many considerations of utopian studies is whether utopia can help to clarify or propose solutions to the problems of modern society. To criticize society is not the task of utopia, yet it is an essential part of continuous movement of analyzing human nature through which human society defines itself and recognizes its characteristics.

As society changes through time and is affected by utopian view point, the utopian dream should determine new directions. The historical studies show that utopian theme has undergone a continuous process of metamorphosis to achieve its aim. Therefore, the theme of the sixteenth century which is established with More's *Utopia* is not the same as that of the seventeenth century utopia which shows some concern with political affairs nor resembles that of the eighteenth century utopian theme of the significance of reason . The nineteenth century establishes values differ from that of twentieth century. Mann has sketched three divisions of utopias since More:

The first group might be called utopias of calm felicity, running roughly from More to the age of the French Revolution, the second comprises the dynamic socialist and other historically determinist utopias, which span the greater part of the nineteenth century, and the last are psychological and philosophical utopias of the twentieth century.⁽¹⁾

Modern utopia shows strange concern with previous utopia. It is fused with human nature. Petherl Pietlkainen who tries to emphasize the existence of the psychological utopia, argues that In psychological utopias "the humans liberate themselves socially through the liberation of their inner selves."⁽²⁾ They are not united by their external activities, but by the liberation of their psyche, unconscious or inner nature. The humans liberate themselves socially through the liberation of their inner nature.

Modern utopia reflects the growing crisis of identity in modern society. It is transformed to be a dystopia which addresses the effect of industrialization on the environment, proposing alternative world in which human kind lives in harmony with nature. The industrialization has radicalized the notion of utopia and altered it with dystopia which is an imagination of disasters. Kumar claims that dystopian work like that of Yevgeny Zamyatin *We* (1924) and Aldos Huxley *Brave New World* (1937) seized the public imagination and reflected the twentieth century utopia.⁽³⁾

Manual argues that dystopia has not invented in the twentieth century with Zamyatin's or Huxley's work. The dystopia or the "satirical utopia,"⁽⁴⁾ is produced in Plato's *Republic* and More's *Utopia*. To built a utopian society one has to put his hand on the disastrous aspects. Utopia and dystopia are contrasted as two distinct and parallel world. So to have a vivid vision of good society can be enhanced by contrasting the ethical utopian construction with a dystopian depiction of reality. Firchow shows that utopia and dystopia have the same quality. They both inform ethical or psychological question. The utopian work tends to assess the good life and to draw a desirable pattern of social behavior. On the contrary the dystopian literary work tends to use measure that emphasizes intensity, and quality of experience, often focuses on individual experience. Utopia and dystopia encompasses "literary rendition of humanity and human nature."⁽⁵⁾ Firchow believes that human nature is an essential concept of the utopian societies since Plato. There is a systematic psychology for keeping the people under control to produce a utopian society. He adds that human nature which may refer to different literary genre, essentially refers to something "innate or natural"⁽⁶⁾

Though Lawrence worked out a theory of human nature and society and he committed himself to develop his theory, it is so difficult for the reader to decide Lawrence's doctrine or discussing his social thought. For Lawrence to talk about men relationship with another as citizens in a society is "necessarily to think about the relationship of each with his innermost self and with the force or forces which govern the universe."⁽⁷⁾ Any discussion of Lawrence's social theory shows his hatred of modern society. One of the main reasons for his hatred is that he believes that modern life is driven by the impulse to assert the self-sufficiency of man. It encouraged man to believe that he could find utopia as manipulator of powerful machine. Modern life has uprooted man from his nature. *Women in Love* is one of Lawrence's work which shows the unhappiness of civilized man which is due to industrialism. The machine has wrapped human nature and bends

it away from its true sources in nature. This paper examines Lawrence's belief of a utopian state of mind in a dystopian society. A key to understand Lawrence's belief is that escaping repressive society and reaching utopia lies in freeing the human nature from the constructed social ego. It is a psychological utopia, which requires the employment of psychological insight that are affective in transforming human personality.

Lawrence's interest in the working of the human psyche is well reflected in the change in his approach to characterization particularly after *The Rainbow*. His approach was unconventional in that he avoided the old stable ego and pattern-imposed character types of the classic British novel in an effort to go beneath the rational and articulate levels of consciousness to nonhuman being in his characters. The critic Walter Allen makes this clear when he states that for Lawrence "the value of people ...consisted in how far mystery resided in them, how far they were conscious of mystery."⁽⁸⁾ He believes that the linear, cause-and-effect development of characters controlled by the rational intellect is a hindrance to psychological realism. He adopted a more archetypal approach by focused on the "surging, dynamic forces-sexual impulses, the potency of nature and animals, the terrible allure of death –that in their purest form defy rationality and are communicated by a kind of unmediated intuition."⁽⁹⁾

Lawrence's theory of utopian society depends on his theory of the individual's psyche. Lawrence believes that "we cannot recover our moral footing until we can in some way determine the true nature of the unconscious."⁽¹⁰⁾ He believes that within each individual there is a "true nature of the unconscious,"⁽¹¹⁾ which is interior to the social ego. When the true nature of the unconscious which is the true centre of response to the outside world, has primacy and power over social ego the individual can reach the moment of "spontaneous- creative fullness of being,"⁽¹²⁾ the moment which helps the individual to adjust himself to the external world. The social ego is no more than an instrument to transmute the moment when the "individual nature arises to incomprehensibly in the universe, out of nowhere."⁽¹³⁾ When the psyche is healthy, the "creative blood"⁽¹⁴⁾ which is the source of the passions and the center of response to the outside world, has primacy and power over the mental consciousness which is no more than a way to express ideas, principles ideals and abstractions. Dan Jacobson has commented that when relationship of the forces within the individual is disturbed, the mental consciousness with its ideals and ideas can dominate and "repudiate the life of the senses and seeks to impose upon the self and the world the fixed, static abstractions which are all that it can ever know and contain."⁽¹⁵⁾ The individual who has degenerated in such particular way, who has turned himself into a machine, sees the natural world of human society as field for the exercise of his will. Grey Garrard has claimed that Lawrence "saw man as part of an organic universe, living best by acknowledging its wonder and rejecting the temptation of his will upon it."⁽¹⁶⁾

Throughout the novel there is a quest for something indefinite inside most of the characters. Ursula who is passing her life waiting for "something yet to come,"⁽¹⁷⁾(p.11) Gudrun similarly "was not satisfied."^(p.368) Birkin also feels "all tangled and messed up,"(p.117) although he does not "know what really to do."^(ibid) Hermione in opening pages feels that she has "no natural sufficiency, there was a terrible void."^(p.11) Gerald who is industrial magnate, seeks for something but he even cannot define it. He looks into himself for an answer but finds not: "He went to the mirror and looked long and closely at his own eyes, seeking for something. He was afraid, in mortal dry fear, but he knew not what

of."(p.261) It seems that for Lawrence, in a dystopian society there is an innate void, there is nothing interesting or worthwhile even for those who have achieved worldly success.

The relationship between society and the individual's quest for happiness, for a utopian goal becomes difficult in *Women in Love*. Society is no longer a successful place for utopia. Utopia cannot be constructed in a planned social framework. Ursula rejects the possibilities which are offered to her by society's mechanism. She is enveloped like "an infant in the womb,"⁽¹⁷⁾ waiting for something "coming to pass."(p.10) Home which contains and explains the individual life is metaphysically dead in *women in love*. The Brangwen's house represents for Ursula and Gudrun in the first chapter not only an "obsolete life," (p.11) a dead society, but as if it were "Plato's cave divorced from real forms of outer life."⁽¹⁸⁾ It is a "country in an underworld," (ibid) in which "everything is sordid." (ibid) When Ursula and Gudrun go for the last time to the empty house which has enclosed their parents lives and their youth, they believe that "one must be free, above all one must be free."(p.221) The world and the social duties are all rejected in Ursula's quest for happiness, it is not found in distant land, but inside her own self.

Women in Love reveals its author's belief that "between the individual and the cosmos there falls the deathly shadow of the ego...Where the human will is active there is always injury to the spirit, always a perversion,"⁽¹⁹⁾ a wrapped nature that human beings are compelled not only to assert their greedy claims upon others but to quit their lives from their deeper yearnings it is the tragedy of modern man which is bound up with the rise of industry and mechanization. In such dystopian society nothing suits man's ambition as a source of values, even God is a fraud. Gerald who is the god of the machine has come to a conclusion that "the essential secret of life was harmony. And he proceeded to put his philosophy into practice by forcing order into the established world translating the mystic word harmony into practical word organization"(p.251) He organizes harmony. He dedicates himself to work. He wants to create on earth a perfect machine. He wishes to find eternity in machine. For Gerald "life was a condition of savage freedom."(p.240) This freedom is Gerald's restlessness, therefore, he flees from it toward the "mechanical certainty."(p.245) Gerald adopts such state of mechanical certainty after period of restlessness that he seeks to escape in Germany, and through "all kinds of sociological ideas and ideas of reform." (Ibid) Yet these do not offer him mental amusement until he turned to "C.B.&C." It seems that he finds sufficiency in his management of "C.B.&Co.", in his absorption of industrial processes, he finds "his eternal and his infinite in the pure machine-principle."(p.247) To Gerald, the colliers are objects, they are the "old grey managers, the old clerks, the doddering old pensioners, he looked at them, and removed them as so much lumber." (ibid) They have no value in themselves. They are reduced to tools. At the same time they seem happy by "belonging to this great and superhuman system which was beyond feeling and reason, something really godlike."(p.248) This is the kind of freedom that they want, it is "the mechanical and not the organic." (ibid) So the individual who is degenerated in such dystopian society, who has turned himself into a machine, inevitably he cannot act according to his spontaneous nature. He becomes self-enclosed and self important, submitting willingly and greedy to material measurement of welfare.

A brief debate between Birkin and Gerald of the relation between society and human nature is very significant. It shows "two competing visions of what a society ought to be."⁽²⁰⁾ Birkin suggests that "to act spontaneously on one's

impulses' is the only really gentlemanly thing to do," (p.36)and Gerald insisting that the spontaneous behavior of individuals can only lead to social disaster:"...we should have everybody cutting everybody else's throat in five minutes."(Ibid)Both visions proceeding from very different assumptions about what exists at the core of human nature. On the other hand, Birkin's idea implies that the true human society is realized only when human beings act according to their nature. Like Lawrence, Birkin believes that human nature is pristine and innocent, so only the gentleman acts on his real instincts. For Birkin utopian society begins with complete freedom of human nature. Gerald who is a personification of a civilized man has a pessimistic view of human nature, believing that true human society is realized when human nature is restrained. In order to live together, human beings must not act according to their natures but according to the rules of society and keep their natures under control.

For Birkin the dilemma is emblematic of society's confusion in general. It is made clearly by his educational theory which is expressed in "The Classroom" chapter. In an intense debate with Hermione he declares that education is no more than a gradual and deliberate building up of consciousness. It is units of ideas and ideals," a limited false set of concepts,"(p.45)that imprisoned man, it is the "knowledge that makes us unliving and self-conscious."(p.44) Like Rousseau, Lawrence believes that "our fundamental nature is good, innocent, pristine, and that what corrupt us are false ideals of education, false social relationships."⁽²¹⁾It is units of ideas and ideals through which man seeks to reach the aim of life, but reality is something else. It is only futile activity. Lawrence believes that the real job of education is not to accumulate knowledge but to lead man to understand himself. And man cannot understand himself until he liberates it from" the most hateful of all shackles, the shackles of ideas and ideals."⁽²²⁾ So the great task of education is to help human being to attain a utopia through the liberation of his nature from all restrictions of modern life .

Women in Love goes deeply into the dissolution of modern civilization which poisoning all phases of human life, from politics and the arts to personal relationships. Modern man is unable to formulate a positive response even to art. Lawrence is a revolutionary writer whose novels are filled with concepts of dystopian society and permeated with a desire to change it. Lawrence in *Women in Love* challenges the aesthetic theories that recover reality and offers a totally original aesthetic theory. MichealLacky argues that for Lawrence, "until we abandon traditional philosophy's metaphysical mind and immutable concept, the life-giving, life-promoting relationship between artist and audience and between friend and friend will not be able to occur."⁽²³⁾In the chapter entitled " Totem," when Birkin, in Holliday's London apartment, encounters an African carving depicting a woman in labor, he immediately classifies it as "art."(p.87)He is not interested in the ritual or the symbol of the carving nor he describes it according to its historical and commercial process as a "high art."(Ibid) Rather he describes the piece as"pure culture in sensation....It is so sensual as to be final, supreme."(ibid)He deals with it as a "universal aesthetic categories, justifying his assumptions by appealing to an evolutionary scheme of cultural development."⁽²⁴⁾It is the "complete truth"(ibid)which is sanctioned by the mechanization of the will. It is a "mindless"(ibid)sensuality that odds all reality. Later in the "Continental" chapter, Loerk who is an Italian artist, shows the Brangwen sisters a statue of a young girl sitting on a horse and describes it as "a certain form."(p.482) For Loerkthis form is an ultimate world that exists by itself without cultural development in fact he expresses a view of art that all artist in his time share. Ursula argues that even if there is a world, it would always be inflected by our

human desire. For her, to distinguish the ideal world of art from the everyday world is so difficult as knowledge is determined by the will:"the world of art is only the truth about the real world, that is all-but you are gone to see it."(p.483)She criticizes Loerk for constructing an aesthetic that falsely denies the existence or the influence of the primal life force. By these two symbols of African statues and Italian artist's aesthetic work, Lawrence presents what he considered the fundamental dilemma of modern man, who is estranged from his roots in the traditional culture. They are symbols of the destruction of Western civilization in its two faces, "destruction of the African culture by the dominance of sensual mode (what may be termed "non-think"); destruction of the Nordic Culture by dominance of the idealistic mode ("over-think")."⁽²⁵⁾It is a destruction within the human nature which fails to achieve "balance of the idealistic and sensual modes."⁽²⁶⁾

As Birkin suffers in his awareness of his deceitful frustrated life, he tries to forget himself in work and in physical relationships but he cannot escape a sense of the futility of all his attempts in such dystopian society. He attempts a physical relationship with Hermione which is a cruel failure, humiliating to them both and then with a prostitute. He suffers to find a real relationship with a woman and to escape the deep anxiety lies in his unacknowledged passion for Gerald. Birkin attempts to deny the femaleness in his nature by objectifying it in his treatment of Hermione. It hurts him that he feels sexual attraction for the male physique while for male, he feels only a kind of fondness. Birkin's dilemma is of his wrapped nature that seeks resolution of how to integrate the male and female principles. Lawrence believes that the individual is composed of male and female in his nature each side struggles for predominance and the only way to reach utopia is to be "two in one fused."⁽²⁷⁾Joyc Carol Oates claims that Birkin's failure "is not merely his own but civilization's as well: male and female are inexorably opposed, the integration of the two halves of human soul is an impossibility in our time."⁽²⁸⁾

Birkin continues his deathly relationship with Hermione, keeping his homoerotic feelings to himself and even from himself: "I didn't want to be like this."(p.530)He knew what he felt, but he always kept the knowledge at bay. He never accepted the desire, and received it as part of himself. He always tried to keep it expelled from him. " Oates argues that "Birkin's intelligent complexity, his half-serious desire to rid himself of his soul in order to escape his predicament..."⁽²⁹⁾ Birkin's failure to have a successful relationship leads him to condemn humanity .He sees that humanity as an unsuccessful form of life, therefore, he quits his job as a first step of his isolation:" I don't believe in the humanity I pretend to be part of, I hate the dying organic form of social mankind- so it can't be anything but trumpery, to work at education."(p.149)It seems that Birkin does not reject humanity but the existing organized society that restricts the free nature of human being.. Millicent Bell comments that "Birkin's view of disjunction between the [essential] self and everything else seems to produce in him an uninterest in society "⁽³⁰⁾He rejects mechanized society in a way toward a better one. The ultimate goal is not living in isolation, but in utopia. He dreams of a place "where one needn't even much clothes-none ever."(p.355) His longing is for a freedom to be unrestricted by social forms of all sorts, to be potential and unbounded by relationships or possessions or conventions. It is not a quest of new or old way of life, but a flight from real world , as he admits,"away from the word's somewhere, into our own nowhere."(Ibid.) In *Women in Love*, Lawrence advocates the significance and the seriousness of human sexuality in society. Birkin reflects Lawrence's belief in his quest for a utopia which is based on liberating human nature in sexual relationships.

Birkin's attempt to find freedom in sexual relationship has two faces negative and positive. Casey shows that freedom in sexual relationship is "reciprocal, that the freedom of one individual determines and is determined by the freedom of the other individual."⁽³¹⁾For instance, Birkin cannot be free in his relationship with Hermione because Hermione herself is not free, she "didn't know herself what it was. It was a lack of robust self, she had no natural sufficiency, there was a terrible void, a lack, a deficiency of being within her."(p.18) She sees her own separate self as deficient and thinks that if "only Birkin would form a close and a binding connexion with her, she would be safe during this fretful voyage of life."(p.18)This fundamental kind of dependence upon Birkin is the main feature of Hermione character. This desperate need for Birkin explains Hermione's desire to "subserve him"and to "be his slave."(p.224)But at the same time by her suffering and humility she bound him and tries to make him "her everlasting prisoner"(p.224)She sees Birkin serving as a kind of instrument to fill the void in her innate nature. Images go further than expressing an element of frustrated sexual desire on Hermione's part, they suggest"

how much Hermione's dependence on Birkin threatens his freedom, for the image of Birkin filled with Hermione's void is the image of Birkin completely enclosed and contained by Hermione, encompassed by her in much the same way as a bung is enclosed its cask, contained while it serves to contain."⁽³²⁾

This means that Hermione's desire to become complete and perfect is bounded by her desire to negate her own freedom. She can accomplish only when Birkin fills her internal void and be contained with this void till he "possessed by her as if it were his fate, without question."(p.22)

The affair of Gerald and Gudrun offers another instance of failure to have a real relationship. It is a relationship in which each partner is pursuing a dream of perfection that depends on possessing and domineering the other. It is an instance of "solitary perfection that Gerald in the processes of mechanism."⁽³³⁾Their love affair is a contest of wills. Gerald who seems self-contained and powerful man, is in fact has no inner self, no real identity. It is not Gerald's traits that attracts Gudrun but Gerald the god of the machine, the man-in-control of things. His mastery of the terrified mare in the "Coal Dust" chapter causes Gudrun's world "reeled and passed into nothingness."(p.124) Gudrun wants to fill the void in her nature by possessing Gerald. She tries to have "him all in her hands, till she strained him into her knowledge...she would be filled."(p.375) She strives to "get her satisfaction,"(p.129) through her relationship with Gerald. In 'Death and Love' chapter, Gerald's kiss leaves Gudrun "breathless and dazed and destroyed,"(p.373) And at the same time her fingers "had him under their power. The fathomless, fathomless desire they could evoke in him was deeper than death, where he had no choice."(p.375) That is what Gudrun and Gerald want. They are engaging in a kind of perversity that eventually makes "the man-and the woman game such hell that a man with any backbone would rather murder his partner than go with it- murder his partner or kill himself."⁽³⁴⁾Ugene Goodheart argues that love at that moment has become a "bullying action of the will, an exertion rather than spontaneous motion of the soul."⁽³⁵⁾

Birkin who is Lawrence's mouthpiece detests the idea that man and women in sexual relationship become "broken fragments of one whole."(p.225)Rather man and woman have to know that they are "singling away into purity and clear being, of things that were mixed."(Ibid). Everyone has to liberate his nature and be

spontaneously himself without any attempt to determine the being of the other. Lawrence posits that it is a knowledge which is "based on unchangeable difference, a knowledge truly of the gulf that lies between the two beings nearest each other."⁽³⁶⁾ In "Breadalby" chapter, Birkin takes issue with Hermione when she said "that in spirit we are all one, all equal in spirit, all brothers there."(p.104) Birkin believes that it is just the opposite, "we are all abstractly or mathematically equal....But spiritually, there is pure difference and neither equality nor inequality counts. It is upon these two bits of knowledge that you may found a state."(ibid) Hermione's and Gerald's refusal to accept the "fact of intrinsic difference between human beings,"(p.109) is among the reasons which make them fail to achieve a real relationship with others.

In the case of Ursula and Birkin, Lawrence shows that one can attain a certain state of utopia through what Lawrence calls "the upper or self-less or spiritual love,"⁽³⁷⁾ in which the human nature is liberated and it departs from its "integrity"⁽³⁸⁾. It is a sensual relationship in which the individual loses his individuality and becomes pure being:

It would pass out and merge with the beloved which passing out and merging in the goal of enthusiasts. But living are kept integral by the activity of great negative pole....It goes out to determine the limits of its existence also....There is a tremendous great joy in exploring and discovering the beloved.⁽³⁹⁾

It is a condition in which human nature is released and connected directly with its true source of life. David S. Barber argues that it is an "impersonal- timeless state of being to which one may attain on occasion."⁽⁴⁰⁾ In such condition one connects directly with the mystic source of life, "the normal self dissolves and a new, non egoistic self emerges temporarily."⁽⁴¹⁾ It is usually one's sex relationship with another provide access to this world and come to a perfect union. Birkin and Ursula's sex experience in the "Excuse" chapter occurs in a total dark, "full of unthinkable knowledge and unthinkable force,"(p.358) so that all personal, and individual qualities of the other disappear. It is the "world of the blood, when the mind and the known world is drowned in darkness."⁽⁴⁷⁾

The utopian moment of coherence of the human nature and its true sources can only be experienced, it is full of "unthinkable knowledge and unthinkable force, upheld immemorially in timeless force."(p.358) Eric P Levy argues that for Lawrence the real thought is "an experience. It begins as a change in the blood and ends as a new piece of awareness, a new reality in mental consciousness."⁽⁴²⁾ Lawrence presupposes "mind- body dualism,"⁽⁴³⁾ which expresses the interaction of physical mind and mental mind such that blood consciousness ultimately qualifies and informs mind consciousness. Lawrence describes this process in *Women in Love* as "the passionate struggle into conscious being"(p.486) But in the novel itself communication of the two conceptions of minds of human being, the physical and mental mind are difficult and momentary. Levy has commented that "instead of blood consciousness eventually enriching or expanding mind consciousness, the two compartments of awareness are opposed, with the result that the only way to admit the awareness of the physical is to obliterate the awareness of the mental one."⁽⁴⁴⁾ Birkin, in the "Class-Room" chapter argues that the whole difference in the world is that which lies "between the actual sensual being and the vicious mental deliberate profligacy our lot goes in for."(p.48) So to achieve the "sensual reality,"(Ibid) as Birkin calls it, one has to "learn not-to-be, before you can come into being,"(Ibid)

The intense mind of modern man which is reflected in *Women in Love*, makes the communication between "physical and mental minds"⁽⁴⁵⁾ as a complicated process. Most of the characters are in "intense and vivid consciousness, an exhausting super consciousness"(p.16)In this circumstances, the mind seeks not to enhance its awareness by admitting the prompting of the physical mind, but to escape consciousness altogether by entering the mindless of "sleep and peace, and perfect lapsing out."(p.197)Therefore, "the original duality of physical mind and mental mind engenders the subsidiary duality of mind and mindlessness."⁽⁴⁶⁾This is shown through Gerald and Gudrun sensual relationship : "And here she was, left with all the anguish of consciousness, whilst he was sunk deep onto the other element of mindless, remote, living shadow gleam."(p.390)In this context, the purpose of arousing the physical mind, through the stimulation and consummation of passion, is to release the mental mind from "strained attention." (p.254)

Nevertheless, there is a moment of coherence in the novel when the two minds synchronously alert when "the power of physical mind seems to liberate the mental mind."⁽⁴⁷⁾It is a "mystically-physically satisfying"(p.354)moment after it Ursula is left "free in complete ease,"(Ibid)and Birkin is "as if born out of the cramp of a womb."(p.351)But Birkin knows that one cannot remain in this condition:"Only in the other dimension, which is not the time-space dimension, there is Heaven. we can no more stay in this heaven than the flower can stay on its stem. We come and go."(Ibid)He also learns that this timeless impersonal state is hard to attain and it has limited significance in everyday life. In his early discussion with Gerald about the aim of life, he asserts that since the old ideals are dead, the "perfect union with a woman – sort of ultimate marriage, is the sole aim and object of life."(p.64)Later in another scene of sensual experience is at the Tyrole, the lovers are in different stage of their relationship. They are progressing gradually away from a relationship that isolate them from humanity. Though it is the same "superficial unreal world of fact. Yet not quite the old world. For the peace and the bliss of their heart was enduring."(p.438)They are ceasing to feel the need for "burning out any socially conditioned shame, a need partly caused by their sense of alienation from society."⁽⁴⁸⁾What Birkin and Ursula mainly react against is the social industrial structure of western society with its ideas, ideal and restrictions. In the process of breaking loose from existing society, the lovers develop values and a personal relationship implying a utopian state can be developed after the destruction of the present dystopian society.

It seems that Birkin finds with Ursula what he could not find with Hermione:"It is a fulfillment, the dark involuntary being. It is death to one's self-but it is the coming into being of another."(p.47) This utopian state of being born, even being born into death is a feeling not a thought. It is something internal when the whole tide of human nature is liberated one is born into another being. Micheal Black expresses Lawrence's philosophical notion of being born into another saying that:

Thought and surface consciousness are at crucial moment swept along by something from further back or deeper down, the outcome is that the whole being is shifted along, and deposited high up on an unexpected but still internal beach, in another phase of his being.⁽⁴⁹⁾

Lawrence strives to go beneath the identity to the inner nature, to pure being untortured by thought and ideals. He believes that in sensual relationship, one is "able to shed the obsessions of a powerful ego that could not be subdued by the exercise of the will."⁽⁵⁰⁾

What torment the human nature is the conflict between "a deep positive, inherently moral will and a bullying all-too-human social will that is confused with it."⁽⁵¹⁾ Lawrence believes that when the social will with its ideas and ideals take the primacy, it determines the individual and drives him toward power and domination. It repudiates the life of the body and the senses. In the "The Class Room" chapter, Birkin posits that Hermione's real passion is sanctioned by her bullying will:

But your passion is a lie," he went on violently." It isn't passion at all, it is your *will*.it's your bullying will. You want to clutch things and have them in your power....And why? Because you haven't got any real body, any dark sensual body of life. You have no sensuality. You have only your will.(p.46)

If bullying will motivates the individual, it isolates him from the nature of within and without. It makes him a creature of his own fixed will unaware of other fellow humans, animals and of the universe he inhabits. In such condition, there cannot be a utopian goal.

Goodheart argues that Lawrence dissolves the dilemma of modern man by conceiving the moral life as a direct expression of the passions. He imagines a world in which passion is not an explosive response to a repressive moral life but is permitted to issue freely from the solar plexus and find from moment to moment its appropriate forms. The free movement of energy is an essential condition for the creation of appropriate forms. When Lawrence frees his characters from social determination, he frees them to help them exploring the possibilities of genuine moral life. Those whose freedom has not yet found its appropriate form and they ,therefore, are still without fill moral life. The moment of full moral power is not achieved through violence but through stillness.⁽⁵²⁾

Ultimately, only Ursula and Birkin manage at the end of the novel to find a utopian state out of the destructive process that wraps the human nature as it destroys the modern civilization in the ruthless drive for survival and self-recoil. They undergo a process of becoming represented by their disagreement that closes the novel as Birkin wonders whether his love for Gerald could have saved him and whether his achieved equilibrium could manage an even more radical expansion of his psychic health. Thus, he confesses to Ursula:

"Have you, I can live all my life without anybody else, any other sheer intimacy. But to make it complete, really happy, I wanted eternal union with a man too: another kind of love," he said .

"I don't believe it," she said. "It's an obstinacy, a theory, a perversity.

"well –" he said. "You can't have two kinds of love. Why should you!"

"It seems as if I can't," he said. Yet I wanted it."

"You can't have it, because it's wrong, impossible," she said.

"I don't believe that," he answered. (p.541)

This clearly shows Birkin emerging with a powerful psyche. The wound of his ego that modern civilization inflicted on him has healed and he is capable of that sort of higher transcendental love which frees the inner nature from the shackles of the body and Eros. His powerful psyche is now capable of achieving a utopian goal of reconciling the extremes and opposites of the human existence. He invites her to join him in a new, strange relationship, "not meeting and mingling ...but an

equilibrium, a pure balance of two single beings"(p. 170) dynamically counterpoised as two stars. Lawrence employs these paradoxical images of separateness in union to express his vision of integrated, dynamic relationship that makes up the missing instinctual vitality of modern man. Lawrence, like Birkin, seeks a bond that finds its strength in the reciprocal affirmation of the "otherness" of the psyche as the ultimate means to avoid the destructiveness of modern civilization.

Notes

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15. Dan Jacobson, "Women in Love" and the Death of the Will: *Grand Street*. Vol.7, No.1,(Autman,1987), P.131.
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