

**University of Pardubice
Faculty of Arts and Philosophy**

Poetics of Place: Rural and Urban Space in the Prose of D.H.

Lawrence

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Bachelor Paper

2009

ZADÁNÍ BAKALÁŘSKÉ PRÁCE

(PROJEKTU, UMĚLECKÉHO DÍLA, UMĚLECKÉHO VÝKONU)

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Studijní program: **B7310 Filologie**

Studijní obor: **Anglický jazyk pro hospodářskou praxi**

Název tématu: **Poetika místa: Venkov a město v próze D.H. Lawrence**

Z á s a d y p r o v y p r a c o v á n í :

Studentka se ve své práci zaměří na vybranou prózu britského spisovatele Davida Herberta Lawrence s cílem analyzovat autorovo pojetí venkova a města. Lawrence je jedním z autorů, kteří místa využívali nejen jako dějiště příběhů, ale i jako funkční celky se symbolickou hodnotou. Práce v úvodní části stručně představí autora a jeho pozici mezi dalšími modernistickými spisovateli raného 20.století. Hlavní text bude obsahovat detailní zpracování výše zmíněné problematiky. Autorka provede srovnávací analýzu několika Lawrencových románů a povídek, vytyčí charakteristické rysy jeho práce s danými místy a své úvahy zasadí do širšího kontextu dalších spisovatelů tohoto období, kteří se stejným motivům věnovali podobným nebo rozdílným způsobem (V. Woolf, T.S. Eliot, atd). Práci zakončí závěr prezentující výsledky předchozích analýz.

Rozsah grafických prací:

Rozsah pracovní zprávy:

Forma zpracování bakalářské práce: **tištěná/elektronická**

Seznam odborné literatury:

LAWRENCE, David Herbert. Sons and lovers. Harmondsworth: Penguin Books Ltd., 1981.

LAWRENCE, David Herbert. The Rainbow. New York: The modern library, 1915.

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HILSKÝ, Martin. Modernisté. Praha: TORST, 1995.

HODROVÁ, Daniela. Poetika míst. Praha: H&H, 1997.

Vedoucí bakalářské práce:

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Datum zadání bakalářské práce:

30. dubna 2008

Termín odevzdání bakalářské práce:

31. března 2009



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Souhlasím s prezenčním zpřístupněním své práce v Univerzitní knihovně.

V Pardubicích dne 31. 3. 2009

Nikol Stehlíková

Acknowledgements

I would like to thank Mgr. Ladislav Vít, who provided me with valuable assistance and constructive help and criticism, as well as some essential material for the topic.

Abstract

The bachelor paper deals with D.H. Lawrence's conception of space in his prosaic works. The aim of this work is to reveal what meanings and symbols Lawrence ascribes to particular spaces and what stories he sets in them.

The work is divided into three parts. The first part specifies Lawrence's position among his contemporaries and outlines the main features of modernism. The second part is devoted to the analysis of the topic mentioned that was carried out via comparing three Lawrence's novels and two short stories. This part is further divided into three sections – natural space, rural space and urban space. The last part compares Lawrence's conception of space with other authors of his period.

The final part of the work concludes the results discovered in the analysis and marks out Lawrence's typical features of his depiction of place in his works.

Abstrakt

Bakalářská práce se zabývá pojetím místa v prozaických dílech D. H. Lawrence. Cílem této práce je odhalit jaké významy a symboly Lawrence připisuje jednotlivým místům a jaké druhy příběhů do nich zasazuje.

Práce je rozdělena na tři části. První část specifikuje Lawrencovo postavení mezi jeho současníky a přibližuje hlavní znaky modernismu. Druhá část se věnuje analýze zmíněné problematiky, která byla provedena komparací třech Lawrencových románů a dvou povídek. Tato část je dále rozdělena na tři celky – přírodní prostor, venkovský prostor a městský prostor. Poslední část porovnává Lawrencovo pojetí místa s ostatními autory jeho doby.

Závěrečná část práce prezentuje analýzou zjištěné výsledky a charakterizuje Lawrencovy typické rysy ztvárnění místa v jeho dílech.

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1. Introduction

Modernism is an era of various artistic movements and various artists coming from different backgrounds. It is an era of significant changes in contemporary art and artistic techniques. It was shaping up at the time when British Empire was losing its great power and other social problems appeared inside the country. Not only did the new artistic tendencies emerge, but also new thinking styles and ideologies formed.

The Victorian prose depicted social themes, although the prose of the twentieth century has more personal, individual themes. But at the same time as the prose examines the problems of the individual, it also becomes an examination of the whole world. The writers are usually discontent with the contemporary situation, disapprove of British Empire's expansion, mass production and gradual industrialisation and they criticize it in their works. D.H. Lawrence came from a mining village and described the life inside the working class.

The aim of this bachelor paper is to elaborate D. H. Lawrence's work with space and find out what values are ascribed to particular places and what stories occur there. Lawrence is known for his resistance to industrial society and its empty life and for whole of his life seeks for full and creative life that is not mechanized. He deals with relationships between a man and woman, but also between a human and nature and whole universe.

This paper reveals Lawrence's conception of particular places in his works. It was carried out through comparing three Lawrence's novels: *Sons and Lovers*, *The Rainbow*, *The Lady Chatterley's Lover* and two short stories "The Shades of Spring" and "Odour of Chrysanthemums".

The work is divided into three parts. The first part introduces Lawrence as an author of modernist movement and specifies his position among other artists of his period. The second part is devoted to the analysis of the selected prose mentioned above and the third part compares his treatment of space with his contemporaries and elaborates their attitudes to space.

At the end follows conclusion presenting results of the previous analysis, summarizing the main features of Lawrence's conception of space, meanings that are ascribed to these spaces and characters and stories that are connected with these places.

2. Modernism and D. H. Lawrence's position among the artists of this movement

The early part of the twentieth century witnessed massive changes of everyday life. Recent inventions of automobile, airplane and telephone diminished distances around the world and sped up the pace of life. Not only did a technology progress rapidly, but also science introduced several progressive thoughts. In 1859 Charles Darwin introduced his theory in the book *On the Origin of Species*. There appeared many other thinkers and scientists, such as Sigmund Freud, Friedrich Nietzsche, Albert Einstein and others, whose innovative thoughts and theories caused a massive 'explosion' in thinking about the world, society and religion.

At least partly in response to this acceleration of life and thought, a wave of various movements developed, collectively termed modernist movements. Artists of the modernist era felt a desperate desire to create something new. Writers were unable to depict modernity by traditional ways of writing, hence they sought new forms and techniques of expressing their ideas.

Modernism is an era of various artistic movements. The desire of modernist artists was to create an art that would not be a copy of reality. Oscar Wilde, an artist, who as a first stated reality as simulation of the art and thus promoted art above reality, anticipated modernist aesthetics and artistic techniques in many regards in his famous novel *The Picture of Dorian Gray*. Wilde experimented with time in this novel and after his aesthetic experiment, the work with time and space became the common feature of modernist works (Hilský, 1995, p. 11-12).

Another significant feature of modernism is that writers are concerned with the inner world of their characters. They try to describe characters' thinking, feelings and states inside of them. The literary works are no longer depictions of objective reality, but depictions of subjective insight into man and world. Not only did the writers describe the world through characters' eyes, but they also used different points of view to express the subjective attitude to reality. They used a wide range of settings, quick moves from scene to scene and psychological approaches to their characters (Carter & McRae, 2001, p. 160).

New topics were introduced, old schemes of novel writing were exceeded, and a modernist era led by Joyce, Eliot, Woolf, Pound and Lawrence began. It is not easy to unify the artistic style of these authors. They had different, sometimes competing conceptions, but on the other hand “there is a distinctive set of cultural and artistic concerns shared by these writers and Lawrence stands in a peculiarly significant relation to them” as Bell in his article “Lawrence and modernism” notices (2001, p. 179). He disagreed with their attitude to some important questions concerning art, feeling and the nature of human being and for example as Hilský comments, he never stood outside of his books, he never wanted to have an objective detachment from his characters, but he always wrote from his own experience, which is a contrast to Eliot’s and Joyce’s aesthetic ideal of depersonalizing from their books (1995, p. 188). Lawrence even despised the whole aesthetics programme of the Bloomsbury Group and it could be said he was an outsider for the whole of his life owing to many reasons. What distinguished him from others was mainly that he came as the first important writer from the working class and described his class from the inside. Furthermore, he not only examines all aspects of human relationships, relationships between man and nature, but also between the spirit of man and the spirit of industrialism which can deny the true nature of humanity (Carter & McRae, 2001, p. 164).

To go inside his character’s minds and feelings and to find thus deeper inner truths, he did not use the technique of stream of consciousness unlike his both contemporaries Joyce and Woolf, but he was interested in the journey of the human soul to truth and knowledge through nature and through contact with the deepest forces of spirituality (Carter & McRae, 2001, p. 165).

Lawrence like other authors of his time does not develop the plot so much in his novels. He clearly defines his characters and the most important message, which he wants to transfer, takes place on the level of emotional sensations. The reader knows the character through their thoughts and feelings and the plot itself generally plays a minor role. Lawrence tries to depict his characters as “real human beings” who can be alive and did not lose their vital relationship to nature and universe (Hilský, 1995, p. 200). According to Lawrence a human in a novel must be alive and must live. He turns his attention to sensual life of his characters, to human beings who can be themselves and who can live meaningful and full lives.

Lawrence's essay "The Crown" has a fundamental meaning for his works as Hilský mentions. This essay refuses platonic idealism and tends to Greek pre-Socratic philosophy, mainly to Heraclitus and at the same time it reveals parallels with Blake's philosophy and mysticism. The name of this essay is derived from heraldic painting of a lion and a unicorn struggling for the crown. According to Lawrence, the sense of this struggle is not obtaining the crown, but the struggle itself. The victory is not important, but it is necessary to preserve the eternal struggle of opposites which are presumption of life. Lawrence's essay expresses an opinion that the strife of opposites is sacred and it also explains his motif of antagonism in human relationships and philosophical dualism which fades into all his works and demonstrates in a whole set of constantly repeating opposites such as *mind – senses, spirit – body, intellect – intuition, male principle – female principle, Sun – Moon, fire – water, natural – mechanical, life – death, creation – destruction etc.* (Hilský, 1995, p. 196-197). He does not use only antithetical motifs and characters, but he also locates his narratives into antithetical spaces. He despised industrialism and the values of his society and criticized it in his works. Lawrence is often described as a romanticist who seeks beauty, spontaneity and rich life in unbroken natural sceneries of the old England. On the other hand he illustrates industrial land as detestable with detestable ideals, religion, hopes, love, clothes, furniture, houses and relationships. And he depicts these contrasts in his works quite frequently.

3. Lawrence's conception of space

As it was implied above, Lawrence works with a variety of contrasts in his work. One of those important polarities which Lawrence uses for creating his works is the dichotomy of urban and rural space. His work contains a broad palette of places and uses them not only as settings for his narratives, but also as functional units with symbolic value.

Most of his prosaic works begin with quite a clear description of the setting and it often implies what kind of story could happen at this place or what characters or people could appear there. According to Hodrová a place largely determines a character and a place determines a character (1997, p. 18). Lawrence was a son of miner and came from working class, and thus most of his works are situated precisely in such background.

Lawrence has a tendency to describe the mutual relationship between a man and space. A man is always adherent to a place where they keep and it somehow influence their consciousness, feelings and moods and the reader experiences these states together with a character and usually feels strong connection between these two entities. As Hodrová mentions in her *Poetika míst*, a place generally has both contrastive meanings; it can have positive as well as negative meaning or secular as well as sacral etc (1997, p. 17), so the writer can use them differently according to their needs.

3.1. Natural space

Natural places are represented as places that have not been exposed to human intervention yet and still preserve their natural and original form.

3.1.1. The woods

In Lawrence's works the woods play a very significant role. He uses them for various functions in his prose, but generally it serves as a place with inexhaustible source of energy, fantasy, inspiration and life.

Almost one half of *Lady Chatterley's Lover* takes place in the wood. After the main character Connie, the wife of the maimed aristocrat Clifford, began to feel

restlessness and lack of contact, she needed to escape somewhere, from restraining Wragby Hall. And the wood became “her one refuge, her sanctuary (1934, p. 19).” This wood was situated immediately beside the Wragby Hall’s park and it belonged for ages to Clifford’s family. Not only did Connie like to walk about, but also Clifford loved it and wanted to keep this place inviolate and shut off from the world. This wood used to be a part of the great forest where Robin Hood hunted and it still had some of the mystery of wild, Old England. Lawrence sensitively pictures the wood as a place detached from the world, isolated in its own spirit and as the heart of England.

The forest also occurs in the novel *Sons and Lovers*, as the second part of it takes place in an idyllic place of Willey’s Farm. Miriam and Paul often walked about the Willey’s Farm surroundings and many times went through the woods. One day before rain Paul wanted Miriam to go for a walk with him among trees. It was very dark and it suddenly began to rain and that day Paul experienced a feeling that was quite new for him.

He, as he lay with his face on the dead pine-leaves, felt extraordinarily quiet. He did not mind if the raindrops came on him: he would have lain and got wet through: he felt as if nothing mattered, as if his living were smeared away into the beyond, near and quite lovable. This strange, gentle reaching-out to death was new to him. (1991, p. 294)

Paul felt absolutely relaxed and tranquil in the middle of rainy wood. He perceived the pine-trees smell and listened to the hiss of rain and was physically at rest. It contains visible traces of Lawrence’s philosophy of nature. Paul seems to be very satisfied and finding his physical peace in the middle of wood which symbolises the direct contact between man and nature. This short extract also shows Paul’s inner experience which he gains in the wood. Lawrence placed emphasis on sensual recognition and experiencing the gist of being.

In *Lady Chatterley’s Lover*, a wood symbolises for Connie an only source of happiness and joy, otherwise she was slowly dying of her mechanized life that she led with her husband at Wragby Hall. There was not any physical contact between them, but she was bound to him and Clifford was proud of their habitual coexistence. He was dependant on her presence, but Connie was suffering with nothingness of their way of life. It is no wonder that she escaped to the wood whenever she could.

There was a hut in the wood which she could visit and outside it, the keeper built a low little roof for hens which he farmed there. Connie went fairly often to the hut and she loved the hens. "They were the only things in the world that warmed her heart. Clifford's protestations made her go cold from head to foot." (1934, p. 130) It is very sad for a reader to witness the emptiness of Connie's life at Wragby Hall and to see that Clifford did not notice it and insisted on their coexistence. These little animals let her feel the life at least a bit when she could not experience it in her household. Lawrence uses the hens as a symbol of life, nature, birth and innocence, hence it excites in Connie beautiful feelings.

Once when Connie ran to see her chickens, the keeper was at the hut, controlling them. Connie was admiring the little bold birds and when she was holding one of them, she was so impressed that he saw a tear fall on to her wrist. It awoke life in the keeper. "For suddenly he was aware of the old flame shooting and leaping up in his loins, that he had hoped was quite quiescent for ever." (1934, p. 133) Thus began mutual relationship between the keeper and Connie. She awoke a new life in bitter keeper and he began to discover her physical beauty and took her to his hut where he touched her, unclothed her slowly and had to come into her at once. "It was the moment of pure peace for him, the entry into the body of woman." (1934, p. 134) It also lifted a great cloud from her and gave her peace. Connie and the keeper Mellorse were two people who already did not expect anything nice from life and this rapprochement let them feel the beauty of life again.

Connie began to seek the presence of the keeper and he used to take her to the hut in the middle of wood where he revealed the beauty of her body.

He put his face down and rubbed his cheek against her belly and against her thighs again and again. And again she wondered a little over the sort of rapture it was to him. She did not understand the beauty he found in her, through touch upon her living secret body, almost the ecstasy of beauty. For passion alone is awake to it. [...] Far down in her she felt a new stirring, a new nakedness emerging. And she was half afraid. (1934, p. 145)

This extract supports Lawrence's philosophy of sensual cognition. He claimed that a human being should live spontaneous life, cognize the beauties of the world by all senses and listen to their inner voice, instincts and intuition. Mellorse is a good instance representing Lawrence's philosophy and he is a character who seeks for the beauty by

senses and behaves gently and softly to his woman which is quite rare in a mechanized, industrialized society of England which sees the biggest value of the world in money and possession. Lawrence felt that these traditional values are disappearing with progressivism of industry and economic thinking of society and that people are becoming slaves of this materialistic system and forget how to live, how to dream and lead full life. Mellorse would like to change this society, but one man can not do anything. And Lawrence uses Mellorse as his mouthpiece to express his discontent with contemporary situation:

If only there were men to be with, to fight that sparkling electric Thing outside there, to preserve the tenderness of women, and the natural riches of desire. If only there were men to fight side by side with! But the men were all outside there, glorifying in the Thing, triumphing or being trodden down in the rush of mechanized greed or of greedy mechanism. (1934, p. 139)

Lawrence despised the life which was not full and he perceived the industrial machinery and money as a culprit of this mechanized life in which people only ran after money and could not value the beauty of nature, body and all that is pure and natural.

A theme of the keeper is mentioned also in a short story called “The Shades of Spring”. The character of the keeper is naturally bound to a place of wood and Hilda Millership finds her own self in a meaningful relationship with him. She directly talks about a setting where she finds herself: “Here, among his things, I love him,” she said (Lawrence) and it interprets the setting that is necessary for her feelings. Hilda came from a farmer family which lived near the wood and she found her own self in a relationship with creative and spontaneous keeper. However, when she was a girlfriend of intellectual Syson, he perceived her as a nun and took her for something she was not and therefore she could not be her own self. And after he left her, Hilda changed this, according to Lawrence’s philosophy of human self broke her fixed ego (Hilský, 1995, p. 198) and became a real being: “It is one’s self that matters,” she said. “Whether one is being one’s own self and serving one’s own God (Lawrence).”

Lady Chatterley’s Lover describes quite intimately and openly Connie’s awakening from the mechanized and empty life which she led at Wragby Hall. Connie and Mellorse did not meet only in the hut, but also in a gamekeeper’s lodge where they cognized the beauty of touch and love-making. We experience the feelings that Connie

has through her eyes and Lawrence describes the desire she feels in her blood as a flame of life which was blazing through whole her body and when Mellorse came into her, he depicts it as a move of stormy sea and singular impulses as its waves. We are witnesses of Connie's absolute cognition through a unique fusion with her lover:

Oh, and far down inside her the deeps parted and rolled asunder, [...], from the centre of soft plunging, as the plunger went deeper and deeper, touching lower and lower, and she was deeper and deeper and deeper disclosed [...] leaving her, till suddenly, in a soft, shuddering convulsion, the quick of all her plasm was touched, she knew herself touched, the consummation was upon her, and she was gone. She was gone, she was not, and she was born: a woman. (1934, p. 204-205)

Thus Connie cognized the most inner experience and felt the miracle of this sensual fusion. She admired loveliness of Mellorse's body and cognized the secret of the world. It changed her own self. This experience supports Lawrence's idea of inner cognition that is the only absolute cognition. The inner cognition and experience are the real ones and we should listen to our inner voice and instincts, only then we can be our own self as Connie was. Connie's new way of life also confirms Lawrence's opinion about sex, which he perceives as "a life-giving power similar to the Sun that can clean not only human relationships, but also relationship of a human to whole natural world and universe (Hilský, 1995, p. 213)."

Lady Chatterley is her own self and listens attentively to her inner voice and instincts. She stops to care about her maimed husband. She visits the gamekeeper's hut very often and they not only cognize the beauty of their bodies, but also beauties of their spirit. They talk about themselves there in privacy, in the middle of the wood and Mellorse realizes their dissimilarity to contemporary society. We can hear Lawrence's attitude to British society and their way of life. They are obsessed by running after money: "If a man could say to 'em: Dunna think o'nowt but th'money. When it comes ter wants, we want but little. Let's not live for money (1934, p. 258)." Mellorse as a Lawrence's spokesman wants back old and traditional England without machines and pits and all the things that force men to work in cruel conditions to sustain themselves and their bosses. Mellorse as a protagonist of this novel would like to change the society if he could as he realizes the consequences that this industrialized society causes:

I's tell 'em: Look! look at yourselves! one shoulder higher than t'other, legs twisted, feet all lumps! What have yer done ter yerselves, wi'the blasted work? Spoilt yerseleves. No need to work that much. Take your clothes off an' look at yourselves. (1934, p. 258)

This opinion is based on Lawrence's own experience when he as a 16-year-old boy worked as a clerk in a firm producing prostheses and the work itself and commuting made him so exhausted that he sickened with pneumonia. Probably after this experience Lawrence began to hate entrepreneurial, world of business and the theory of industrialism itself as Hilský mentions at the end of his translation of Lawrence's collection of short stories *Stíny jara a jiné povídky* (1989, p. 413).

A further case of Connie's absolute freedom of spirit and her body appears once, when she is in the hut with Mellorse during the rainy weather and suddenly decides to undress and ran into the wood naked:

She slipped on her rubber shoes again and ran out with a wild laugh, holding up her breasts to the heavy rain and spreading her arms, and running blurred in the rain with the eurhythmic dance-movements she had learned so long ago in Dresden. (1934, p. 261)

It is an erotic scene symbolising Connie's spontaneity, naturalness and creativity of her personality. She evidently enjoys the movements in the rainy wood and somehow blends with the peaceful atmosphere of the wood. Even though Connie comes from a middle class, she can be her own self and is not a victim of industrialised society and their degenerate values. She is a woman who can live and cognize the gist of the world by her senses. Connie is an instance of a character who is coming back to nature, to pieces of old England and finds there her own self.

The climax of it all arises in the moment when Connie and Mellorse decorate each other's body and genitals with forget-me-nots and other plants they find in the wood. It symbolises a celebration of their bodies, beautiful relationship between each other and entire connection with nature and its elements. This scene has a very erotic atmosphere and the wood seems to be almost a mystic place. It is a celebration of beautiful body and sensual cognition and refusal of intellect and reason. Connie and Mellorse are depicted as two people who broke their fixed ego as it was mentioned above and became individuals who can live creative and meaningful lives and have sacral relationship to nature and erotic love.

The wood serves as a place where Lawrence's characters escape and hide from society and its conventions. There they can live spontaneously and can find inward fulfilment and reach thus full sensual life. A wood is a pure natural entity, living by its own life and having its own secret spirit and magic. It is a place which metamorphoses during the year and its seasons quite remarkably and a wood itself shines with ever-present life, spontaneity and nature. Lawrence's wood bears a very high symbolic meaning and dramatically contrasts with broken nature of industrialised England. His wood represents a place where one can be his own self and is not affected by social conventions.

3.1.2. The sea and seaside

The sea and seaside play a significant role in all three chosen novels. It always serves as a place where the characters set off to enjoy a few days off, to rest and have time for being more with people they are surrounded with. Lawrence loved to depict sea in his prose as it is so rich source of inspiration, fantasy, fierceness, rhythm and entire naturalness and purity. He not only used sea as a place for his narratives, but also as an imaginative metaphor when describing for instance women's feelings during love-making. A sea is an eternal source of peace, harmony and tranquilizing force and it has also sensualising effect on human.

In the novel *Sons and Lovers*, Morel's family and a few friends of theirs set off to a small seaside town Mablethorpe. Everyone was looking forward to their staying and it really was a magic place, with idyllic atmosphere. It was a solitary house, "with a sea-meadow on one side, and immense expanse of land patched in white barley, yellow oats, red wheat, and green root-crops, flat and stretching to the sky (1991, p. 183)." Everybody could have felt the peace and harmony in the air. It was a place, which made them feel close to nature and which was not eroded by the influences of industrialism. They enjoyed walking around the house a lot. One evening Miriam and Paul went up the great sweeping shore of sand towards Theddlethorpe. "It was a warm evening. There was not a figure but themselves on the far reaches of sand, no noise but the sound of sea (1991, p. 184)." Paul listened to the sound of sea and silence of sand and everything around grew very intense. It was quite dark and huge orange moon was staring at them. Paul was excited by this unique atmosphere as "the whole of his blood seemed to burst

into flame, and he could scarcely breathe (1991, p. 184).” It was very magic atmosphere, Paul felt the rhythm of coming waves and listened to the sound of sea and sand dunes and was full of desire. If he had not been so shy and Miriam had not been so religious, he could have kissed her and become thus even closer to her. Nevertheless, this experience when he felt a flame in his chest and flashes in his blood, whilst Miriam was religiously excited, caused him a pain and he had to suppress it. It is evident that in the presence of sea, Miriam as well as Paul experienced something new and they could have become closer, but there was a big difference between them – Miriam lived for her religion and Paul was not so religious and wanted the other physical world. This extract has high erotic atmosphere and one can feel Paul’s unification with the rhythm of sea. A sea has there intense erotic force and awakes in Paul a desire to want a woman, which he did not know before.

In the second part of the novel, Paul used to go to the seaside with Clara, usually in the spring. They had rooms at a little cottage near Theddlethorpe, and lived there as man and wife. They loved the isolation from civilisation, Paul loved the Lincolnshire coast and she loved the sea. They experienced there nice times in contrast to Nottingham workplace where they worked together. They bathed naked, made love in the dunes of sand, in pure nature and did not have to care about others. Lawrence describes the sounds of the sea, wind, birds and sand and everything seems to be so pleasant, peaceful and natural. During these days they had time to talk more about each other and became thus even closer. They had very close dialogue about themselves, love, marriage and future. Clara realized that she never fully had him and Paul knew in some way that she held herself still as Mrs Dawes. Both of them collected there their thoughts and cognized something more about their own self.

The sea is mentioned in the novel *The Rainbow* too. Firstly it appears when Ursula’s family went to Scarborough and Ursula used to go off, not to be all the time with children. She went to the seaside, looked out over the shining sea and it inspired her so much. It seemed to her so beautiful that she felt hot tears in her heart.

Out of the far, far space there drifted slowly in to her a passionate, unborn yearning. “There are so many dawns that have not yet risen.” It seemed as if, from over the edge of the sea, all the unrisen dawns were appealing to her, all her unborn soul was crying for the unrisen dawns. (1915, p. 409)

This extract shows how the sea awoke new desires in Ursula. She gazed on the diversity of sea waves and as they were coming and consecutively bursting in a shock of foam against a rock and it filled her with new feelings and yearnings. The sea is presented as an entity having huge power and force to exude feelings and desires in people. The sea always symbolises a life as it is so unstable, quiet as well as wild and changing many times during the day.

Next time Ursula appears with Skrebensky on the Lincolnshire coast. One evening they went out after the dinner to the dunes and the sea. The sky had small, faint stars, all was still and faintly dark. The moon was shining and glared the couple. Something awoke inside Ursula and Skrebensky “felt his chest laid bare, where the secret was heavily hidden (1915, p. 451).” It was a mystic and erotizing atmosphere in the air and Ursula felt the inner desire. She took Skrebensky and they went to the dunes where he came into her and the fight for consummation was terrible. “She lay motionless, with wide-open eyes looking at the moon (1915, p. 452).” She seemed to be more excited by the beauty of nature and glowing of the white moon than by her lover. Every piece of nature became an erotic element in her mind and she felt huge desire.

On the other hand, in *Lady Chatterley's Lover* a sea appears in the context of holiday sea resort. It happens in the end of this novel, when Connie with her sister went to Venice for a few weeks to hide Connie's pregnancy and pretend that she met her lover here in Italy. The sea and seaside do not symbolize here an idyllic and isolated place, but rather a place where cheesy entertainment and epicurean and snobbish people are cumulated.

This was a holiday-place of all holiday-places. The Lido with its acres of sun-pinked or pyjamaed bodies, was like a strand with endless heap of seals come for mating. Too many people in the piazza, too many limbs and trunks of humanity on the Lido, too many gondolas, too many motor-launches [...] too much enjoyment, altogether far too much enjoyment! (1934, p. 306 -307)

It definitely suggests that this place has nothing in common with pure nature that lives on its own. This place is too much influenced by consumer society which changed it to a fun factory and spends there their money. “And that was what they all wanted, a drug: the slow water, the sun, jazz, cigarettes, cocktails, ices, vermouth (1934, p. 307).” It was pleasant in a way, but Connie soon began to miss her lover and privacy of their wood.

Everything there functioned as a drug. And it all was built from money and that is why it affected so lifelessly and idly. Every entertainment was massively organized and of course for money and poor Connie was there rather unhappy.

As it was mentioned above in the introduction of this chapter, a place has usually both contrastive meanings and it is the same with the sea used in Lawrence's prose. Although the isolated and unbroken seashores prevail, he mentions also noisy seashore which does not bring a peace and joy to Lawrence's protagonists, but rather let them feel disgusted by the money led society. The sea generally symbolises an eternal source of inspiration, fantasy and life and awakes in the characters their hidden spontaneity.

3.2. The village as a transitory space between natural and urban space

The space of village is quite in detail inscribed in all three novels, but Lawrence does not use only one conception of a village. Sometimes the village or rural space appears as an idyllic place adherent to nature and traditional life and sometimes it plays a role of a transition between pure nature and urban space. Lawrence himself came from a mining village Eastwood and he considered it as an extremely beautiful countryside when he was a child, but it happened to him that he witnessed the gradual change of this hilly country. He writes about his relationship to his own village in an essay "Nottingham and the Mining Country":

To me, as a child and a young man, it was still the old England of the forest and agricultural past; there were no motor-cars, the mines were, in a sense, an accident in the landscape, and Robin Hood and his merry men were not very far away. (1978, p. 114)

But with continuous progressivism and industrialism of England and success of mining companies, traditional rows of dwellings were pulled down and replaced with rows of blocks for incoming colliers. And this radical change of an old traditional village is depicted in Lawrence's autobiographical novel *Sons and Lovers*. At the beginning of this novel Lawrence portrays his experience as he witnessed the process of digging new and new mines in his country. The narration of *Sons and Lovers* begins in the mining village Bestwood which is situated in Nottinghamshire. The village slowly expands as

six new mines are created in neighbouring locality and the regiments of miners need accommodation.

Carston, Waite and Co. found they had struck on a good thing, so down the valleys of the brooks from Selby and Nuttal, new mines were sunk, until soon there were six pits working. From Nuttal, high up on the sandstone among the woods, the railway ran, past the ruined priory of the Carthusians and past Robin Hood's Well, down to Spinney Park, then on to Minton, a large mine among corn-fields [...] six mines like black studs on the countryside, linked by a loop of fine chain, the railway. (1991, p. 5)

It sounds really awfully how these mines surrounded Bestwood's countryside which used to be nice and almost untouched. It also suggests how uncompromising the prospering companies were that they could transform this old piece of England into that image of ugliness. Not only mines were excavated, but also dwellings for incoming miners were constructed. The Squares, great quadrangles of dwellings on the hillside of Bestwood and the Bottoms were built in the brook valley. The Bottoms was the place in which Mrs Morel had to move because she married a miner. What is further evident from this introductory part is that the story is rooted in this mining area, life and society.

First half of *Sons and Lovers* is narrated from the angle of Mrs Morel and we cognize the way of their life through her eyes. When she met Morel he seemed to her "so full of colour and animation, his voice ran so easily into comic grotesque, he was so ready and so pleasant with everybody (1991, p. 13)." Mrs Morel was fascinated with him and she as a puritan was somehow attracted to this man full of life and naturalness.

Therefore the dusky, golden softness of this man's sensuous flame of life, that flowed off his flesh like the flame from a candle, not baffled and gripped into incandescence by thought and spirit as her life was, seemed to her something wonderful, beyond her. (1991, p. 14)

So this was a Morel with whom Mrs Morel fell in love, but after a one year everything began to change. Morel worked many hours in a mine and it was a difficult work in terrible conditions, he drank and was cruel to his wife. He became a tragic character due to the enslavement of himself to that ugly pit. It denied his spontaneity and joy for life and they began to lead a greatly mechanized life. Mrs Morel felt it very strongly and did not see any hope for improvement. She was imprisoned in this life and could not change

it. It also illustrates this short passage: “She went indoors, wondering if things were never going to alter. She was beginning by now to realize that they would not (1991, p. 10).”

The second half of the novel is shifted to an idyllic place of Willey Farm where Paul loves to go and spends his time with his new friends and mainly with Miriam, his first love. It is one of that rural places that are untouched by the industrialisation, isolated and living according to old tradition. People living at this particular place are quite religious, living in harmony with nature, breeding animals and growing crop. Paul admired Leivers’ house, he loved there everything – the old furniture, “the sack-bag that formed the hearthrug, the funny little corner under the stairs and the small window deep in the corner (1991, p. 151)”. Leivers’ lived very ordinary life and Paul liked the atmosphere of idyllic place and silent house so much.

Even when Paul and his mum go there for the first time, the journey to this place is described very picturesquely. It led through fields and woods and birds were singing and flying around. “It’s a wild road, mother” said Paul. “Just like Canada (1991, p. 128).” The road leading to Leivers’ house was really charming. They went through a wood full of firs, pines, oaks and bluebells among them. Both of them were excited by the beauty of this lovely place and felt happy and hilarious. It already depicts a contrast to their mining area. This place is not broken or directly touched by the influences of mines and railroad. It is a peaceful place which is not anyhow transformed by a man, so when Paul and his mother went through the wood, they admired its wilderness and felt released and free in the middle of pure nature. Paul was so enamoured by this prettiness that he called his mother attention to every thing that captivated him. It was no wonder that Paul fell in love with these surroundings and enjoyed being there, helping the Leivers with their work on the field and cognizing the timelessness and variability of local nature at any time of the year. Paul helped them during summer and they supported him in painting. He found there understanding as well as inspiration. Leivers were people who did not led a mechanized life. They lived in their farm in an isolated place far away from mines, did not miss anything and led a satisfied life here. Paul built really nice relationship to them and to their home, as the following extract demonstrates:

He loved the family so much, he loved the farm so much; it was the dearest place on earth to him. [...]He loved the gardens and the buildings that stood with their scarlet roofs on the naked edges of the fields, crept towards the woods as if for cosiness, the wild country scooping down a valley and up the uncultured hills of other side. Only to be there was an exhilaration and a joy to him. He loved Mrs Leivers, with her unworldliness and her quaint cynicism; he loved Mr Leivers, so warm and young and loveable; he loved Edgar, who lit up when he came, and the boys and the children and Bill – even the sow Circe and the Indian game-cock called Tippoo. (1991, p. 233-234)

Paul always felt there so great and relaxed and always loved to return there. He used to go for a walk with Miriam and they talked deeply about the world, religion, art and also about themselves. Paul also loved flowers and they picked them up together and he was always so pleased to feel their life. And soon while perceiving loveliness of nature and world around them, their love started here in this idyllic place. They met very regularly and walked around the local meadows, woods and valleys.

The novel *The Rainbow* is located in a similar space as Willey Farm is. So it already suggests that it is a quiet, rural and natural space. The first chapter depicts Marsh Farm, the place where the Brangwens had lived for generations, as a place situated in the basin of the river Erewash, in the middle of meadows and fields. The Brangwens are described as typical people of this place who were fresh, hardworking, thrifty and somehow linked with the nature and natural life. Their life was unified with rhythm of particular seasons, with the life of animals they farmed and they also felt “the pulse and body of the soil” (1915, p. 2). Their way of life is perceived as ideal and absolutely meaningful, their senses were fully satisfied and they listened to their instincts and blood. Even though they were not rich, they led satisfied and complete life. The description of the Brangwens life is also a confirmation of Lawrence’s “belief in body and blood that are wiser than intellect” and the Brangwens obviously respect some of the values of his philosophy and reach thus full and satisfied life (Hilský, 1995, p. 196). The Brangwens were simply health people who lived traditional life in an untouched piece of old England and were satisfied with what they had. Though, Lawrence describes men as the ones who are devoted to work and the way of life they led:

It was enough for the men, that the earth heaved and opened its furrow to them, that the wind blew to dry the wet wheat, and set the young ears of corn wheeling

freshly round about; it was enough that they helped the cow in labour, or ferreted the rats from under the barn, or broke the back of a rabbit with a sharp knock of the hand. (1915, p. 2-3)

They were completely content with this life and they felt it in their blood, their senses were full and this source of energy ran around their bodies. Whereas, women were not determined only by the pulse of their blood, but they also felt the desire to cognize the life beyond:

But the woman wanted another form of life than this something that was not blood-intimacy. Her house faced out from the farm-buildings and fields, looked out to the road and the village with church and Hall and the world beyond. She stood to see the far-off world of cities and governments and the active scope of man, the magic land to her, where secrets were made known and desires fulfilled. (1915, p. 3)

It foreshadowed women's desire for education, for the secret of a town, for something what was beyond them. And it inspired them.

The first generation that is described in this novel is a couple of Tom Brangwen and a Polish Lydie Lensky. Lydie came to England with a child, Anna Lensky. Tom married this foreigner and they established together quite a content family. Even though Lydie felt long time as a foreigner in England, Marsh Farm reminded her of Poland and after she gave birth to her first baby with Tom, she got used to life in Marsh Farm and began to feel at least a bit as an English woman. They lived there in isolation and seemed to be quite happy family: "They were a curious family, a law to themselves, separate from the world, isolated, a small republic set in invisible bounds (1915, p. 94)." The Brangwens created there their own life and did not care about what others think of them. They were their own self, hence so satisfied.

The second generation is represented by Anna and Will. Will is Anna's cousin and comes to Marsh Farm when he begins to work as junior draughtsman in a lace factory in Ilkeston. Anna was very excited about his arrival and they went together to a church. When they were in the church, something awoke in her:

She sat, without knowing it, conscious of the hands and motionless knees of her cousin. Something strange had entered into her world, something entirely

strange and unlike what she knew. She was curiously elated. She sat in a glowing world of unreality, very delightful. (1915, p. 100)

Now she was not aware that it was due to his cousin, but she enjoyed it. Soon afterwards they began to go out together and became closer in the atmosphere of the Brangwens' farm. They spent time together in dairy, henhouse, barn, stable and also working on the field. No matter where around the farm they were, it had a magical and natural atmosphere where their love gradually blossomed. They enjoyed even working on the field:

He had overtaken her, and it was privilege to kiss her. She was sweet and fresh with the night air, and sweet with the scent of grain. And the whole rhythm of him beat into his kisses and still he pursued her, in kisses, and still she was not overcome. [...] All the moonlight upon her, all the darkness and shine, he possessed of it all! All the night for him now to unfold, to venture within, all the mystery to be entered, all the discovery to be made. (1915, p. 112-113)

Lawrence always describes the unique atmosphere that surrounds the lovers and seems to be almost mysterious that one feels the uniqueness and intensity of their feelings and desires. Will and Anna were both inexperienced in love, so they cognized together the inner experiences and the gist of being.

Soon afterwards Will asked Anna's parents for her hand and they began to enjoy courtship. Sometimes they stood together in a barn, in silence and drew close to each other. She was so keen for his wonderful body and it was the only reality in her world. It was real and as Lawrence claimed the only absolute cognition was through senses. She touched the centre of reality in him and she was a flame to him that consumed him. "And they were together at the heart of secret (1915, p.119)." They shared together the experience of getting to know each others young bodies and secrecy of love, desire and blissfulness. And all their experiences and meetings were happening in the surroundings of the farm and Lawrence depicts the atmosphere around very vividly. Sometimes a cow coughed or there was a sound of cud chewing in the darkness and they both perceived it together, as they were hiding with their love in such corners of the farm where they were together with animals they farmed.

Sometimes when it was cold, they stood to be lovers in the stables, where the air was warm and sharp with ammonia. And during these dark vigils, he learned to

know her, her body against his, they drew nearer and nearer together, the kisses came more subtly close and fitting. So when in the thick darkness a horse suddenly scrambled to its feet, with a dull, thunderous sound, they listened as one person listening, they knew as one person, they were conscious of the horse. (1915, p. 120)

This passage nicely illustrates how Lawrence used the space and its surroundings to locate the narrative. It sounds very romantic how the couple feel their love among the animals and surroundings of this farm. They found their shelter in the stable or other habitation for their animals and experienced there their blossoming desires and feelings. Lawrence very vividly describes the atmosphere of animals' habitats and one can imagine it in real. The Brangwens' definitely lived in close link with nature and natural life as the previous extract confirms. And repeated reminders of nature and of the creative pulse evoke the hidden instincts commanding the physical nature of two young and still unfinished creatures, driven by natural forces as Delavenay comments (1919, p. 356-366).

Then Anna and Will married and moved to Cossethay where Tom Brangwen, Anna's uncle rented them a cottage. It was the cottage next the church, with the dark yew-trees, very black old trees, along the side of the house and it was quite isolated from the world. It was little kingdom for Will and Anna and they enjoyed there beautiful honeymoon. Lawrence depicts their coexistence in marriage, their learning of female and male role in it and generally the development of their relationship which does not dispense with conflicts and disagreements. He generally focused in his work on relations between a man and woman and Anna and Will are the couple which represents an eternal source of contrasts. They loved each other passionately and fully, but passionate love was often changed for a conflict between them. Finally, Anna finds her fulfilment in bearing children and Will fulfils himself by working and dealing with a church, playing the organs and training choristers.

In the second part of the book a couple of the third generation, Ursula and Skrebensky, appears. Their love blossoms at the same place of Cossethay and its neighbourhood and it is also described in Lawrence's narration. It is evident from his writing that certain places around Marsh Farm already gained a reputation of a place where lovers went together and where courtship often took place:

Hesitating, they continued to walk on, quivering like shadows under the ash-trees of the hill, where her grandfather had walked with his daffodils to make his proposal, and where her mother had gone with her young husband, walking close upon him as Ursula was now walking upon Skrebensky. (1915, p. 282)

This extract confirms that these places where the Brangwens couples dated, gained almost a mythological value as the acts of love were recurring in these particular places. It is apparent from Lawrence's description that the beauty of nature even intensified characters' feelings and yearnings. Lawrence also makes use of frequent natural metaphors to give a true picture of characters' feelings or states: "In the morning she (Ursula) felt sound as an ear of wheat, fragrant and firm and full (1915, p. 282)." In this case, the natural metaphor symbolized Ursula's health state of mind and body, as it is generally meant in Lawrence's works that what is naturalistic is health, full of life and natural. And Lawrence not only makes use of natural metaphors to sketch in characters' moods and states of minds, but he also uses rich natural descriptions to create an ideal and romanticized atmosphere of rural surroundings:

On the other hand was the evening, mellow over the green water-meadows and the winding alder-trees beside the river, and the pale stretches of stubble beyond. There the evening glowed softly, and even a pee-wit was flapping in solitude and peace. (1915, p. 291)

It evokes the peaceful and natural landscape where one feels spiritual calmness and relaxedness.

The ugliest image of a village is depicted in the novel *Lady Chatterley's Lover*. Its narration is set in Wragby Hall, a place seemingly isolated in the Midlands:

It stood on an eminence in a rather fine old park of oak trees, but alas, one could see in the near distance the chimney of Tevershall pit, with its clouds of steam and smoke, and on the damp, hazy distance of the hill the raw straggle of Tevershall village, a village which began almost at the park gates, and trailed in utter hopeless ugliness for a long and gruesome mile: houses, rows of wretched small begrimed, brick houses, with black slate roofs for lids, sharp angles and wilful, blank dreariness. (1934, p. 11)

It illustrates quite suggestively a mining area where Connie had to move when she married her husband Clifford. It is felt from the beginning that Lawrence puts his opinion about these fully industrialized areas into Connie's mouth and one realizes the

monstrosity of the background where the Chatterleys lived. Connie came from Kensington, it was her England, and we perceive the landscape in which she lived as an absolute contrast to the Marsh Farm in *The Rainbow*. The Marsh Farm takes pride in its purity, nature and entireness, whereas Wragby Hall seems to be rather a victim of industrialism. Its closeness to Tevershall pits was ever present. One could hear the pace of the screens at the pit, the winding engines, the colliery locomotives and the smell of something under-earth was omnipresent. As Lawrence comments: “Well, there it was: fated like the rest of things (1934, p. 12)!” It implies from the pure beginning of the novel that one can not lead a satisfied, health and rich life at such a terrible place.

As it was mentioned in the beginning of this chapter, the character is usually bound to a place and people coming from Tevershall village as well as Clifford, an owner of Wragby Hall, are significantly influenced by the conditions of life led in this locality. “The people were as haggard, shapeless, and dreary as the country-side, an as unfriendly (1934, p. 12).”

The two main characters, Connie and Clifford, lived together in Wragby Hall, the family seat where the Chatterleys used to live for generations. Connie and Clifford moved there after he returned from war, “with the lower half of his body, from the hips down, paralysed for ever (1934, p. 1).” This is stated on the first page of the book and it is repeatedly reminded in the novel, as Clifford symbolizes one of those enthusiasts for industrialism, materialism and social stratification. But at the same he represents a proof of wickedness of the war. Lawrence was against war for the whole of his life and his opinions about the stupidity and senselessness of war are repeated in the novel. Clifford is fascinated by the industrial society, materialism and his superiority to village people. His life is mechanical and absolutely not full, he lives only in thoughts and imaginations and he does not have any physical contact with his wife, but at the same time he is very dependant on her. And it all contributes to Connie’s anxiety, exhaustion and lack of contact as well as feelings.

The third main character is gamekeeper Mellorse, but he is connected rather to the wood, although he plays a significant role in expressing his views and attitudes to the outer world and to Tevershall village. He realizes the monstrosity of industrialism and mass production very well and he tries to keep himself out of this horrible society in the wood. Through Mellorse eyes we know that the reality is even worse and that it is

impossible to keep out of this world completely. The industry is all around and one can hear it even while being in the wood:

He turned into the dark of the wood. All was still, the moon had set. But he was aware of the noises of the night, the engines at Stacks Gate, the traffic on the main road. [...] Sharp, wicked electric lights at Stacks Gate! An undefinable quick of evil in them! And all the unease, the ever-shifting dread of the industrial night in the Midlands. He could hear the winding engines at Stacks Gate turning down the seven-o'clock miners. The pit worked three shifts. (1934, p. 137)

These lines follow after Connie's first loving with gamekeeper and it totally contrasts with the spontaneity, purity, naturalness and calmness of the wood. Mellorse hates this world out of the wood, is aware of its evil and fears of its intransigence. The reader witnesses how this mechanical greedy destroys whatever did not conform and Mellorse is afraid that it will destroy even their wood. "All vulnerable things must perish under the rolling and running of iron (1934, p. 137)" Hence there was no place for Connie and Mellorse who symbolized tender life and thus had to hide themselves in the wood to be their own themselves. It expresses Lawrence's frustration that there is no place for tenderness and beauty of love in this greedy society which lost a bound to nature and love to each other.

Not only Mellorse perceived the evil of the contemporary world, but also Connie began to think about it as she went one day to Uthwaite and when she was returning back she was realizing the ugliness and hopelessness of Tevershall village:

The car ploughed uphill through the long squalid straggle of Tevershall, the blackened brick dwellings, the black slate roofs glistening their sharp edges, the mud black with coal-dust, the pavements wet and black. It was as if dismalness had soaked through and through everything. The utter negation of natural beauty, the utter negation of the gladness of life, the utter absence of the instinct for shapely beauty which every bird and beast has, the utter death of the human intuitive faculty was appalling. (1934, p. 177)

This picture of a village has really nothing in common with Lawrence's idealized and romanticized image of a village which is depicted for instance in *Sons and Lovers* as Willey Farm and in *The Rainbow* as Marsh Farm. Everything was there subordinated to mining and mechanized life and running after money. It was new image of England that "was producing a new race of mankind, over-conscious in the money and social and

political side, on the spontaneous, intuitive side dead, but dead (1934, p. 179).” The people living in Tevershall looked like half-corpses and they were unable to enjoy the magic of life and even their relationships between men and women were dysfunctional, as well as their sex. The men were overburdened by the demanding work and it caused them health troubles.

When Connie saw the great lorries full of steel-workers from Sheffield, weird, distorted smallish beings like men, off for an excursion to Matlock, her bowels fainted and she thought: Ah God, what has man done to man? (1934, p. 179)

In this passage Lawrence criticizes capitalism and economic thinking of Western Europe which caused to Old England and health people this catastrophe. Society was declining, losing its values and beliefs and thus naturalness and joy from life was slowly disappearing. People forgot how to behave to each other and even their sexual relationships did not function as they should. They led empty lives without any sensual cognition or fulfilment and only served their aristocracy and ran after money.

Once after Connie told Mellorse about her going to Venice, they talked long about society, industry and other things. Mellorse seemed to be upset because he realized how rare is that he has a woman who has warm heart and who loves him tenderly and he did not want to lose her. He talks long about the impacts of industry on people and it is obvious that Lawrence uses him again as his mouthpiece.

It’s all a steady sort of bolshevism just killing off the human thing, and worshipping the mechanical thing. Money, money, money! All the modern lot get their real kick out of killing the old human feeling out of man, making mincemeat of the old Adam and the old Eve. (1934, p. 256)

Mellorse expresses his pessimism over the hopeless state of society. This caused the industrialism and all that materialistic and economic thinking. It killed the pure feeling in humans and made from them machines, slaves of industry.

The novel *Lady Chatterley’s Lover* was published as the last one from these three novels and that is why it shows the worst image of a village. It lost the values about which he is talking, when describing Marsh Farm and Willey Farm, and it represents rather a transition to a town or even periphery. Lawrence confirms people’s detachment from nature and disappearance of physical and natural beauty. Hence his

romanticized and ideal image of village is rather an idealistic vision and supports his romanticized features of his works.

3.3. Urban space

Towns and cities did not figure importantly in Lawrence's writing, as he never lived in them for long. Hence "the settings of his stories are occasionally suburban, but mostly they are rural (Moore, 1976, p. 33)." But it does not mean that he does not make use of these spaces in his works. Towns often appear as places of education, work, entertainment, business, modern discoveries and a bit faster way of life. As Lawrence despised all that progressivism of his period, towns are depicted mainly as dull and ugly places mechanized by difficult work, money and people leading empty lives.

In *Sons and Lovers* Paul works in Nottingham as a junior spiral clerk and his elder brother William works as a clerk in London. William meets there with a lot of people, makes friends with people from higher classes, cognizes urban ways of entertainment, but his mother still fears a bit for him. He fell in love with a simple girl and his mother is very jealous of her. She behaved in a very strange way. She treated Morel's family like her servants and behaved haughtily to them. She symbolised a common and simple girl coming from a town and thinking that she is more than these working class people. William spends a lot of money for his girlfriend. They go to dance together, to restaurants and he buys her presents. Suddenly William fell ill with pneumonia and soon afterwards dies in London. It seems as it is all connected with this way of life in London. William lived there alone, in a dull flat and with lack of money because of his demanding girlfriend. It is very sad part of the book and it alarms the monstrosity of an industrial city.

On the other hand, Paul commutes every day to Nottingham and returns home very late. His mother was proud of him as well as of his brother that they both went to work to "great centres of industry" (1934, p. 106). But Paul is overburdened there and soon falls ill with pneumonia, too. It shows how work in Nottingham's factory was gradually exhausting Paul that he fell ill. The towns are not connected only to work, but also to people. Paul meets in his work many girls and he also meets there Clara Dawes his second love in this novel. She comes from Nottingham and interprets a great

contrast to Miriam. She is married, but lives alone with her mother and she has also quite progressive ideas and belongs to suffrage movement. Paul began to walk with her around urban parks and feels happy with her. “He was in a delirium. He felt he would go mad if Monday did not come at once (1991, p. 311).” They worked together in Nottingham and Clara became a symbol of attraction for Paul. He admired her beautiful body, but she did not understand him mentally like Miriam did. They used to go for a lunch together during lunch break at work, to the park and theatre. Clara showed Paul another side of the world.

In *The Rainbow*, there is a bit different perception of the town from female point of view. At the beginning Lawrence describes the surrounding of Marsh Farm and male dedication to this place, however, women are partly attracted to the atmosphere and magic of the town which they do not know personally. The life on the farm does not suffice to them and they are interested in the world beyond the borders of Marsh Farm:

But the woman wanted another form of life than this, something that was not blood-intimacy. [...] She stood to see the far-off world of cities and governments and the active scope of man, the magic land to her, where secrets were made known and desires fulfilled. She faced outwards to where men moved dominant and creative, having turned their back on the pulsing heat of creation, and with this behind them, were set out to discover what was beyond, to enlarge their own scope and range and freedom; whereas the Brangwen men faced inwards to the teeming life of creation, which poured into their veins. (1915, p. 3)

Women were interested in education and this mysterious life beyond. It inspired them and attracted as well. It was beyond them and they could look up to it and lead thus satisfied life with consciousness that there is something to dream about and be inspired by that.

In *The Rainbow*, the motif of a town or city, is repeatedly connected with education, reason and people who are educated and come from higher classes. For instance, Tom went to study to London after high school. He met there with influential people and with people who later became famous. Then Ursula and Gudrun were sent to Grammar School in Nottingham when “the common school and the companionship of the village children, niggardly and begrudging, was beginning to affect Ursula (1915, p. 247).” Ursula, a girl of third generation of the Brangwen’s was different from her

parents or grandparents. She was enthusiastic for education and the life in a small village of Cossethay did not satisfy her.

So Ursula seated herself upon the hill of learning, looking down on the smoke and confusion and the manufacturing, engrossed activity of the town. She was happy. Up here, in the Grammar School, she fancied the air was finer, beyond the factory smoke. (1915, p. 252)

Ursula was the one who enjoyed climbing up to see what is beyond, so it made her very happy to appear in an urban grammar school. It was the place where she was her own self, eagerly learnt new things, but when she was at home, she felt uncomfortable. Ursula is trying to find her own self for the rest of the book. She wants to 'conquer' the man's world and cognize what is beyond. She partly interprets a woman of modern era who has emancipator tendencies and wants to work as men and be educated.

Another town that appears in *The Rainbow* is Wiggiston. It is a town where Ursula's uncle Tom moved after he began to manage a big colliery in Yorkshire. Tom's life was quite empty, mechanized and shallow. And the same atmosphere exuded the town Wiggiston which changed from a little village to a mining town after a great seam of coal had been opened there. Lawrence describes this town with perceptible condemn and it seems to be so dull and sad town:

The place had the strange desolation of a ruin. Colliers hanging about in gangs and groups, or passing along the asphalt pavements heavily to work, seemed not like living people, but like spectres. The rigidity of the blank streets, the homogenous amorphous sterility of the whole suggested death rather than life. There was no meeting place, no centre, no artery, no organic formation. There it lay, like the new foundations of a red-brick confusion rapidly spreading, like a skin-disease. (1915, p. 325-326)

It illustrates the drear and hopeless life that was led there and it is deterrent what England sacrificed because of money. It evokes so sad atmosphere that reigns there. The industry and running after money kills the pure life, feelings and joy from life. People living there interpret the victims of industry and human greed that force them to become their slaves. It is ever-present in Lawrence's descriptions that men are degenerate and do not try to change their lives. Women faces up to their frequent husbands' dying quite easily and soon marry for second time, it is normal here and it terrifies Ursula so much. "Marriage and home is a little side-show (1915, p. 329)." Everything is subordinated to

pit and it is the most important value of their life. A woman gets the rest and she knows that. The pit owns all these men as well as other industry branches own men. The same attitude is expressed in the short story “Odour of Chrysanthemums” which is situated again in a mining space. A woman depicted here has so empty life and does not expect anything from marriage with her husband that she even reacts so mechanically when she has a suspicion that her husband maybe died in the mine when he is not coming back from work and his mother comes to inform her that something has happened. She does not listen to her and suddenly begins to think about her future:

Elizabeth’s thoughts were busy elsewhere. If he was killed – would she be able to manage on the little pension and what she could earn? – she counted up rapidly. If he was hurt –they wouldn’t take him to the hospital – how tiresome he would be to nurse! – but perhaps she’d be able to get him away from the drink and his hateful ways. (1994, p. 372)

It is rather surprising that the woman does not regret her husband, but begins to calculate all possible variants that could happen to her. It proves the emptiness of their life and degeneration and monstrosity of the life around mines. Men are sold to their work and when they are at home, they are nothing, only a machine out of work. They became victims of this awful system, system which is killing feeling in man. It makes from men spiritless corpse and let them work in cruel conditions. The pit was the great mistress who managed everything and enslaved men. But Tom Brangwen wanted this machinery. Even though he criticized it, he was happy when he was serving the machine.

Then, and then only, when the machine caught him up, was he free from the hatred of himself, could he act wholly, without cynicism and unreality. (1915, p. 330)

But he was an example of a “social being” who is sold out to industry, machinery and materialism (Hilský, 1995, p. 200).

At the end of the book, the Brangwens move to Beldover, since Ursula’s father got a new job in Nottingham and the cottage in Cossethay was rather small for maturing children. It was a villa built by the widow of the late colliery manager, and stood in a quiet, new little side-street near the large church.

Ursula was rather sad. Instead of having arrived at distinction they had come to new red-brick suburbia in a grimy, small town. (1915, p. 398)

Ursula despised even the furniture and massive building because it showed the ever-present prosperity and robustness. Ursula and Gudrun kept on commuting to school to Nottingham and it was big joy for Ursula.

Curious joy she had of the lectures. It was a joy to hear the theory of education, there was such freedom and pleasure in ranging over the very stuff of knowledge, and seeing how it moved and lived and had its being. (1915, p. 407)

Ursula loved to cognize new things, had a lot of illusions, but usually the reality was different and she was disappointed. Soon afterwards even the college disappointed her and she was not finding pleasure in learning. She expected to search for mystery, but the professors offered “commercial commodity that could be turned to good account in the examination room (1915, p. 411).” So she felt angry and stiff during her last term at school.

Then Skrebensky came back from Africa and visited Ursula. They were wandering around the river in the night, talking, kissing each other and tried to hide from the lights of the omnipresent town. Lovers tried to hide and find privacy in the darkness. Finally they were in the deep and unblemished darkness. Though, the atmosphere was not so magic since Ursula still realized the lights of the town and thought about it:

“The stupid lights,” Ursula said to herself, in the dark sensual arrogance. “The stupid, artificial, exaggerated town, fuming its lights. It does not exist really. It rests upon the unlimited darkness, like a gleam of coloured oil on dark water, but what is it? – nothing just nothing.” (1915, p. 423)

Ursula is realizing the ugliness of the town and thinking about the people. They are only marionettes pretending reality that cannot live full lives. They behave according to what the society expect from them and do not let themselves to be their own self. They are captured in this machinery of industrialism and just play their roles. “They assume selves as they assume suits of clothing” she said to herself (1915, p. 423). Ursula was

annoyed by knowing this reality and moreover she pretended too, but she was aware of it and furthermore she had Skrebensky, her dark, vital self.

In *Lady Chatterley's Lover*, towns appear as centres of entertainment especially for youth. As Mrs. Bolton tells to Clifford, modern youth go to dance to Sheffield, bet on races in Derby or Doncaster or go gadding to Nottingham.

Very sad perception of a town emerges when Connie goes to Uthwaite with her driver and sees the different image of this town than she used to know. Uthwaite used to be traditional English town, but colliery manager made it an industrial town with many factories, surrounded by railroad tracks. It was really sad sight when Connie realized that monstrous and insensitive human interventions to that innocent landscape. The oldish town centre was surrounded by modern ugly mining dwellings. Thus in the wide rolling regions of the castles new mining settlements loomed:

And between, in between, were the tattered rommants of the cold coaching and cottage England, even the England of Robin Hood, where the miners prowled with the dismalness of suppressed sporting instincts, when they were not at work. (1915, p. 182)

It was indeed dreadful sight at changing old England to this ugly piece of world. The original beauty of the rolling country was disappearing and there was noise and smoke from constantly working mines. And people became victims of this terrible machinery and subordinated to it. They forgot what it is a beauty, a beauty of natural and fruitful life. The English cottages are replaced with brick dwellings. One England blots out another. This is a history:

The mines had made the halls wealthy. Now they are blotting them out, as they had already blotted out the cottages. The industrial England blots out the agricultural England. One meaning blots out another. The new England blots out the old England. And the continuity is not organic, but mechanical. (1915, p. 183)

The materialism and industrialism win and manage people who have fear, hence let themselves enslaved. But it is killing a feeling in them and makes from them walking corpses who have to live in the middle of this ugliness described above. And it does not change only the landscape, but also people who are losing ideals, beliefs and joy for life. The hard work in mines even cripples male bodies, they become insensitive and as

a result, they forget how to behave to a woman and therefore their sexual relationships cannot function as well. It is a typical place where everything is cursed. It is a place of empty life, dysfunctional sex, bad people and even bad area and atmosphere. Lawrence strongly criticizes here what industrial and economic thinking have caused to his native country and to people generally who have lost their bond to pure and natural life and sense of beauty.

Later in this book, Mellorse criticizes this human treatment with nature and people:

Though it's a shame, what's been done to these last hundred years: men turned into nothing but labour-insects, and all their manhood taken away, and all their real life. I'd wipe the machines off the face of the earth again, and the industrial epoch absolutely, like a black mistake. (1915, p. 260)

In this Mellorse's criticism one can hear Lawrence's lifelong attitude to this materialistic society which caused what was mentioned above. Human relationships do not function as they should and men are unable to satisfy their women. In these places almost nothing nice happens.

When Connie goes to Venice with her sister Hilda, they go also through Paris and London. In London Connie was not happy. She found people living here so spectral and blank. They had no alive happiness, no matter how good-looking they were. Connie comments on the people in London when they are at the opera with her father and Hilda. As the body is not only a vessel for human soul, it also reflects our inward feelings and states and as she looked at those London legs she noticed this:

How few people had live, alert legs! She looked at the men in the stalls. Great puddingy thighs in black pudding cloth, or lean wooden sticks in black funeral stuff, or well shaped young legs without any meaning whatever, either sensuality or tenderness or sensitiveness, just more leggy ordinaries that pranced around. Not even any sensuality like her father's. They were all daunted, daunted out of existence. (1915, p. 301)

Lawrence uses there very nice metaphor to describe flame of life dying out in London men. He does not depict their faces because they are masks and do not show anything. The body shows enough about the human. These men represent significant contrast to Mellorse, a savage living his own life in the wood and not much suffering with this

industrial world. His body is beautiful, health and well-built. It is a joy to look at such a body full of life and nature.

And life was not dying out of people only in England, but also in Paris. But even though Connie felt there a bit of sensuality, it was a tired, weary and worn-out sensuality. Paris seemed to her sad:

One of the saddest towns: weary of its own mechanical sensuality, weary of the tension of money, money, money, weary even of resentment and conceit, just weary to death, and still not sufficiently Americanized or Londonized to hide the weariness under a mechanical jig-jig-jig! (1915, p. 297)

Connie was annoyed to see such weary people, lacking of tenderness and sensuality. The human world was just getting worn-out and Connie realized she is afraid of the world. The machinery is ruling over whole world not only England. She did not feel real in here, she found even Wragby more real.

Urban space is in all these three novels depicted as a negative place where almost nothing happens. The urban space symbolises empty life, degenerate people and declining society. The ugliness of urban space is reflected on its citizens.

4. D. H. Lawrence's contemporaries and their usage of space

Lawrence and his contemporaries live in a period of the British Empire's slow decline, labour unrest and strikes and gradual decline of people's values and religious and political beliefs. Rural life is slowly disappearing as people move to towns, the centres of industry. "In 1911 nearly 70 per cent of the 25 million people in the country lived in cities (Carter & McRae, 2001, p. 159)." The economy of Britain had become mostly industrial and a village way of life had almost disappeared. Thus artists of this period set their narratives and characters into towns and cities as they respond to this massive change of life. There are big differences among classes and the situation gradually worsens. The middle class got richer, but the working class got yet poorer. Most of the Lawrence's contemporaries shared the same opinion on industrial Western society and disapproved of this world based on reason, money and possession. It makes people disorientated, confused and anxious about future. According to Childs modernism is considered to describe a way of living and of experiencing life which has arisen with changes wrought by industrialization, urbanisation and secularisation; its characteristics are disintegration and reformation, fragmentation and rapid change, ephemerality and insecurity (2008, p. 16). People who used to live in a village and moved to new towns because of work feel distress, anxiety and emptiness of life. They used to live in close-knit rural community where they knew and helped each other and in the towns they experience the anonymity and indifference of urban society. The artists are aware of this confusion and disintegration of traditional values and try to depict it in their works.

The modernists are hostile to city life, finding that it degrades and demeans its citizens and find culture itself to be drab and shallow. The same attitude to city life shares also an author James Joyce. He as a child was affected by permanent moving to worse and worse living conditions and it definitely contributed to his intensive mental experiencing of his own city Dublin and thus he sets most of his work into this city to get rid of his frustration, even though he moved out of the country in his later life (Barnard, 1997, p. 178). His attitude is well depicted in a collection of 15 short stories called *Dubliners*. All of them take place in and around the city of Dublin and Joyce describes the city itself through particular characters. He creates a panorama of Dublin

by presenting a series of portraits of Dubliners in the grip of moral paralysis he believed to be the city's overwhelming attribute. As he indicates in a letter to the publisher: "My intention was to write a chapter of the history of my country and I choose Dublin for the scene because that city seemed to me the centre of paralysis (Gray)." The particular short stories are not interconnected by characters, but by their symbols and moods. All the characters are connected with fear, anxiety and shame to change their existing situation. The short stories are focused on the themes of death, disease and paralysis in connection with the location of the stories. Joyce similarly like Lawrence uses the place of city as a place with certain meaning and typical characters. Joyce's characters fail to move forward and are stuck in place. The book was written at the time of peak of Irish nationalism and various cultural influences and Joyce criticizes the hypocrisy, uncritical Catholicism and nationalism in it. Joyce uses his hometown not as a place with eroded landscape, but as a symbol of place where people are corrupted and it is not valid for Dublin only. It relates to whole England and Western Europe led by industrialism, materialism and false values. What makes Joyce different from Lawrence, is that he does not describe the space so thoroughly. Lawrence's places are fully penetrated with the narration, however Joyce's setting is detected piece by piece through characters' stories. We know the complete image of Dublin at the end of the book, whilst Lawrence acquaints us with the setting before the story takes place.

Another author depicting urban landscape and its dreariness and bleakness is American Thomas Stearns Eliot. His attitude supports a poem "The Love Song of J. Alfred Prufrock". It is a poem about an urban man living wherever in the West who is uprooted, discontented, devoid of life forces and decisiveness, and insecure in his belief. The poem evokes dreary, grim and mechanical atmosphere. Immediately at the beginning the evening is spread out "like a patient etherized upon a table (Eliot)." And the feeling of narcosis, unnatural and disturb sleep penetrates whole poem and especially in its first part where stultifying, half dead suburban streets seem to suppress the life rather than to support it:

Let us go, through certain half-deserted streets,
The muttering retreats
Of restless nights in one-night cheap hotels
And sawdust restaurants with oyster-shells (Eliot)

Prufrock is a modern, cultivated man who agonizes with pain and inability to behave spontaneously during his wandering around the streets, visiting tea parties and talking with women about Michelangelo. He is confused, torn, hesitating and half perceiving spiritual desert in which he lives and half adjusting its values. Prufrock is aware of the emptiness and bleakness of his every day life and tries to change it, but he is afraid of mockery. The poem ends with sea metaphor suggesting that we will sink in the sea the same way as Prufrock did, if we do not change this every day life full of wandering around streets, tea parties and coffee spoons.

Eliot uses city as a place which is mechanizing our lives in the same way as Lawrence did. The city is depicted as a negative place with confused and unsure character trying to find a sense of life.

An absolutely different attitude has Lawrence's contemporary Virginia Woolf. She came from middle class, so she depicted way of life of her own class and moreover she did not despise it, but admired it. Her novel *Mrs Dalloway* is set in London and is a celebration of city life. The novel takes place during one day in the middle of June. The reader experiences the nice June day through Clarissa's eyes, a woman who loves life and is fascinated by the city life. Clarissa is preparing a party for her husband and goes to city centre to buy some flowers, so the reader perceives the beauty of June morning through Clarissa's mind:

In people's eyes, in the swing tramp, and trudge; in the bellow and the uproar; the carriages, motor cars, omnibuses, vans, sandwich men shuffling and swinging; brass bands; barrel organs; in the triumph and the jingle and the strange high singing of some aeroplane overhead was what she loved; life; London; this moment of June. (Woolf)

It certainly defends the character's joy and enthusiasm for life, fascination by modern architecture, cars and street rush. Woolf's character seems to appreciate urban spaces and is very much enjoying life in London. It is an absolute contrast to Lawrence's work with urban space which can be caused especially by different background of both authors. Lawrence came from working class, hence he depicted life around him, however Woolf was a member of middle class and thus she depicts characters from middle and upper class.

Even though Lawrence is often described as very unique writer, not belonging to any particular group of authors, he certainly shares similar attitude to urban spaces as his contemporaries James Joyce and T. S. Eliot. They both are frustrated with mechanization of life in urban spaces, with sterility and bleakness of life and losing certainty in life. They depict the crisis of modern era, while Woolf celebrates its progressivism and material growth.

5. Conclusion

This paper has revealed Lawrence's conception of space. It has been thoroughly elaborated in the third chapter. Lawrence's novels usually do not take place at only one place, but generally he puts there more settings in it. These settings are mostly very contrastive and that is proved in this chapter. Lawrence uses a wide range of spaces, from natural ones to urban ones and always describes the atmosphere exuding from that particular place.

The first section of the third chapter was devoted to natural space, concretely to the woods, sea and seaside. It was found out that the woods play the main role in *Lady Chatterley's Lover* and it serves there as an escapist place for desperate Connie. It evokes the idea of romanticism and Lawrence is often called a late romanticist for his tendencies to seek beauty and happiness directly in nature. He quite differs from other authors of his time because they depicted mostly the urban space only, as the rural and natural spaces were disappearing, but for Lawrence it represented source of life, inspiration and spontaneity. The wood bears at first the attribute of escapist place, but with Connie's regular staying here, she begins to feel the life again. The wood is occupied by gamekeeper, who again can be denoted as a romanticist character. He lives there in isolation, does not behave according to social conventions and knows more about the beauty of life than any other man living in Tevershall village. Through contact with this "savage" Connie finds meaning of her life, cognize the beauty of the world and reaches erotic transfiguration. The motif of the gamekeeper is repeated also in a short story "The Shades of Spring" in a similar meaning. In two other novels, *The Rainbow* and *Sons and Lovers*, the woods interpret a space where the lovers wander about, admire its nature and become closer in its beautiful atmosphere. Lawrence depicts the woods generally as harmonic, natural places where characters find privacy and where their desires and feelings are awakening as the woods is also described as the source of fantasy, inspiration, life, birth, innocence and creativity.

The sea and seaside have similar function as the woods. The sea interprets natural space where people escape from their every day life. In *Sons and Lovers* as well as in *The Rainbow*, the sea has the force that awakens in characters desire and generally has very high erotic value. The sea again symbolises life, nature, spontaneity and

wildness. The rhythm of waves, its sound and birds flying around, it is all connected to sea and seaside and give it high symbolic meaning. And when the lovers are wandering about, this atmosphere excites them and they experience there in the isolation of the sea nice feelings and satisfy their desires.

The second section elaborated to the village space. The analysis revealed two conceptions of the village. The first conception described the traditional village where people are linked with nature, farm animals and lead satisfied and full lives. This vision of the village appears as Willey Farm in *Sons and Lovers* and as Marsh Farm in *The Rainbow*. These villages are surrounded by nice and unbroken nature and they interpret space where people are not affected by industrial world and do not care yet about money, but have pleasure in this life linked with nature, animals, work on the field etc. The people feel the pulse of their blood and listen to their instincts and inner voice. They have vital relationship to nature and universe. But on the other hand, Lawrence depicts villages that are products of industrial society. They were built beside mines and factories and do not have anything common with Lawrence's romanticized imagination of traditional village. The second concept of village interprets transition between nature and urban space. It is the village Tevershall in *Lady Chatterley's Lover* and the village of Bestwood in *Sons and Lovers*. The worst depiction appears in *Lady Chatterley's Lover* as it is the latest novel. In these places people slowly forget what the beauty of the life is and only serve to pit and lead mechanized life.

The last section elaborated the urban space. Lawrence sees it as dreary and bleak space dominated by industrialism and economic power. The urban space is connected with education, work, shallow people and entertainment. The pace of the urban life is mechanized and so are the people living in towns and cities. The people are lacking of feeling and do not know what is a sensual beauty. They care only about money, possession and entertainment. Lawrence does not set a plot directly in the urban space. The characters usually pass through a city or town and experience thus local life. In *Sons and Lovers*, Nottingham and London are presented as centres of great industry. Paul and William experience hard work in these towns. William even finds death in London, which is a lot ascribed to difficult life and working conditions in London and as well to William's simple urban girlfriend who forces him to spend most of his money for her. In *The Rainbow* Lawrence also depicts Nottingham as a town, where Ursula

studies. But Ursula appreciates the town as a female character keen on learning and cognizing new things. She likes the town because she feels she can breathe there smoothly unlike in a small village of Cossethay. In *Lady Chatterley's Lover* London and Paris are mentioned as centres of western culture when Connie with her sister visit them on their way to Venice. The cities are described through Connie's eyes, so they are empty of life, dreary and mechanized. People pretend to live meaningful lives, but they are anxious and have fear, hence subordinated to urban machinery.

The fourth chapter compared Lawrence with authors who worked with place similarly or differently. The work of James Joyce, Virginia Woolf and T. S. Eliot was outlined and it implies that these writers were interested rather in urban space than in rural space. It is connected to Britain's gradual urbanism and move of people to cities. Therefore the writers depict this change and set their works into urban spaces. T.S. Eliot as well as James Joyce shared the same attitude to city life as Lawrence. They despised it and described it in their works as bleak and dreary spaces. Joyce's characters are corrupted and paralysed by the mechanized city life, lead hopeless lives and are unable to change it. Similarly T.S. Eliot outlined the atmosphere of dull London or another western city in his poem "The Love Song of J. Alfred Prufrock". Prufrock is confused, hesitating and is afraid to behave spontaneously. His life is meaningless and cannot live fully. Urban streets suppress the life in him and he only wanders through life, spending it at tea parties. Whereas Woolf celebrates the city life, motor-cars, industrialism and all that beauty of city rush.

Resumé

Bakalářská práce se zabývá zobrazením místa ve vybrané próze spisovatele Davida Herberta Lawrence. Lawrence je první významný anglický spisovatel, který vyrůstal v hornickém prostředí a dokázal jej zachytit nesentimentálně, autenticky a zevnitř. Ačkoliv je řazen mezi významné autory modernismu a představitele moderní britské prózy, má s nimi jen pramálo společného.

Lawrence byl po celý jeho život odpůrcem industriální civilizace a všech projevů kapitalismu a ekonomického myšlení, protože měl pocit, že člověka odcizují a zbavují jej identity, když se člověk snaží přizpůsobit společenskému systému. Po celý život se Lawrence obával neplodného, prázdného života, onoho umírání zaživa, které v jeho dílech tak sugestivně popisuje a snaží se najít způsob, jak být v takové společnosti sám sebou. Této problematice se Lawrence důkladně věnoval v jeho próze a ono vnitřní hledání smyslu života a světa je popsáno ve všech třech rozebíraných románech *Synové a milenci*, *Duha* a *Milenec Lady Chatterleyové*.

Cílem této práce bylo analyzovat Lawrencovo užití prostoru v jeho prozaických dílech. Lawrence není označován pouze jako modernista, ale jsou mu připisovány další přívlastky jako pozdní romantik, symbolista a jiné. Jako romantik je označován především proto, že své příběhy umísťuje nejen do městské průmyslového prostoru, ale také do míst venkovských a přírodních. Tato práce odkrývá významy a symboly, jež Lawrence připisuje jednotlivým místům, povahu postav, které se na nich vyskytují a druhy příběhů, jež se na nich odehrávají.

Práce je rozdělena na tři části, přičemž první část se snaží nastínit dobu, ve které Lawrence žil a ve které se utvářely různorodé umělecké směry modernismu. Byla to doba obrovských změn a pokroku, což tradiční formy umění nebyly schopné postihnout. Britské impérium muselo čelit problémům v ovládaných územích a zároveň řešit otázky způsobené industrializací, která změnila životní styl ve všech sférách společnosti. S pokrokem vědy a sociologických a psychologických teorií lidé začínají pochybovat o svých náboženských a politických přesvědčeních a všeobecně dochází k úpadku společenských hodnot. Modernistická próza zobrazuje osobnější témata a od společnosti se obrací k jedinci a popisuje jeho vnitřní svět. Lawrencovým dílem často prostupují kontrastní postavy, témata, prostředí a jejich symboly a významy.

Druhá část bakalářské práce zabývá zpracováním jednotlivých toposů vyskytujících se ve výše zmíněných románech a dvou povídkách. Místa jsou rozčleněna do tří sekcí popisujících jejich povahu a význam. První sekce představuje přírodní místa, která jsou stále ještě nedotčena člověkem. Práce se zvláště věnuje popisu lesa a moře, jež jsou dvě nejdůležitější přírodní místa prostupující všemi třemi Lawrencovými romány. Mají však mnoho společného. V Lawrencových dílech tato místa představují místa úniku, nevyčerpatelný zdroj energie, fantazie a harmonie. Obě tato místa symbolizují nevinnost, spontánnost, přirozenost, zrození a život. Většina Lawrencových postav v těchto místech procítá z mechanického života, probouzí se v nich touha a vášně a uvědomují si krásu a podstatu bytí. Vnímají smyslovou krásu přírody a navazují s ní přímý kontakt, což je zásadní pro Lawrenceovu vitalistickou filosofii. Většina Lawrencových postav zde dosahuje erotické transfigurace, což je vrcholem zdravého fyzického života. Druhá sekce práce znázorňuje dvě tváře vesnice. Ta první představuje tradiční anglickou vesnici, jejíž obyvatelé se živí především zemědělstvím, pracují na poli, chovají domácí zvířata a žijí v rytmu přírody a ročních období. Jejich život je plodný, smysluplný a kreativní a stejně tak jejich vztahy se zdají být funkční. Kdežto druhá podoba vesnice se daleko více přibližuje městskému stylu života a dalo by se říct, že tvoří jakousi městskou periferii. Tyto vesnice vznikly spolu s rozvojem průmyslu a industrializací anglické země, spolu s objevováním nových a nových těžišť uhlí se zde usazovali „oběti průmyslu“. Vesnice a důlní šachty se zde budovaly bez ohledu na to, jaké dopady to způsobí anglické krajině. Majitelé dolů však nebyli bezohlední nejen ke krajině, ale i k jejich podřízeným, kteří jsou tímto životem velmi poznamenáni. Náročná práce mechanizuje jejich životy, dělníci se stávají otroky šachet a postupně v nich vymírá lidský cit. Stejně tak jak Lawrence popisuje ponuré a pusté vesnice, jsou i jejich životy vyprahlé, neumí se chovat k ženě a selhávají i jako milenci. Třetí sekce se věnuje městskému prostoru, který představuje veškeré zlo industriální civilizace. Ve všech třech románech je město zmíněno, povětšinou jako místo laciné zábavy, vzdělání nebo práce. Ve většině případů jej Lawrence znázorňuje jako pusté, ponuré místo, s prázdnými a neživými lidmi, kteří jsou svázáni sociálními konvencemi a pravidly a podřizují se systému. Touha po penězích a majetku v nich zabíjí poslední kousek citu a lidskou skutečnost, zbavuje jich spontánnosti a přirozenosti života. Městští lidé představují oběti průmyslu a veškerého zla této pokrokové doby. Rozum a dosavadní

poznatky jsou využívány k zotročování a kontrolování lidí a ubíjí v nich poslední kousky citu.

Třetí část bakalářské práce rozvíjí dále tuto problematiku v porovnání Lawrencova zpracování s jeho současníky Jamesem Joycem, T. S. Eliotem a Virginií Woolfovou. Všichni zmínění spisovatelé se zabývají problematikou města a znázorňují jej rozdílným způsobem. Joyce stejně tak jako Eliot kritizují měšťanský život. Oba zobrazují město jako rozumem vedenou mašinerii, která ovládá lidské životy, aby je dovedla k materiálnímu zisku. Na druhé straně Woolfová oslavuje urbánní společnost, je fascinovaná architekturou, automobily a veškerým městským životem.

Závěr práce shrnuje zjištění z provedené analýzy, vytyčuje charakteristické rysy Lawrencovy práce a zobecňuje významy jednotlivých míst.

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iuX&sig=PpYjneI3vVZSnBgnzDA5eNqov0s&hl=cs&ei=l6rOScihHZePsAaM1YWeCA&sa=X&oi=book_result&resnum=3&ct=result](http://books.google.cz/books?id=HY3FlbpE9dsC&dq=mrs+dalloway&printsec=frontcover&source=bl&ots=CqpPWk-
iuX&sig=PpYjneI3vVZSnBgnzDA5eNqov0s&hl=cs&ei=l6rOScihHZePsAaM1YWeCA&sa=X&oi=book_result&resnum=3&ct=result)>.

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Autor práce	Nikol Stehlíková
Obor	Anglický jazyk pro hospodářskou praxi
Rok obhajoby	2009
Vedoucí práce	Mgr. Ladislav Vít
Anotace	Práce se zabývá pojetím místa ve vybrané próze D. H. Lawrence.
Klíčová slova	D. H. Lawrence, modernismus, město, venkov, příroda