

GENDER BORDERS IN D. H. LAWRENCE'S SHORT STORIES

Наталія Стирнік 

кандидат філологічних наук,
доцент кафедри англійської мови для нефілологічних спеціальностей,
Дніпровський національний університет імені Олеся Гончара, Україна

Author: Nataliia Styrnik 

Abstract.

This paper examines gender issues in D. H. Lawrence's short stories «New Eve and Old Adam», «England, My England», «Sun», «The Woman Who Rode Away», «Tickets, Please», «Monkey Nuts», «Samson and Delilah» and «In Love» which represent the different periods of his work. Changes that took place in the first decade of the 20th century led to a change in personal relationships and the relationship between a man and a woman. Switches of the traditional social roles of a man and a woman are artistically represented in Lawrence's short prose. The paper is focused on how Lawrence destroyed gender stereotypes, certain rules and conventional boundaries regarding acceptable and established relationships between a man and a woman in the Victorian era. His delicate psychologism and writing craft depict a sensuality and eroticism of the man-woman relationship which was unusual for the English literature of the turn of the century.

Lawrence showed how the First World war had affected people's lives and their attitude towards each other, and how consequences of the war caused a conflict between a man and a woman. Analysed stories are about families living in different conditions and going through different situations, but in each story there are confrontation, emotional tension and real battles between men and women, and a violation of traditional gender roles. It shows what a fine line there is between hatred and love which seem to be woven into one whole. Victorian

morality was receding but the new social roles of men and women had not yet been worked out. This situation remained as a characteristic one, apparently, for the entire first half of the 20th century. Sometimes, these new, not yet codified relationships between a man and a woman were defined as a 'war of the sexes', but it was not a war aimed at the victory by side but a search for that space in which the personality could be realized.

This paper looks at the writer's emphasis on the psychological aspects of man-woman relationships. The themes in the short stories were not new. What was new was the insight, sophistication and psychologism they were illuminated with. The sensual images of protagonists and the means of their depiction, and the technique of reflecting the subconscious of the characters were new and unusual for most of Lawrence's readers and contemporaries.

INTRODUCTION

David Herbert Richards Lawrence was a writer of a psychologically refined prose, unusual for England at the turn of the century, which immerses the reader in the world of tempestuous emotions and exuberant passion. His writings had a significant impact on the development of Western European literature and his works became an integral part of the 20th century literature. His most infamous text is «Lady Chatterley's Lover» (1928), a novel which gained him scandalous fame due to the depiction of frank scenes and openness of feelings, due to which it was considered pornographic and banned from print until 1960.

D. H. Lawrence entered literature as a bold experimenter in the short story genre. Being a student of Thomas Hardy and George Eliot, he went further than his teachers, adopting old traditions of presentation and realistically describing people's lives in his works [25, p. 509]. M. Paltsev notes that he violated the established canons of a «well-made story» and avoided the traditional narrative style [24, p. 10]. Several researchers consider that «he writes short stories better than novels» and name Lawrence among the key short story writers of the modernist era [1, p. 205; 4, p. 91].

His stories have always caused mixed reactions: even among readers there were those who liked his works and supported him, and those who were disgusted by him and felt «infected and dirty» [6, p. 1]. It is only at first glance that it seems Lawrence continued the traditional 19th century depiction of the hard working life of ordinary people, such as miners. However, compared to other writers who focused on depicting the material life of the characters, Lawrence brought attention to the sensual, inner world of his protagonists, their personal needs and instincts, relationships and feelings, delving into the secret corners of the human soul. In his «Nottingham» short stories which are in the collection «The Prussian Officer and Other Stories» (1914) he was one of the first writers to talk about love and to describe and depict love relationships in a completely different way, using the language of the body as imagery [24, p. 11].

The problem with Lawrence's characters was that they could not find a common language – they seemed to be afraid of their own bodies. His protagonists try to understand each other but fail to find a common language, to understand the hidden, secret things that are beyond human understanding, which lies within the human soul. They could have good relationships with each other, read together, have discussions, but on the physical level they were far from each other, because they were afraid of their bodies, they were afraid of expressing true themselves and their feelings. There was a certain imbalance in their relationship, because preference was given to one thing: the protagonists

were either interesting interlocutors or passionate lovers. In the centre of Lawrence's short story is a protagonist with his or her own particular problems: love, tense relations between a man and a woman, conflict in the family, social problems, a spiritual crisis or a feeling of loneliness and alienation.

In the literature of the early 20th century, Lawrence was one of the first writers to use Freudian ideas in his works, convincingly portraying the liberation of human sexuality from social oppression. He worried the reader's consciousness with the freedom with which he wrote about the relationship between a man and a woman. His characters try to understand themselves, their difficult life situations, and try to find happiness and love. English society of the beginning of early 20th century was stunned and impressed, not so much by Lawrence's themes as by the means of their depiction, which gave him a dubious reputation among readers and literary critics. It was his immersion into the subconscious of his characters, the reproduction of their true thoughts in internal monologue, the depiction of true desires and instincts, the dialectic of the soul, deep psychologism, symbols and nature that made it possible to create such moods and situations in his short stories so as to reveal everything hidden and secret in relations between the characters: the characters' genuine, truthful attitude and true feelings.

Due to his controversial reputation, the diametrically opposite points of view of the writer's contemporaries and literary critics, the duality of assessments of creative achievement, Lawrence remains «certain to continue to inspire critical debate» [2, p. 119].

Theoretical Approach

D. H. Lawrence's work dates back to the early 20th century when radical social and cultural transformations were taking place in English society. New cultural arrangements were being created and new artistic directions were being formed along with a range of political, social movements, ideologies and theoretical paradigms.

Criticism of Lawrence's work started with his first attempts in literature. His creative output attracted the attention of not only those who knew him personally, such as J. Chambers, F. R. Leavis, J. M. Murry, E. M. Forster, W. Wolf, E. Garnett, but also publishers and professional critics. In the late 20th century, A. Fernihough, F. Becket, M. Squires, K. Cushman, P. Poplawski, J. Meyers, C. Heywood, C. Cowan, H. Schvey and many others focused on the work of D. H. Lawrence. In the post-soviet and domestic territories, his novels were studied by D. Zatonsky, N. Zhluktenko, O. Bandrovskaya, N. Kudryk, N. Hlinka,

V. Panchenko, N. Sobetska, I. Trubenko, M. Paltsev, N. Mykhalska, H. Anikin, V. Tolmachov, L. Dudova, V. Trykov, N. Reinhold and others.

In the 20th century D. H. Lawrence was declared *persona non grata*: as well as being an author of obscene texts (which were banned from print), he was accused of being a forerunner of fascism (by Bertrand Russell) and of being contemptuous women and discriminatory against the very idea of femininity. In their attacks on him, critics and literary experts relied on the of Middleton Murry's well-known work «Son of a Woman» (1931) («a devastating hagiography», according to A. Huxley) and on the ideologist of feminism Simone de Beauvoir's «The Second Sex» (1949) dedicated to the problems of women's rights and gender inequality. De Beauvoir discusses his personality and works in the part «D. H. Lawrence or Phallic Pride». Although de Beauvoir offers a complex and polemical analysis of his work, it was her attention to Lawrence's works that gave critics and literary historians reason to accuse him of a distorted portrayal of female characters.

According to Peter Balbert, «Lawrence's fiction increasingly drew fire from feminist critics» (in Simone de Beauvoir's «The Second Sex» (1949) and Kate Millet's «Sexual Politics» (1970)) and «has even been credited with having created the first 'modern' woman in English fiction» – Ursula Brangwen of «The Rainbow» (1915) [15].

Lawrence's prose did not quite correspond to feminist ideas. In particular, Simone de Beauvoir accused him of presenting the superiority of man over woman, and the primacy of the masculine and the secondary nature of the feminine. In my opinion, she ignores the fact that Lawrence artistically interprets the images of men and women as sexual beings, for example, in the short stories «Witch à la Mode», «The Shadow in the Rose Garden», «The White Peacock», «Monkey Nuts», «England, My England», «Second Best», and «The Primrose Path».

Changes in Man-Woman Relationships in D. H. Lawrence's Short Stories of Early Period

In the late 19th and early 20th century, society underwent profound changes. Scientific progress, the industrial revolution and the emergence of new movements such as women's suffrage, feminism and ecofeminism which replaced the traditional protagonist. The scientific revolution, industrialisation and new technologies questioned the future of humanity.

This period of socio-cultural changes in English society led to artistic experiments and a search for new themes, figurative and expressive, and new protagonists. The denial of traditional but no longer relevant, social roles in the

relationships between a man and a woman, and the destruction of the institution of marriage and the established order of life were clearly shown in his early short story, «The Shades of Spring» (1914), in which unfolds a classic romantic plot about first love and its disappointment. Behind the apparent well-being and common interests of people who fall in love with each other, hide an unhappy man and woman who are prompted to seek happiness in relationships with others.

These radical changes in the first decade of the 20th century led to a change in personal relationships. These seemingly personal changes touched the very foundations of society in the relations between the sexes: marriage, family, home, relationships between parents and children, and subordination of woman to man and vice versa. All these were reflected not only in his novels (for example, in «Women in Love» and «Aaron's Rod») but also in the genre of the short story, because in a concise, narrative space they were expressed more concentratedly and openly. The change in the traditional roles of men and women is artistically represented in «Tickets, Please», «Monkey Nuts», «Samson and Delilah», «The Primrose Path», and «Fanny and Annie».

There is a particular synthesis of 'old' and 'new' characterises Lawrence's early stories, even in the title of the short story «New Eve and Old Adam» (1912). It is about a different, new relationship between a man and a woman. In this young family, the woman is no longer guarding the family hearth and the couple *«were both rendered elemental, like impersonal forces, by the battle and the suffering»* [10, p. 72]. Paula and Pietro were only together for a year, but there was a whole gulf between them: *«during the last three months there had gone on almost continuously that battle between them which so many married people fight, without knowing why»* [10, p. 71]. The woman allowed herself to talk casually with her husband, talked about a pretend lover and made a fool of her husband.

Lawrence's works showed modernist tendencies in his use of colloquial vocabulary, which was generally not characteristic of classical English literature until the early 20th century. This is most vividly revealed through the speech of the heroine in the story «New Eve and Old Adam»: Paula is perceived as Eve, a primitive woman not bound by social rules, who could allow herself to show contempt for her husband, and to be insolent and obscene: *«'You!' she cried. 'You and Parisian Nights' Entertainment! What a fool you would look'; <...> 'Ha!' she said. 'What is triumph to me, you fool!' <...> 'Pah, you fool,' she said, turning aside. 'Think of your own friends,' and she flung the telegram away. <...> 'Oh,' she said, 'you silly thing, you silly thing! Aren't you a stupid clown?»* [10, p. 73;

74; 75]. Then she could be tender, gentle and weak, speaking words of love: «*You don't mind very much, do you, my love?*» she said caressingly; <...> «*My love,*» she said, in a little singing, abstract fashion, her lips somehow sipping towards him, her eyes shining dilated; and yet he felt as if he were not in it, himself; <...> «*Oh, my love!*» she said softly, with a little, intense laugh on her face, that made him pant; <...> «*My love,*» she murmured consolingly. My love» [10, p. 73; 79; 89; 91].

Juxtaposition and Antithesis

The principles and techniques that shaped Lawrence's style and individuality in his early short stories can be characterized as juxtaposition and antithesis. The title «New Eve and Old Adam» confirms this 'new' and 'old' contrast. In the early period of short stories, we notice a certain ambiguity in the protagonists' behaviour, contrasting images of the characters, a change in mood and a changing point of view on the same situation and in attitude towards the same person. This principle is clearly visible in the relationships between a man and a woman, and, as in almost every Lawrence's story, the behaviour of the characters can be described as the relationship between the protagonists of the story «New Eve and Old Adam», Paula and Pietro: «*They had been married a year. ...And during the last three months there had gone on almost continuously that battle between them which so many married people fight, without knowing why. Now it had begun again*» [10, p. 71]. There are two biblical allusions in this story which creates a new character, new parallels and meanings. The title is from the Old Testament and the characters are from the New Testament, only the gender has been changed. Paula in Lawrence's story is the Apostle Paul, and Pietro is Peter. He inverted religious images and rewrote the standard ideas about the apostles Peter (crucified on an upside-down cross) and Paul. Paul turned to faith when Jesus was crucified and became the most zealous and faithful apostle. His epistles of the Apostle Paul are considered to be the truest in the Christian Testament. On the other hand, Peter («the rock», the foundation of the church, as Jesus called him) was one of the first to support Jesus' teachings. Thus the one who did not believe becomes the first, and the first becomes the last.

The other biblical parable about the winegrower, which ends with the words of Christ: «So the last will be the first». The main character, Pietro, renounces mechanicalness in his relationship with Paula, and his conversion can be seen in sincerity, authenticity and truth. Paula is a progressive heroine who is open to a new and true relationship with her husband.

Paula could not understand her feelings for her husband: she loves him

and wants to be with him but also longs for freedom: *«She had loved him, too. She had loved him dearly. ...So that now she did want to be free of him for a while. Yet the love, the passion she had had for him clung about her. But she did want, first and primarily, to be free of him again. ... But she must live perfectly free of herself, and not, at her source, be connected with anybody»* [10, p. 78–79]. In turn, her husband Pietro, *«knew it was no good trying to deny he loved her. But he saw her eyes, and his will remained set and hard»* [10, p. 73].

The protagonists were sometimes attracted to each other and then repelled: *«...a kind of blind helplessness drove them to one another, even when, after he had taken her, they only felt more apart than ever. It had seemed to her that he had been mechanical and barren with her. She felt a horrible feeling of aversion from him, inside her, even while physically she still desired him. His body had always a kind of fascination for her»* [10, p. 79]. Mechanical caresses, mechanical relationships – ‘as accepted, as it should be’ – do not satisfy Lawrence’s characters; they are looking for sincere manifestations of feelings. Paula says: *«... a simple, warm man who would love me without all these reservation and difficulties. That is just what I do want»* [10, p. 77]. In Henrik Ibsen’s play *«A Doll’s House»* (1879), the couple Nora and Torvald are remembered, when a woman felt like a doll in her husband’s hands, she, like Lawrence’s Paula, also needed freedom, wanted authenticity and sincerity in a relationship with a loved one. She was also trying to understand their relationships and the more she thought about it, the more questions arose. Ibsen’s heroine Nora, when leaving her husband, did not know where and to whom to go. Lawrence’s heroine Paula went further and created Richard to get rid of her husband: *«She was using this symbolical Richard as a spade to dig him away from her»*, and thus, to clarify and understand his feelings towards her [10, p. 82].

D. H. Lawrence’s narrative style in the early short stories can be lyrical and sensual on the one hand, and suddenly crude and offensive on the other. The bold statements and ideas of the writer and his protagonists, as if to challenge society, gave literary critics grounds to describe Lawrence as a misogynist and misanthrope. Lawrence’s early short stories are told in the third person but the world he depicts is presented through the eyes of the characters. He combines the points of view of the author-narrator and the character – they can both converge and diverge – in an internal dialogue. These narrative features of his early novels evolved in his mature work.

The evaluation of the heroine started in his early works. Lawrence removed the woman’s hitherto accepted role in married and family life – caring for home

and family. She was now no longer limited to being the keeper of the hearth. In his second collection of short stories «England, My England» (1922) he continued to show the confrontation in relationships between a man and a woman, developed the image of a new woman, and expanded the boundaries of the new woman in early 20th century English society.

In the first version of the story «England, My England» Lawrence «summed up his new insight into why men are so eager to fight. Its central character Evelyn, a failure in his marriage, abandons 'love and creative side of life' when he joins up» [2, p. 160]. The protagonist, Evelyn (in the final version, his name was changed to Egbert), due to an unsuccessful marriage, leaves his beloved wife, children and all the joys of life when he joins the army. The reader is shown that it is better for men to leave the family and to choose even death rather than endure emotional stress in the family and find a common language with a loved one. The theme of a man leaving his family (as in this short story) was continued in «Aaron's Rod» (1922), where the main character, Aaron Sisson, secretary of the coal miners' union and a gifted musician, leaves his wife and children and goes on a journey.

«England, My England» consists of ten stories. Although Lawrence worked on it during the First World War, interestingly there is not a single short story describing military action. Instead, he depicts the war's effect on people's lives and relationships, and the consequential conflict between a man and a woman. He deals with the themes of love (usually unhappy), complex and tense relationships between men and women, fathers and daughters, brothers and sisters, and emotional confrontation. He portrays the inevitable gender conflict; due to the absence of men, women have to cope independently. When the men return from the war, the relationship between the spouses is no longer the same. Here, we notice a certain female superiority and contempt towards men.

Each story of the collection has its own plot with certain, sequentially presented events. «England, My England» confirms the similarity of the plots of the collection. Egbert appears in the life of the main character Winifred; she «loved him, this southerner, as a higher being» [10, p. 383]. Their feelings were mutual: «*in passion with every fibre of him. She was the very warm stuff of life to him*» [10, p. 383]. They belonged to and enjoyed each other: «*Ah, that is might never end, this passion, this marriage! The flame of their two bodies burnt again into that old cottage*» [10, p. 384]. But later, due to certain circumstances, the mutual understanding between the spouses disappears and is replaced by disagreement and dissatisfaction. Winifred was no longer the same as before: «*as a wife she had no sense of duty: only a certain bitterness towards the man*

with whom she had known such sensuality and distraction. She was purely the Mater Dolorata. To the man she was closed as a tomb» [10, p. 399]. Egbert no longer had a comfortable home, his family moved to London where he «*could not live, he could not contain himself. <...> he felt his heart wicked. The sense of frustration and futility, like some slow, torpid snake, slowly bit right through his heart»* [10, p. 400]. Winifred develops a disgust for Egbert, and at the same time something in him still worries her: «*His presence was almost an anguish to Winifred»* [10, p. 402]. Unable to endure mental anguish, the young man decides to go to war. Before making this decision, he still turns to his wife for advice: «*Shall I join up, Winifred?»* [10, p. 404]. Unable to forgive her husband, with a feeling of resentment, the young woman remained silent, «*her instinct also was dead against it. And yet a certain profound resentment made her answer»* [10, p. 404]. Resentful of each other, not wanting to address the problems which destroyed their relationship, they remain alone and indifferent to each other. Egbert was mortally wounded in the war. At first glance, such a clear ending to the story (the husband is killed, the wife lives with the children) prompts the reader to wonder whether the young man would have died if the couple had been able to have a conversation, whether their fates could have turned out differently if they had heard and listened to each other.

Protest Against War

Most of the stories artistically presented Lawrence's protest against the war. The war years were a real «night terror for the Lawrence family, stunned by the fear of the First World War» [13, p. 20]. In the texts that mention military service, the emphasis is not on actual combat but on war within families and its negative impact on the fate of ordinary lives. He feared about «the long-term influence of the Great War on the relationship between men and women» [3, p. 76]. Thus, in the short stories «The Winter Peacock», «Monkey Nuts», «You Touched Me» and «The Blind Man», the protagonists are men maimed in war service.

In the collection of short stories, «England, My England», the theme of war gains a universal meaning and extends to everyday life: war arises within people and the relationship between a man and a woman. In a society where seemingly immutable social conventions are violated, a new type of relationship between a man and a woman is being formed, a painful and contradictory process which is reflected in Lawrence's fiction. In the short stories, the characters' point of view is clearly manifested which moves the reader to sympathize with what has already happened and creates a new emphatic narrative. The war cannot just

pass: it seems to be inside – where people cannot find a compromise, although they try to find a way to a sincere and true relationship.

Maurice Pervin («The Blind Man», 1918) completely lost his sight during the fighting in Flanders but tried to resume ordinary life, doing all work on the farm, looking after the cows and even doing the milking. Maurice's behaviour was a form of resistance to his wife, Isabel, who tried to 'possess' her husband and completely control him. Isabel and Maurice Pervin seem to live well, *«they talked and sang and read together in a wonderful and unspeakable intimacy»* [10, p. 423]. Although they became *«newly and remotely happy»*, sometimes *«a sense of burden overcame Isabel»* [10, p. 423]. Everything started to annoy Isabel. It seemed to this thirty-year-old woman that she was going crazy, her life had become so unbearable.

Men cease to be important for the heroines of the Lawrence's mature period short stories. They are only significant when they are strong, reliable and courageous. For example, Winifred's father, Godfrey Marshall: *«it was to her father that Winifred still turned, as the one source of all surety and life and support»* [10, p. 385–386]. From now on, Winifred is ready *«to serve the soldier, when she repudiated the man. Winifred waited for him in a little passion of duty and sacrifice, willing to serve the soldier, if not the man»* [10, c. 405].

Love and Biblical References

In the short stories of the 1920s, the leading theme is love, the tense relationship between a man and a woman. These are stories about families in varied conditions and situations, but in each there is an emotional tension between a man and a woman, with real battles taking place between them. «Samson and Delilah» (1916) is an artistic illustration. Before it appeared in the collection, it was published in 1917 in the magazines «English Review» and «Lantern». Researchers of Lawrence's works note that the stories's title «goes back to the Old Testament story (Book of Judges 16:19)» [19], where one of the twelve judges was born with supernatural physical strength. In this story, Willie Nankervis was physically very strong. His wife Alice, although *«was powerful also, and very heavy»*, had to call a sergeant and three other soldiers for help. Even then he put up a lot of resistance, trying to free himself: *«meanwhile the big man heaved and struggled, swung the woman round against the seat and the table, in his convulsive effort to get free. But she pinned down his arms like a cuttlefish wreathed heavily upon him. And he heaved and swayed, and they crashed about the room, the soldiers hopping, the furniture bumping»* [10, p. 494–495]. Willie was strong not only physically: he had an inexplicable power over Alice. Although

fifteen years had already passed and she had raised her daughter herself and earned a living, she could not be angry with him: *«her anger stirred again in her violently. But she subdued it, because of the danger there was in him, and more, perhaps, because of the beauty of his head and his level drawn brows, which she could not bear to forfeit»* [10, p. 497].

This short story is a biblical story in reverse. Lawrence gives a modern telling of the biblical story, which makes the reader wonder which of the characters is Samson, and which is Delilah. Lawrence changes the gender roles. The main character, Alice, is Samson. As time passed she got back on her feet (like the biblical Samson, whose hair grew back and gave strength) and survived with a child without any help and without a husband, becoming the owner of a pub. Lawrence also covers a social theme in his touching on the change of social roles in the relationship between a man and a woman.

Disagreement

In every short story, there is a disagreement between a man and a woman, openly or invisibly. In «England, My England», «Tickets, Please», «The Blind Man» and «Samson and Delilah» a man suffers from the conflict. Obviously, the late period stories are the work of a mature master writer. They are more complex, not only in problem-theme but because they are saturated with literary allusions and subtexts with which Lawrence builds a creative dialogue: biblical – «Samson and Delilah», mythological – «The Blind Man», purely literary – «England, My England», and the patriotic poetry of the late Victorian era and the «trench poetry» of the First World War. In «Monkey Nuts», «The Winter Peacock», «You Touched Me», «The Horse Dealer's Daughter» and «Fanny and Annie», the woman suffers more. In the short story «The Primrose Path», both man and woman suffer from the conflict. Lawrence depicts the inevitable gender clash.

In «Tickets, Please» (1918), the gender war turns into a real physical fight between the tram service inspector, John Thomas Raynor, and the girls who worked at the depot: Annie Stone, Nora Purdey, Cissy Meakin, Polly Birkin and Laura Sharp; when they were angry with John Thomas they called him Cuddy. The girls, with whom Cuddy was flirting, arranged to take him down: *«immediately the other girls rushed upon him, pulling and tearing and beating him. His tunic was torn right up the back, Nora had hold at the back of his collar, and was actually strangling him. His tunic was simply torn off his back, his shirt-sleeves were torn away, his arms were naked»* [10, p. 419]. It should be noted that the girls used such 'military actions' on John Thomas in fun rather than anger.

«Monkey Nuts» (1919) is about an active and determined girl, Miss Stokes, who initiates the flirtation, making a date, touching and showing an active interest in a shy young man, Joe; she pursues him and almost hunts him. Joe was soft and unable to refuse her, although he did not want a relationship. His army friend, Corporal Albert, who was constantly joking, helped him get rid of the pushy Miss Stokes. When the two friends talked about this situation, the older Albert could give advice to Joe, protecting him from her. His reluctance even to see the annoying girl reached such a point that one day, having no desire to speak with Miss Stokes, Joe *«turned and looked at her, and a slow, jeering smile gathered on his face. 'Monkey-nuts!' he replied, in a tone mocking her call»* [10, p. 452]. It was very sudden, unexpected and painful for her.

«Monkey Nuts» is a vivid example of the depiction of violent emotions and irreconcilable contradictions between a man and a woman, Joe and Miss Stokes. The young man's dissatisfaction and irritation reaches boiling point so that he insults her and calls her a monkey. According to the Collins dictionary, «Monkey Nuts», as well as the direct meaning of peanuts, means 'small', 'insignificant', 'trivial', 'inconspicuous', 'not serious'. This is exactly what we understand about Joe's attitude towards the girl: she was unimportant to him. Everything about her annoyed him, she meant nothing to him, he tried not to notice her at all. In this short story, a woman disrupts the calm and measured lives of two men, Joe and Albert, by targeting Joe and causes tension in the relationship between the two men. The men are so connected in their close friendship and common interests that their companionship can be understood in different ways.

«Monkey Nuts» personifies the imprudence, indiscretion and thoughtlessness of a person driven by impulses. Miss Stokes is a model of reckless actions and obsessive behaviour towards the young man Joe. We understand in the very title, Lawrence's irony about women who long for the freedom to throw off their social role of femininity and try on men's responsibilities. We also understand that Lawrence opposes the new role of a woman in society, that Miss Stokes is 'small' for him, a monkey that no one needs. Yes, Miss Stokes can work on an equal footing with men, wear trousers, act like a man and be the first to flirt with Joe, to touch and make a date. With the sensuality that is inherent in Lawrence, his depiction of the subtleties of the soul, a woman such as Miss Stokes is not attractive to young Joe and cannot arouse sensual feelings.

Compared to the early and mature period short stories, the plots of the late period stories are not the same within the collection. Themes of love, complex

relations between a man and a woman, parents and children, human alienation and loneliness are expressed through mystical and fantastic elements, irony and satire. The protagonists of the third collection («The Woman Who Rode Away», 1928) are bolder and more decisive in their actions and show their own will and desires. They no longer meekly tolerate what they do not like, even if it leads to the destruction of the family; personal satisfaction in life becomes more valuable to them than the family.

In the short stories of the third collection neo-gothic tendencies can be identified, which link to an artistic experience of symbolism. The emphasis shifts from external fear to an internal, emotional one. Lawrence focuses on the psychological state of the protagonist, for whom reality is real torment, and the line between reality and madness becomes blurred.

In the short story, «In Love» (1927), Hester subtly senses when her fiancé, Joe, acts from his heart and expresses his true feelings, and when he acts mechanically, following social rules and norms, when he is insincere. This is especially evident in Hester's reaction to Joe's caresses. By the time they decided to get married, everything was fine, and when the girl *«had promised to marry him, he had made the wretched mistake of falling 'in love' with her»*; when the young man began to hug and kiss Hester, it disgusted the girl [10, p. 1103]. Lawrence, in the spirit of expressionism, tries to convey the conflicting feelings of a girl before marriage: at first, she falls in love with Joe but then suddenly becomes nervous and is irritated by his very presence: *«she was boiling. What cheek! What cheek of him even to have a sofa! She loathed the vulgarity of sofas. She endured his arm round her waist, and a certain pressure of his biceps which she presumed was cuddling»* [10, p. 1104]. It seemed to her that Joe's feelings were no longer so sincere: *«all its natural frankness and straightforwardness had gone»* [10, p. 1104]. Hester was so categorical and firm in her decisions that she refused to marry. Only after some offensive phrases and a stormy clarification of the relationship, when everyone expressed their attitude towards each other, did Hester's feelings change from disgust to affection: *«A hot flush went over her heart. She felt herself responding to him»* [10, p. 1111]. Only when Joe began to behave sincerely and naturally did Hester believe in his feelings. Lawrence aimed to reveal the subconscious, creating a situation where the characters' true nature and feelings are revealed.

The theme of love and the relationship between a man and a woman is continued by Lawrence in later short stories. However, it becomes complicated because the characters get to know themselves and those with whom they are in a relationship, namely through the relationship man-woman. Although they

strive for it, the protagonists do not find harmony even though they need it for their inner fulfilment. Lawrence does not try to analyse them directly; all this is manifested in paradoxical situations, for example, life and death in the story «Smile» (1925).

The heroine of the late short stories takes the initiative; capable of decisive actions, she continues to resist in conflict with her husband. This is a woman for whom home and children are no longer the meaning of life, but a certain burden. A change took place with Juliet in the story «Sun» (1925): «*She was no longer vitally consumed about the child*» [10, p. 982]. Children from the story «The Rocking-Horse Winner» (1926) in general «*thrust upon her*», «*she could not love them <...> when her children were present, she always felt the centre of her heart go hard*» [10, p. 1223]. She is an escapee, who seems to be running away from reality and everyday life in search of happiness outside the home; she runs away to anywhere, it doesn't matter exactly where. Juliet wanted to get away from home, away from people. The heroine of the story «The Woman Who Rode Away» (1924) does not even have a name and appears in the text as 'she'. She also left her own home, family, husband and children but she went nowhere. She was not satisfied with life with her husband because she felt lonely with him. Lawrence's heroines give up everything in search of freedom, personal happiness; they want to be free, but, according to Lawrence, «all the troubles of women today arise from an excessive desire for freedom» [8].

Suffrage and Feminism Emerge

Such changes in the character of women at the turn of the century were not accidental. Society in England in the late 19th and early 20th century was at a new, critical stage: the good old Victorian era was passing. It was replaced by a new era, full of contradictions. The changes that took place in the economy and politics affected the spiritual state of society and especially literature [22, p. 166]. England and the USA were notably the first Western countries where the women's suffragist and feminist movements appeared and quickly spread. One of the most active representatives of the feminist movement was a contemporary of D. H. Lawrence, the English modernist writer Virginia Woolf. Many of her works are devoted to the psychology of man-woman relationships as well as women's emancipation. In the essay «A Room of Her Own» (1929), she describes the role of women in society and the family, raises gender issues and opposes the stereotypes about women that had developed in Victorian England. In turn, Lawrence in his work «Give Her a Pattern» (1929) seems to agree with the idea of the equality of men and women, but at the same time, he

despises women: «A man wants to perceive a woman as an equal, as a man in a skirt, as an angel, as a devil, childish a face, a car, a tool, a soul, a womb, a pair of legs, a maid, an encyclopaedia, an ideal or an obscenity; but there is one thing when he will not perceive her as a person, a real person of the female sex» [11]. However, although Lawrence advocated the freedom of expression of feelings, his heroines are far from the ideals of radical feminism. He was against the dominance of either a woman or a man, since in both cases the harmony, sincerity, and openness in the relationship between a man and a woman which they longed for are destroyed.

The change in attitude towards Lawrence in the middle of the 20th century is explained by the emergence of feminist criticism and the development of the 'second wave' of feminism in the 1960s in particular. Its main goal was the creation of a new political identity of women on the basis of law and public emancipation¹. According to O. Homilko, in the 1960s political shifts took place and a number of theoretical works were published that «changed the worldview and strategies of the feminist movement (Betty Friedan «Women's Secrets» in 1963, Germaine Greer «The Female Eunuch» in 1970 etc.)». Feminist criticism was based on the work of Simone de Beauvoir «The Second Sex» (1949) which developed the concept of the social construction of gender, and also the idea of «sex as a biological prerequisite and gender as a socially imposed role; a woman is identified with the 'Other', that is, different and inferior» [15].

According to F. Becket, feminist criticism was «some of the most developed and influential critiques of Lawrence», and K. Millett was «the most influential of the political critics of Lawrence» [2, p. 143]. He was criticised by many feminist critics, not only the most active such as Simone de Beauvoir and K. Millett, who «have criticized Lawrence in very extreme ways» [9]. The American feminist literary critic, S. M. Gilbert, studied Lawrence's 'unique' depiction of women, as well as the union of sexuality and spirituality [7]. Lawrence was distinguished from his contemporaries by the fact that he «predates and prefigures poststructuralist feminist critics such as Hélène Cixous and Luce Irigaray² in his merging of the erotic and the political, and his remarkable insight into the female psyche» [7]. The writer C. Dix continues de Beauvoir's opinion that Lawrence «was sure of the supremacy and superiority of men» [5]. C. Dix points out that «much of Lawrence's writing is given... <...> to actual explicit invective against

¹In total, three waves of feminism can be distinguished: the first – the late of the 18th century, associated with the works of Mary Wollstonecraft; the main content of this wave is economic and professional equality with men; the third – the 1970s, focuses on the identifying racial, class, gender, sexual and other differences.

²Hélène Cixous and Luce Irigaray are the most prominent theorists of postmodern feminist philosophy. Postmodern feminism emerged with the emergence of the 'third wave' of feminism.

women: direct hatred and anger, roused by fear of their emasculating power» [5, p. 111]. Thus, on the one hand, feminists changed the idea of Lawrence, identifying obscenity and hatred towards women in his works, and on the other hand, seeing him as a bold and daring writer, providing an opportunity for the formation of feminist criticism and discussion.

True Feelings & Primitivism in Lawrence's Short Stories

In the early 20th century, the world underwent significant changes that «made a huge impact on literature as well, determining the originality of its artistic searches and innovations» [23, p. 90], «the feeling of a global catastrophe and the future inevitable decline of Western civilization, a reassessment of values that seemed indestructible, the collapse of ideals, <...> represented the ideal conditions for a new round of interest in the primitive, the charm and magnetism of which, <...> is one of the key elements of the aesthetics of modernism» [23, p. 90].

In Lawrence's short stories, the concept of 'primitive' is equivalent to the concepts of 'natural', 'simple', 'true' which are manifested primarily through the relationship between a man and a woman. The purity and truth of feelings as the unity of man with nature is artistically presented in the short stories «The Border Line», «Sun», «In Love» and «Glad Ghosts», whose protagonists experience real, genuine feelings which make their existence harmonious. The characters' actions are most often determined not by reason, but by instincts – those unconscious urges for harmony in relationships. Lawrence «wanted to appeal to the primitive in order to transform modernity» [17, p. 137]. This point of view seems correct. Thus, tired of the hypocrisy and insincerity of feelings and behaviour, the heroine of the story «In Love» thought about her fiancé: *«why does he have a stupid and smug look, and there is nothing left of the former naturalness, directness, sincerity. <...> What idiocy these his attempts to portray love searches»* [10, p. 304]. Here the man's problem is that he followed the generally accepted rules for portraying feelings and acted that way, perhaps without realizing it.

A little later, P. Bruckner noted: «meeting in the zone of uncertainty, both of them have to hastily construct new models on the basis of old ones, they stopped understanding each other and do not excuse mutual expectations» [21, p. 77]. Bruckner believes that this causes a confusion of social roles and therefore a situation arises, which he characterises as: «emancipation was destined to turn us into creatures who sow wonder, hesitate among many roles and, above all, should see themselves as free individuals, responsible for their

actions» [21, p. 77].

Lawrence «had a great distrust of science, which destroys the intuitive and instinctive life of a person» [18, p. 137]. He no longer trusted the abstract mind, but intuition and faith in flesh and blood. Mechanisation and the automation of production processes led not only to the efficiency and expansion of production, but also to spiritual degradation, emotional decline, an automation of relationships between people («In Love», «Two Blue Birds», «Sun», «The Border Line») and the loss of men showing real emotions and feelings («In Love», «Glad Ghosts», «The Rocking-Horse Winner», «Smile»). Joe, the main character of the story «In Love», *«was extremely competent at motor-cars and farming and all that sort of thing. And surely she, Hester, was as complicated as a motorcar! Surely she had as many subtle little valves and magnetos and accelerators and all the rest of it, to her make-up!»* [10, p. 1103].

On the other hand, Lawrence «was not always completely against the intellect, he advocated a kind of synthesis of the rational and instinctive to achieve the organic integrity of life or the priority of instinct hardened by the mind» [18, p. 138]. After all, the world of machines both improves the quality and ease of human life and enslaves the individual, making him dependent and helpless.

Lawrence asserted the need for a convergence and union of human with Nature, original and real, to the manifestation of true feelings. He created new characters whose environmental consciousness made them progressive and gave them the opportunity to express true feelings and become truly happy. Lawrence's concept of the primitive is shown in a change in the consciousness of the characters. The short story «In Love» challenges the formal fulfilment of social roles and asserts that behaviour should be determined by true feelings, sincerity and a return to fundamentals. Only when Joe («In Love») expresses true thoughts and shows his sincere feelings, do he and Hester understand the authenticity of their feelings for each other: *«It was the first time she had seen it, that quiet, patient, central desire of a young man who has suffered during his youth, and seeks now almost with the slowness of age. He looked her straight in the eye. They knew each other so well. You know, Joe, she said, I don't mind what you do, if you love me really»* [10, p. 1111].

The scholars identify the primitive in Lawrence's works. However, the point of view of those researchers who believe that the primitive is absent in the artist's works is interesting. Lawrence himself noted that the reader should not look for a return to the primal and wild in his works: «I am so tired being told that I want mankind to go to the condition of the savages» [12, p. 41]. After analysing

the writer's novels «Rainbow» and «Women in Love», P. Nazareth came to the conclusion that «quite clear that he (Lawrence) does not want primitivism» [12, p. 41]. However, other literary experts indicate that his interest in «harshly primitive (peasants and savages)» was always characterised by both disgust and admiration of the writer [16].

K. Widmer believes that Lawrence supports the ideas of primitivism. I agree but at the same time would note that he does not call for the 'primitivisation' of relationships between people because he depicts them as complex and difficult. Lawrence is dissatisfied with modern civilization and its hypocritical prohibitions, with its distance from nature, from the natural relationship between a man and a woman. Only in this sense we can talk about Lawrence's primitivism.

New Elements

Lawrence's prose of the late period becomes more complicated. New elements such as satire, irony and mysticism appear and the carnal features inherent in his earlier work are more clearly manifested. Sometimes the plot escalates to the mystical and fantastic – to primitivism in the sense of the desire for naturalness and harmony of relationships.

Lawrence's heroine boldly remains alone. She allows herself to have a relationship with a man without getting married and, giving birth to a child («The Christening», 1912), she becomes a business woman («Samson and Delilah», 1916). In «Samson and Delilah» Lawrence shows the impossibility of a harmonious coexistence and communication between a man and a woman. Lack of coherence and misunderstanding leads to a tension between the sexes which cannot be resolved until both man and woman recognize each other's importance.

Modernists were united by a common goal: to find harmony through reconciliation – «the rapprochement or union of man and woman» [277]. Lawrence believed that each person is not just a man or a woman but that everyone has a part of both man and woman, because «a person cannot be happy only with male or female thinking» [14].

The relationship between a man and a woman in Lawrence's works is complicated. The couples are unhappy and dissatisfied, very often due to their inability to forget the original first feelings and love, which interfere with the new, current relationship.

Lawrence introduced a type of protagonist endowed with his/her own individual worldview, which distinguishes him from those who live by the rules and are quite prone to social prejudices. The characters strive not so much for

social harmony as for harmony between the needs of the body, blood and mind (Juliet («The Sun»), Miss Stokes («Monkey Nuts»), Mrs. Goyt («The White Peacock»), Daniel Sutton («The Primrose Path»), the nameless heroine («The Woman Who Rode Away»), Katherine («The Border Line») and others).

Mythological perception of reality by Lawrence's characters occurs in their union with Nature and its fragrance of flowers, forest, trees, smells, feelings, touches. All are natural instincts, which Lawrence manages to reproduce the real flow of life, so as to depict true human relationships and true men and women. In search of the truth, female happiness and satisfaction, the heroine of the story «The Woman Who Rode Away» leaves home, family and children, with no idea of a destination. We understand that she was guided by her natural instincts and even «had no will of her own» [10, p. 1134]. She wanted to see the homes and gods of the Chilchui tribe, because she had lost faith in her God. She thought of this trip not only as an adventure but also as a way of learning about the world and herself, her essence.

Lawrence shifted attention from social factors to the consciousness and subconsciousness of characters who are alone, to their social environment, from which they do not stand out in any way until a certain time. His characters live in the world of everyday life but internally they cannot accept it as it is. They are alien to the «formal rationalism» (M. Weber) of the contemporary society, outdated or completely dead values. His protagonist rebels against these values but this rebellion is irrational, expressed in the steep turns of feelings that determine the plot of the short stories, with traditional short story oppositions of old and new and an unexpected resolution. He preserves the tradition of the short story but in his short prose the character appears in a different light than in classical English literature, in the light of the transitional state of society, those radical changes that took place in the early 20th century.

CONCLUSION

Lawrence's novelistic work highlighted the person as an individual with problems, inner, deep, psycho-emotional state, with desires and feelings, which were not always conscious. Thanks to his experimentation with the story, through a new image of relations between the sexes and his radical ideas about gender and sexuality, he contributed to the formation of the 'I' of the woman in the early 20th century. Lawrence is a «champion of freedom» (A. Fernihough), a subtle connoisseur of the human soul, who so skilfully, gracefully and accurately depicted complicated feelings and the relationship between a man and a woman.

Lawrence's short stories are emotionally saturated. They delicately reveal the hidden movements of the human soul, the feelings and state of psychological tension of the characters, which determined the development of the plot.

Lawrence was the first to speak openly about sexuality. He tried to find the balance in man-woman relationships, proposing not to praise woman and humiliate man or vice versa. He suggested returning man's freedom and woman's independence as necessary for the life of a healthy society: «to keep us organically vital, to save us from the mess of industrial chaos and industrial revolt» [4, p. 106].

The themes in the short stories of Lawrence's mature and late periods were not new. The innovation was the insight, sophistication and psychologism with which the themes were illuminated. The sensual images of the characters and the means of drawing them, and the technique of reflecting the subconscious of the characters were new and unusual for most of his contemporary readers.

Lawrence, on the one hand, deprives a woman of her obligations and on the other hand, expands the boundaries of a woman's possibilities. He introduced sexuality and psychologism in his stories. He was one of the first to shake and violated the moral standards of English society in the early 20th century.

Lawrence destroyed gender stereotypes and challenged the rules and conventional boundaries regarding acceptable and established relationships between a man and a woman in the Victorian era. Those boundaries that could still be observed were demonstratively destroyed by Lawrence and his protagonists.

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