

Imbalance and Harmony in the Female Characters in D.H. Lawrence's "The Lost Girl"

The problem of women's place in the community is exacerbated at the turn of the 19-th and 20-th centuries, that is reflected in literary works in the depiction of female images. This is due to the emergence of new views on the problems of women's existence in this period of time, that significantly affects the development of world literature. The voice of this era is very loud for one of the brightest writers of the 20-th century, who is also considered a key figure in British literature of this period - David Herbert Lawrence. He is a modernist writer who was not afraid to go beyond genres and highlighted the problems that prevailed in society and worried people. The aim of the article is to reveal the formation of Alvina's character in Lawrence's novel "The Lost Girl" on the basis of revealing relationships, the correlation between man / woman through the tools of feminist criticism. This aim determines the focus on the tasks: to identify conflicts in the plot circumstances, to understand the place of women in the English community 1-st half XX century.

D. H. Lawrence is one of those writers who are beginning to introduce images of women into the plots of his works, putting them in a dominant position. That is, the patriarchal system is being rethought, gradually receding into the background; the main ideas, themes and conflicts are now related to the woman, she is the central image of the work. We entered the aesthetic principles of D. H. Lawrence in the historical and literary process of the 20-th century, we traced the development of feminist landmarks in his works, we analyzed the author's creation of new key female images in the context of the novel. D. H. Lawrence portrays in the novel the peculiarities of the characters of different women, who in certain periods of life open up in a new way. From the numerous cohort of female images, he singles out emancipated views on life and desires of the main character, making the girl special, unlike others.

Key words: D. H. Lawrence, women's images, conflicts, ideas, feminist criticism.

Introduction

The problem of women's place in community is exacerbated at the turn of the 19th and 20th centuries, which is reflected in literary works in the depiction of female images. Researcher M. Obykhvist in her work "The Representation of Femininity in the Novels of Gabriel García Márquez,

Salman Rushdie and Mo Yan” noted that the fight for women's rights is developing very actively; the place and role of women in society is widely discussed (Obykhvist, 2018: 14). Also, the issues of woman`s existence and problems are gradually reflected in the context of literary works.

There were many modernist writers who took the problem of the evolution of female images really seriously. The works of one of the most famous writers of the 20th century stand out especially. These works are by David Herbert Lawrence.

A large number of scientists still believe D. H. Lawrence was one of the key figures in 20th-century British literature. The writer was concerned about the prevailing problem of human alienation at those times, so the themes and problems of his works were aimed to protecting human from the civilization that enslaved him. D. H. Lawrence was one of those writers who began to introduce images of women into the plots of his works, putting them in dominant positions. In this way, the patriarchal system of thinking is rethought, gradually fades into the background; the main ideas, themes and conflicts now are related to the woman; she is the central image of the work.

Scientific problem. The study of female images as a form of socialization in the novel "The Lost Girl", 1920 gives an understanding of the nuances formation character a young girl. The evolution of a strong and independent woman, created by D. H. Lawrence, becomes a role model for the reader, and clarifies the dominance of poetics.

The aim of the article is to reveal the formation of Alvina's character in Lawrence's novel "The Lost Girl" on the basis of revealing relationships, the correlation between man / woman through the tools of feminist criticism.

This **aim** determines the focus on the **tasks**: to identify conflicts in the plot circumstances, to understand the place of women in the English community 1-st half 20-th century.

Attention to women's artistic images in literary works influenced the formation of feminist criticism in the second half 20-th century. In Ukrainian literary studies of the 20-21-st centuries female images in the works of prominent writers have been studied. In the Kharkiv school Kryvoruchko S. comprehended the achievements of the founder of feminist criticism, S. de Beauvoir (Kryvoruchko, 2012), including on the material of art works by the French writer (Kryvoruchko, 2019; Kryvoruchko, 2022). Also Kryvoruchko S. explored the specifics of

female images in the works of writers of the 20-th and 21st centuries: A. Notomb (Kryvoruchko, 2017), Guo Xiaolu (Kryvoruchko, 2016), Shan Sa (Kryvoruchko, 2015), M. Kundera (Kryvoruchko, 2015), Nikolai Khvylov (Kryvoruchko, 2022). Ukrainian researcher H. Khomenko in analyzing the story of modern Ukrainian writer Lela Arey also shows interest in female images (Arey & Khomenko, 2021). Belarusian researcher V. Sudliankova draws attention to the traumatized consciousness in the novel "Daguerreotype" by the modern Belarusian writer Lyudmila Rublevskaya (Sudliankova, 2021).

Comprehension of female images in D. H. Lawrence's novel "The Lost Girl" is the first attempt in Ukrainian literary criticism, which will be carried out in accordance with modern methods of feminist criticism, applied by Ukrainian literary critics to other works.

Theoretical basis

In the study of women's artistic images of D. H. Lawrence 's novel "The Lost Girl" will pay attention to the circumstances of the work, problems, conflicts that reveal the formation of characters, including the main character – Alvina: according to feminist criticism. This will help to understand the evolution of strong women, their emotionality and focus on self-realization, which, to some extent, will fill the gaps in understanding the legacy of D. H. Lawrence and the modernist discourse of the 20-th century.

Body Article

The study of female images in a literary work is a deep and long process, the foundations of which are based on the use of the method of feminist criticism. Ukrainian professor S. Kryvoruchko in her book "Simone de Beauvoir`s Literary work: the evolution of artistic images" notes the following: Feminist critique focuses on the image of women in literature, because the aspirations and vocations of heroines, according to its representatives, is a form of "socialization" at the level of probability of imitation. I. M. Pfizer considers common to American and French (European) feminism attention to "the women`s fate and their role in the institutional life of society" (Kryvoruchko, 2012: 22). Feminist critique, that was created on the basis of the feminist movement, distinguishes woman and her interests, explores her role (calling this role significant) in the development of society. S. Kryvoruchko also emphasizes: The development of Anglo-American feminism was influenced by S. de Beauvoir`s works, who in her essay "The Second Sex" showed the interest

to history, to life and literary “experience” of women (Kryvoruchko, 2012: 22). It would be appropriate, as suggested by S. Kryvoruchko, to apply a combination of psychoanalytic criticism and feminist criticism (Kryvoruchko, 2015). So the researcher does when she analyzes the heroine Simone de Beauvoir (Kryvoruchko, 2019).

P. Barry is the systematizer of the principles of feminist criticism: Therefore, the main efforts of feminist criticism in the 1970s were aimed at discovering what could be called mechanisms of patriarchy, or cultural “instruction” of men and women, which legitimized gender inequality (Kryvoruchko, 2019: 145). From the point of view of feminist criticism, we have the opportunity to trace in what way the writers of the 20th century, in particular D.H. Lawrence, try to solve the problem of gender inequality, noting that the female image, as well as the male one, may be at the center of a literary work; a woman can also show her intentions, not hide them; do what she wants, not blindly follow her man's instructions.

“The Lost Girl” (1920) is a work that focuses on the image of a young girl. The author tells the story about the gradual formation of the girl Alvina – the way her becoming strong and independent. But, despite the fact that Alvina is the main character of the novel, the author actively includes images of other women in the plot of the story.

From the first chapter of the novel “The Lost Girl” we can pay attention to the fact that D. H. Lawrence draws close attention to the images of the female population in Woodhouse town, calling them oldmaids, that means ‘old virgins’. The writer records their mentality in details: In Woodhouse, there was a terrible crop of old maids among the “nobs”, the tradespeople and the clergy. The whole town of women, colliers` wives and all, held its breath as it was a chance of one of these daughters of comfort and woe getting off. They flocked to the well-to-do weddings with an intoxication of relief. ...They all wanted the middle-class girl to find husbands (Kryvoruchko, 2015: 12). The harvest of old maidens - this is the name given to the female population by the author. The goal of almost every girl was to find a good husband. Not only the mothers of young ladies, but those girls themselves have been concerned about this problem; from the early ages they were dreaming about a future wedding and marriage with a representative of the upper class of Woodhouse society: Everyone wanted it, including the girls themselves (Lawrence, 2021: 12). We will study the

images of women's secret desires that have not previously received much attention.

D. H. Lawrence portrays in details individual female characters that are closely associated with the main character of the novel. In this way, we can recall the image of the heroine's mother, when Alvina's father, after the wedding, brought her home: But the poor, secluded little women, older than he (Lawrence, 2021: 14). It seems that with the help of these details of Mrs. Houghton's image, the author is trying to arouse the reader's sympathy for her. Small, poor and secluded – with these epithets D. H. Lawrence manages to portray not only a part of the woman's appearance; it also affects her inner state. The woman, despite the fact, that she has a husband, is lonely. The writer highlights the problem of a woman's loneliness, her hurt feelings for possible discussion, which were not previously the object of understanding in the context of literary works. His wife was left alone with her baby and the built-in furniture. She developed heart disease, as a result of nervous repressions (Lawrence, 2021: 14). The situation did not change even after Alvina's birth. It seems that the appearance of a small child in the family gave Mr. Houghton a reason not to appear in his wife's bedroom – The little child was born in the second year. And then James Houghton decamped to a small, half-furnished bedroom at the other end of the house (Lawrence, 2021: 14).

We should pay attention to another important female image, which was depicted at the beginning of the novel - the image of the governess Mrs. Frost. Miss Frost was a handsome, vigorous young woman of about thirty years of age, with grey-white hair and gold-rimmed spectacles. The white hair was not at all tragical: it was a family trait (Lawrence, 2021: 17). It is important that the author introduces a portrait of the heroine by usual image of a woman's appearance and complements it the characteristics of her inner world, individual characteristics, behavior and attitudes: The governess was a strong, generous woman, a musician by nature. She had a sweet voice, and sang in the choir of the chapel. She disliked and rather despised James Houghton, saw in him elements of a hypocrite (Lawrence, 2021: 17-18). The image of the woman's feelings and thoughts about a man's behavior characterizes the female image in a completely new way for the beginning of the 20th century. She kept her distance, did not let close a man whom she considered a hypocrite, thus entering into a so-called silent conflict with him. We can assume that by such behavior she defends her boundaries, interests and does not betray her position. This

image of the novel is significant because it was Mrs. Frost who was an important person in the life of the main character: Miss Frost mattered more than anyone else to Alvina Houghton, during the first long twenty-five years of the girl's life (Lawrence, 2021: 17).

The main central image of the novel is a young girl Alvina Houghton. For the first time the emphasis on the image of the character was made by the author only at the beginning of the second chapter of the novel "The Rise of Alvina Houghton". It can be assumed that D. H. Lawrence deliberately mentions the main character only briefly in the first chapter in order to acquaint the reader with her childhood and the conditions in which the girl grew up, relationships and the atmosphere in the Houghton family. The author conveys the first detailed image of Alvina by portrait: She was a thin child with delicate limbs and face, and wide, grey-blue, ironic eyes. Even as a small girl she had that odd ironic tilt of the eyelids which gave her a look as if she were hanging back in mockery (Lawrence, 2021: 33). Perhaps such a vague image of the girl gives reason to think that it was the unusual relationships in the family that affected Alvina and her appearance. The formation of her character and, of course, her appearance was influenced by the fact that the girl grew up in a family where the father, trying in all possible ways to save his business, pays almost no attention to his wife, who spends most of her time in her room because of bad health, and the child in this period is taken care only by a governess, who meant more than anyone to Alvina: It was doubtful which shadow was greater over the child: that of Manchester House, gloomy and a little sinister, or that of Miss Frost, benevolent and protective. Sufficient that the girl herself worshipped Miss Frost: or believed she did (Lawrence, 2021: 33). The common detail for both childhood and adulthood is the tilt of the body.

A reader has the impression that the fact that Mrs. Frost was raising the girl, who did not even go to school, influenced the further formation of the girl's character and appearance. D. H. Lawrence describes adult Alvina as follows: She grew up a slim girl, rather distinguished in appearance, with a slender face, a fine, slightly arched nose, and beautiful grey-blue eyes over which the lids tilted with a very odd, sardonic tilt (Lawrence, 2021: 34). The image of adult Alvina is very different from her image as a child. The reader has the opportunity to trace the formation of a beautiful, delicate lady, who previously did not have outstanding features of appearance. Also, the author draws attention to the formation of her character and

personality: She was ladylike, not vehement at all. In the street her walk had a delicate, lingering motion, her face looked still. In conversation she had rather a quick, hurried manner, with intervals of well-bred repose and attention. Her voice was like her father`s, flexible and curiously attractive. Sometimes, however, she would have fits of boisterous hilarity, not quite natural, with a strange note half pathetic, half jeering (Lawrence, 2021: 34). It seems that this image singles out Alvin among all the other members of Woodhouse female population, among virgins who dreamed only of a couple, who were no longer interested in anything. Alvina is special – D. H. Lawrence portrays her so that a reader understands that she is not like all the other women in the novel. Even when she meets Graham, at the age of 23, she doesn't fall in love with him or respond to his feelings, she immediately outlines the kind of relationship between them: He went along walk with her one night, and wanted to make love to her. But her upbringing was too strong for her. “Oh no,” she said. “We are only friends” (Lawrence, 2021: 36).

Scientific innovation

The article for the first time in Ukrainian literary studies comprehends the problem of the women place in the community, which is exacerbated by D. H. Lawrence in the work "The Lost Girl". Emphasis is placed on the emergence of new views on the problems of women's existence in the early twentieth century, which significantly affects the further development of world literature. It is noted that D. H. Lawrence is one of those writers who began to introduce the women images into the plots of his works, putting them in a dominant position. That is, the patriarchal system is being rethought, gradually receding into the background; the main ideas, themes and conflicts are now related to the woman, she is the central image of the work.

Alvina's research is transmitted in the motives of loneliness, love, addiction, spiritual kinship, indifference, sadness, alienation, depression, which are formed by the psychological moods of the heroine.

Conclusion

D. H. Lawrence portrays the strong influential girl who does not follow the rules and does not share the views that dominated in society. Alvina is active and capable to act. She does not follow the fashion blindly; she has her own intentions and desires that no one can change.

Defending her own position and focusing on her own intentions and desires make the main character a strong and independent woman.

D. H. Lawrence singles out her views on life and her desires, making them the center of the story. Thus, the writer reveals the evolution of women, changes in community and mentality in the early 20 th century.

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Анна Рогожа. Дисбаланс і гармонія в жіночих образах роману «Згублена дівчина» Д. Г. Лоуренса. Проблема місця жінки у спільноті загострюється на межі ХІХ–ХХ ст., що віддзеркалюється в літературних творах у зображенні жіночих образів. Це пов'язано з появою нових поглядів на проблеми буття жінок саме в цей проміжок часу, що значною мірою впливає на розвиток світової літератури. Голос цієї епохи звучить дуже голосно для одного з найяскравіших письменників ХХ ст., якого також вважають ключовою фігурою британської літератури цього періоду – Девіда Герберта Лоуренса. Він є тим письменником-модерністом, який не боявся вийти за рамки жанрів і виокремлював проблеми, які панували в суспільстві і хвилювали людей. Метою статті є розкриття формування характеру Альвіни в романі Лоуренса «Згублена дівчина» на засадах розкриття стосунків, співвідношення чоловік/жінка за допомогою інструментарію феміністичної критики. Ця мета визначає зосередженість на завданнях: виявити конфлікти в сюжетних обставинах,

зрозуміти місце жінки в англійській спільноті 1-ї половини ХХ ст. Д. Г. Лоуренс є одним із тих письменників, які починають вводити до сюжетів своїх творів образи жінок, ставлячи їх в домінуючі позиції. Тобто, патріархальна система переосмислюється, поступово відходить на другий план; головні ідеї, теми і конфлікти тепер пов'язані саме з жінкою, вона є центральним образом твору. У статті досліджено естетичні засади Д. Г. Лоуренса в історико-літературному процесі ХХ ст., простежено розвиток феміністичних орієнтирів у його творах, проаналізовано створення автором нових ключових-жіночих образів у контексті роману. Письменник Д. Г. Лоуренс зображує у романі особливості характерів різних жінок, які у певні періоди життя відкриваються по-новому. Із численної когорти жіночих образів він виокремлює емансиповані погляди на життя і бажання головної героїні, роблячи дівчину особливою, не схожою на інших.

Ключові слова: Д. Г. Лоуренс, жіночі образи, конфлікти, ідеї, феміністична критика.

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