

The Problem of Homelessness in Three Short Stories by D. H. Lawrence

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<https://doi.org/10.52340/lac.2023.30.13>

To start with, I should mark out two important characteristics of D. H. Lawrence as a fiction writer. The first is that the colorful mosaic of allusions, symbols and imagery is inherent in his creative style. In addition, subtexts and indirect indications are a typical feature of Lawrence's writing. And as far as bringing the hidden content to the surface is a pleasant and interesting challenge for readers of fiction, Lawrence's works undoubtedly appear tempting to them. The second characteristic of Lawrence's writing style is that he loves "playing" with dichotomies. This too is an important feature to take into account while perceiving the ideas of his texts, as far as humanity is often determined by a type of relation between conflicting points of view corresponding certain values and concepts of a system on which a society is based, in other words, by the perception of how the scales are balanced and which side of them overweighs the other... Within the context of the topic presented here, dichotomies such as light vs. darkness, mind vs. feelings, the conscious mind vs. the unconscious mind, life vs. death, man vs. woman, liberty vs. responsibility, freedom vs. captivity, warmth vs. coldness and a chain of concepts related to them, which are symbolised by Lawrence via certain literary or stylistic methods, are considered the most important.

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Consequently, paying attention to the polysemy of 'home' as a keyword for the topic of this conference and also clarifying the shades of meaning of this lexical area, would lead us to discern the message of the writer and decipher his symbols, images and biblical allusions. Of all the meanings of the word 'Home' the following are the most significant for our reading of Lawrence's three short stories analysed here. And the meanings are:

1. *the house or flat that you live in, especially with your **family**;*
2. *a house or flat, etc., when you think of it as **property** that can be bought and sold;*
3. *the town, district, country, etc. that you **come from**, or where you are living and that you feel you belong to;*
4. *used to refer to a **family living together**, and the way it behaves;*
5. *As a synonym of **hearth**.*
6. *place where they can be **private** and **safe**;*

7. *the place where you are happiest.*¹

Thus the word ‘home’ implies such concepts as family, property, homeland, unity, hearth safety, privacy and happiness. And herewith additional connotations such as comfort, warmth, peace and freedom should be added to the listed notions. Here I would like to direct your attention to the word *hearth* the definition of which covers the phenomenon of fire. Fire bears important symbolism in the world view of multiple nations and is also a significant image in the three stories by D.H. Lawrence analysed here. I will show you how the word *hearth*, namely the component of *fire* in it, is linked to the etymology of a Georgian word ‘თჯობო’ corresponding to the English word *family*, in the culture and language I represent. It is not accidental that in Georgian the appearance of the word კერა /kæra/ which is Georgian for *hearth*, was connected with the Turkish ‘ocak’ /odʒak/ (furnace,hearth, fireplace) and, interestingly, the word *family* in Georgian sounds like /odʒakhi/. It is worth mentioning that, in Russian too the word *hearth* is denoted as ‘очаг’ /ʌ'tʃʌg/ as you can notice, it sounds just like Turkish ‘ocak’/odʒak/ and the Georgian /odʒakhi/.

On Georgian Equivalents of the English word transfiguration in two Georgian translations

So, the central concepts of this presentation are *hearth* and *family* as the important components in the definition of *home*, the keyword. The symbolism of fire whets the readers’ interest in *The Horse Dealer’s Daughter and England, my England*, the short stories by D. H. Lawrence. Our attention is attracted by the trajectory of the route, which Mabel Pervin, the main character of the story, follows starting from the house of her bankrupted paternal family to the graveyard, where her mother is buried, and then onwards to the pond and, finally, she finds herself together with doctor Jack Fergusson in front of a fire in her house again: “*In the kitchen he laid her down on the hearthrug, and called. The house was empty. But the fire was burning in the grate.*”² One can perceive this path gone through by the young lady as a vector directed from life to death. This process of metamorphosis inside Mabel Pervin, which Lawrence symbolised terming it *transfiguration* - the utterly important occurrence in Christ’s earthly life, could be defined here as *homecoming* in both transcendental and physical senses. The spiritual state of survived Mabel Pervin, having been pulled out from the pond and survived her ordeal, kneeling by the fire and trying to hug Jack Fergusson, her saviour, could be precisely described with the lines of ‘Snow’, a poem by Galaktion Tabidze (an outstanding Georgian poet):

“I long for you, I long just like

¹ https://www.oxfordlearnersdictionaries.com/definition/english/home_1?q=home;

[https://www.merriam-](https://www.merriam-webster.com/dictionary/home)

[webster.com/dictionary/home](https://www.merriam-webster.com/dictionary/home)

² <https://www.gutenberg.org/files/8914/8914-h/8914-h.htm#chap09>

A homeless - longs, longs for his home...”³

Lawrence transfers the conception of a human’s harmonious being from a generalised realm to the tangible dimension of balanced relationships between a man and a woman that confer identity to the space of their existence. And this way the latter turns from being a non-place into a place⁴ before this act of conferring. Thus, *home* is the place imbued with a certain identity.

As for *The Horse Dealer’s Daughter*, here the image of *hearth*, is an important component of the concept of *home*, which is a place for kindling a **fire** - the symbol of divine **love** and the Holy Ghost in Christian culture. In Mabel’s case this element is a sign of getting closer to God, on the one hand, and the beginning of the family life, on the other. Herewith, concerning the fire symbolism, interestingly enough, of the four elements (fire, air, earth and water) classified by Aristotle, the fire is the only one a man can create. Consequently, the fire is the only phenomenon referring to the connection of a human with God. It is not by accident that a transfiguration happens to Mabel Pervin by the *fire* on the *hearthrug*. How Valerian Ramishvili, a Georgian philosopher explains the colossal importance of the miracle, transformation shown in the New Testament, echoes Lawrence’s purpose to get back the paradise which Adam lost because of his original sin. Thus, his aim echoes the very idea of the *homecoming* of humankind. Consequently, on the one hand, transformation of Mabel in *The Horse Dealer’s Daughter* symbolises her entering a new stage of life full of faith, hope and love⁵ and, on the other hand, in a generalised sense, this miracle subtextualises beginning of a new phase of relationship between Man and God. According to an article⁶ by a Georgian philosopher, The Lord gave mankind a sign that he had never deserted them and, this way, proved his love to the human race. The brightness of the transfiguration resembles the very light of the fire that is the divine love itself.

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The analysis of the Transfiguration given above is a basis for introducing two arguments that I will present here to prove the necessity of using exactly the word *transfiguration* as an appellation of the biblical miracle *in order to* convey Mabel Pervin’s entering a new life in two Georgian translation of *The Horse Dealer’s Daughter* expressing deep respect towards the translators Ketino Torotadze and especially, Maia Bolashvili, for skillfully rendering this brilliant short story by Lawrence, I should mention that none of the two translations indicate this phenomenon in their target texts. Here are the gloss translations of the target

³ *Poems*, Galaktion Tabidze, Tbilisi State University Press, 2005; Translated by Innes Merabishvili, p. 49

⁴ <https://www.jstor.org/stable/45176244?seq=4>; pp. 17, 22, 21

⁵ “And now these three remain: faith, hope and love. But the greatest of these is love.” (1 Corinthians 13:13)

⁶ Expected outcome of the transfiguration (A theological, Ontological and Metaphysical Notion), https://old.tsu.ge/data/file_db/anthim/27.07.pdf

text where *transfiguration* should have been rendered with such an equivalent term in Georgian that sounds like /peristsvaleba/ (ფერისცვალება).

1. “ქალი... ფერგუსონს... ანთებული თვალებით უყურებდა, რომლებიც მის გარდასახვას და პირველი გამარჯვების სიხარულს გამოხატავდნენ.”⁷ (Ketino Torotadze)

The original text reads as follows:

“...she looked up at him with flaring, humble eyes, of transfiguration, triumphant in first possession.”⁸

Back translation of Ketino Torotadze’s text:

*The woman... was looking at Fergusson... with **kindled eyes** expressing her **transformation** and the joy of the first triumph.*

2. “ქალმა ზემოთ ახედა, მორცხვი, თუმცა მოზიემე თვალების ალით ალაგზნო.”⁹ (Maia Bolashvili)

Back translation of Maia Bolashvili’s text:

*The woman looked up at him **inflaming** him with humble, triumphant **flame** of her eyes.*

As it is clear from above, with the words *kindled, inflaming, flame* both translators accentuate only *shining* as a meaningful component of the transfiguration in a religious sense. As for the word *transformation* in Ketino Torotadze’s rendering, it only implies changing Mabel’s old spiritual condition to the new one excluding the miraculous connotation mentioned above.

As for my arguments, mentioned above, the **first** one is from the history of writing this short story. Before titling it as *The Horse Dealer’s Daughter*, Lawrence had chosen the word *miracle* to head the story. This fact is a firm argument for why /peristrvaleba/ (ფერისცვალება), the Georgian word for *transfiguration* in a biblical sense, should have been used in the target text. Another argument is given in Lawrence’s text itself. I would like to direct your attention to an extract of this short story where Jack Fergusson is spellbound as if by some almighty power. At first, reading this, one is somehow confused, because, logically, it seems incomprehensible why Fergusson radically changes his attitude to Mabel - as if someone just makes him fall in love with this woman: “he fell to kissing her, **not knowing what he was**

⁷ *The Horse dealer’s Daughter* (ცხენებით მოვაჭრის ქალიშვილი) translated into Georgian by Ketino Torotadze, Saunje, a literary magazine # 4, 1988, p. 216.

⁸ <https://www.gutenberg.org/files/8914/8914-h/8914-h.htm#chap09>

⁹ *Short Stories by D.H. Lawrence*, Translated into Georgian by Maia Bolashvili, 2018, p. 150-151

doing. He wanted her eyes not to have that terrible, wistful, unfathomable look... “You love me?” she said, rather faltering.

“Yes.” **The word cost him a painful effort**. Not because it wasn't true. But because **it was too newly true**, the saying seemed to tear open again his newly-torn heart. And **he hardly wanted it to be true**, even now...The strange pain of his heart that was broken seemed to consume him. **That he should love her? That this was love! That he should be ripped open in this way!—Him, a doctor!—How they would all jeer if they knew!—It was agony to him to think they might know.**”

The thing is that before this transfiguration Mabel had got an image of a stony-hearted person without emotions. Her personality hardly attracted anybody. So, this radical change in Fergusson's attitude towards her *is* unbelievable. The only explanation lies in the *very* miraculous nature of the Transfiguration which in this case Mabel Pervin has experienced. Even Fergusson himself could not realise why he should love this woman, because the fact of falling in love “*was too newly true*” for him. The reality is that Fergusson fell in love not in the old Mabel but in an absolutely new personality, who had just undergone purification with the power of the transfiguring fire, the light of which is visible in her eyes being the mirrors of her soul. Yet, so far this reality is beyond Ferguson's consciousness. Activated by his *blood-consciousness*, He is unconsciously attracted to a woman who is unknown to him at that moment of falling in love with her. So, in order to clarify my second argument about why the biblical meaning of *transfiguration* should be given in the Georgian translations, I would state - this is necessary to avoid readers' confusion over Jack Ferguson's sudden decision to marry a woman at whom he would not even look at an hour ago. At the moments of feeling love and hearing the promise of marriage from Fergusson a real, though transcendental, sense of *homecoming* comes over Mabel Pervin who is kneeling on the *hearthrug* under the paternal roof in a state of a praying believer.

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In *The Horse Dealer's Daughter* Lawrence shows us Mabel's path from the condition of *homelessness* to the moment of *homecoming* while the opposite happens in *England, my England* to Egbert, the main character of this short story, as well as to his wife Winifred Marshall. In order to clearly illustrate what happened to Egbert and Winifred's family, I would like to cite a Georgian saying, a word-for-word translation of which is *hearth will go cold and* the sense of this phrase is *somebody's family will break up*. The reasons of this break-up lies in several factors. On the one hand, Winifred cannot overcome her dependence on her father and his money.

The word *money* is used by Lawrence fifteen times in this short story. And for the analysis presented here the most noteworthy of the contexts of its usage is the following excerpt: “*And Winifred did not really*

want him to go out into the world to work for **money**. Money became, alas, a word like a **firebrand** between them, setting them both aflame with anger. But that is because we must talk in **symbols**. Winifred did not really care about **money**. She did not care whether he earned or did not earn anything. Only she knew she was dependent on her father for three-fourths of the **money** spent for herself and her children, that she let that be the **casus belli**, the drawn weapon between herself and Egbert” (*England, my England*). Here considering the high importance of biblical images and allusions in Lawrence’s fiction, I would mention that the word *money* is also given in the New Testament (Mathew 6:24) in a context that indirectly alludes to the problem of Winifred and Egbert’s *homelessness*. As Mathew puts it, “No one can serve two masters. For you will hate one and love the other; you will be devoted to one and despise the other. **You cannot serve God and be enslaved to money.**” (New Living Translation¹⁰). If we compare the contexts of using the word *money* in the story with the last statement of the quoted biblical passage, it will become clear that enslavement to mammon¹¹, in fact, triggered the break-up of Winifred’s family. In other words, *money*, which is given as an image of a **fire-brand** between the husband and the wife, works as a destructive force, a extinguishing fire in the *hearth* as the symbol of the humane warmth¹² for the couple’s *home*. Here we can see a clash between two opposing natures of the fire symbolism: 1. *fire* as a divine love and the *fire* as a devouring, consuming or destructive power¹³.

Thus, Winifred is somehow shackled with the double dependence on her father. The first is Electra Complex and the second is material necessities provided by Godfrey Marshall. And these two factors are interwoven with one another.

The theme of money leads us to a biblical image in *England, my England* alluding to the same sixth chapter from The Gospel of Mathew. It creatively illustrates another facet of the same problem that I mentioned before and Lawrence shows us one more ring of the same chain. The image of *lilies*(*Mathew 6:28*)¹⁴ is mentioned in her mother’s dialogue with Winifred: “Well, dear, if it is your fate to consider the **lilies, that toil not, neither do they spin, that is one destiny among many others, and perhaps not so unpleasant as most. Why do you take it amiss, my child?**” (*England, my England*). And the subtext of the whole chapter from the gospel is easily unveiled through grasping the idea of the whole sixth chapter. Consequently, we the readers realise what the mother implied with the above mentioned: She advises her

10 <https://biblehub.com/nlt/matthew/6.htm>

11 Equivalent of money in older English translations of money.

12 *Dictionary of Symbolism and imagery*, North-Holland Publishing Company, Amsterdam, London, 1984, p. 188

14 “And why worry about your clothing? Look at the lilies of the field and how they grow. They don’t work or make their clothing” (*Mathew, 6:28*)

daughter to enjoy the present moment fully, to trust God and as a result tomorrow the Lord would not grudge her His mercy.

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Another aspect of Egbert and Winifred's homelessness can be perceived from the perspective of the liberty vs. responsibility dichotomy. In this connection Egbert appears to be the focus of the problem. The sensation of these concepts is not balanced in Egbert. He asks for more than enough liberty at the price of avoiding responsibility that is dangerous for a safe cohabitation with a society and, as a result, doing this he puts his own home at a risk. There are some considerable extracts accentuating Egbert's weaknesses in connection of these themes in the text itself:

1. *"Since necessity did not force him to work for his bread and butter, he would not work for work's sake."*

3. *He was himself the living negative of power. Even of responsibility. For the negation of power at last means the negation of responsibility.*

In connection of the first citation, it is worth mentioning lines from a famous poem by Nikoloz Baratashvili, a Romantic Georgian poet of the early 19th century:

„Unworthy is the one who's but a mass of worthless clay,

Who dares to **shun all mortal cares**, yet in this world does stay!"¹⁵ (Venera Urushadze's translation)

As for the second citation, I would like to comment that after juxtaposing the quote with a phrase from the text which is just a stroke from a portrait of Godfrey Marshall. And this is: *"implacable in his responsibility."*

It is a law of nature that overdosing of any element in this world causes opposite reaction just as in the world of physics, when the overloaded side of the scales goes downwards, consequently, another one instantly goes upwards. The same happens to Egbert. He cannot keep balance. Overwhelming power and its accompanying responsibility of Godfrey Marshall, his father-in-law and the financial guarantor of his family's welfare, causes an unconscious protest within Egbert causing him to react with absolute negation of responsibility to the extent that he is even driven to the Utopian biblical idea that someday the world will get rid of authoritative powers and even a child will be able to rule humankind¹⁶: *"A little child shall lead them—" His child should lead, then.*" That is why he is refusing to somehow influence his daughters¹⁷. He is so shocked by almost *"divine authority"* of Godfrey Marshall over her daughter, that offended by the

¹⁵ *Georgian Poetry*, Translated by Diana Russel, Venera Urushadze, Walter May, ΚΟΛΑΣΙ, Publishers, 2008,

¹⁶ *"In that day the wolf and the lamb will live together;
the leopard will lie down with the baby goat.*

The calf and the yearling will be safe with the lion, and a little child will lead them all." (Isaiah 11:6, NLT)

¹⁷ *He would try, as far as possible, to abstain from influencing his children by assuming any responsibility for them...Liberty!*", *England, my England*, D. H. Lawrence, <https://www.gutenberg.org/files/8914/8914-h/8914-h.htm#chap09>

strong moral pressure unconsciously coming from his father-in-law, Egbert proposes an absurd idea of absolute liberty. Egbert tries to overcome the *father complex* by which both Winifred and her male-parent were trapped in. This complex is strengthened by the old English and Christian stereotypical tradition of a father's role in a family equaling to that of God Himself. Winifred is overwhelmed by his male-parent's authority to such an extent that in her unconscious mind there is no place left for Egbert as a masculine figure competing against Godfrey Marshall, his father-in-law. Egbert becomes overcome with nihilism.

Another marker of Egbert's becoming homeless, apart from his comparison with Ishmael, is the *camp fire*, a word combination that Lawrence gives in the passage mentioned above. Camp in this syntagma accentuates a non-place which is the opposite of place or home and, thus, it is deprived of identity. Consequently, the *camp fire* here is the opposite of the fire lit in a *hearth* as a synonym of *home*. Lawrence interestingly shows us the transformation of fire from its denotation of it as a constructive force to that of a destructive one. And we can clearly see this if we juxtapose a fire in the hearth of the Crockham cottage with the war fire. The first one is shown at the beginning of the story¹⁸ and the second one appears at the end of it. The first time that Lawrence mentions fire is in the context of Egbert and Winifred's harmonious home and the second one is the fire that brings death to Egbert.

Thus, concluding this part, it could be stated, that epochal stereotypes, father complex and human weaknesses appear to be the reasons for the destruction of Winifred and Egbert's home.

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The theme of seeking home as a comfort zone, providing maximal freedom, is focused in "Things" the last of the three short stories by D. H. Lawrence analysed here. The best thing left in Europe to offer the couple of the Melvilles is an array of beautiful things. Counter-offer to this, Valerie and Erasmus find out in America at the end of the story, is a *black forest of furnaces* with red and white-hot gushing metal inside: "But when he looked at the **furnaces** of Cleveland, vast and like the greatest of **black forests**, with **red** — and white-hot cascades of gushing metal, and **tiny gnomes of men**, and terrific noises, gigantic, he said to Valerie:

"Say what you like, Valerie, this is the biggest thing the modern world has to show."¹⁹

black forest of furnaces implies deep symbolism carrying a message which is a warning for the modern world. This image echoes that of *black manna* given by Lawrence in the second chapter of "Lady

¹⁸ "Ah, marvellous to sit there...the wood which he had chopped himself sputtered on the hearth! Himself on one side the angle, and Winifred on the other." (England, my England, <https://www.gutenberg.org/files/8914/8914-h/8914-h.htm>

¹⁹ *Odour of Chrisanthemums and Other Stories*, Progress Publishers, Moscow, 1977, p. 231

*Chatterley's Lover*²⁰, the last of his major novels. Sub-textually, both images are presented as sign of God's wrath. Here I will emphasise the symbolism of **forest**. This word implies an unclear future, an unsafe shelter or a constant feeling of upcoming danger in a darkness, but in combination with the third dictionary meaning of the word *furnace*²¹ its dark sense is much more emphasised. And the adjective *black* confers even more negative shades of meaning to these implications.

Interestingly enough, Lawrence gives the image of **black forest of furnaces** in the same context as Erasmus Melville cornered like a rat²² after having sought a better home for all his life. And staring at this forest spellbound he has to admit that the modern world cannot offer a better residence for a shelter other than the black forest of these gigantic constructions among which men resemble *tiny gnomes*. And in the final paragraph Erasmus looking like a rat in a cage is a symbolic embodiment of the mankind having gained safety but lost freedom instead. And the reader realises that safety without freedom does not equal to the sense of being at home. Concerning the symbolism of dark colours and darkness in connection to the problem of homelessness, George Byron's following lines from his poem, titled *Darkness*, seem prophetic from a present day's perspective:

„And men were gather'd round their blazing **homes**²³
To look once more into each other's face;²⁴”

Thus, to infer from the above mentioned, the problem of *homelessness* has been keeping its topicality from Byron's era through the epoch of Lawrence up to the modern world. Interestingly enough, Lawrence like Byron was an exile.²⁵

Finally, I would like to draw a parallel between the industrialization in Lawrence's epoch, as the cause of the alarm in Lawrence's fiction, and technologies in the modern world quoting Brendan O'Donoghue's words on Heidegger's observation: “...he [Heidegger] considered modern technology to be the final phase of metaphysics/nihilism. Hence it was regarded by Heidegger not only sustaining humanity's homeless state, but of exasperating this condition.”²⁶

²⁰ “And even on the Christmas roses the smuts settled persistently, incredible, like black manna from the skies of doom.” *Lady Chatterley's Lover*, D.H. Lawrence, <http://gutenberg.net.au/ebooks01/0100181h.html#ch2>

²¹ The third meaning of *furnace* in the Collins English Dictionary is given as follows: “3. a grueling test or trial.” (<https://www.collinsdictionary.com/dictionary/english/furnace>)

²² “He glowered at her like a cornered rat. He was in the cage: but it was safe inside.” (*Odour of Chrysanthemums and Other Stories*, Progress Publishers, Moscow, 1977, p. 231)

²³ Interestingly, the Georgian equivalent of home is in the translation of academician Innes Merabishvili which is shown as a synonym of hearth, an important detail for this presentation, especially, given the symbolism of fire.

²⁴ *Lord Byron, Poems, Translated from English and commented by Innes Merabishvili, Tbilisi, 2013, p. 204-205*

²⁵ *Two Exiles: Lord Byron and D. H. Lawrence*, Graham Hough, Folcroft Library Editions, 1970

²⁶ *A Poetics of Homecoming: Heidegger, Homelessness and the Homecoming Venture*; Brendan O'Donoghue, Cambridge Scholars Publishing, 2011, p. 369

უსახლკარობის პრობლემა დ. ჰ. ლორენსის სამ მოთხრობაში

ნაშრომში განხილულია დ. ჰ. ლორენსის სამი ნოველა: „Things“ (ნივთები), „The Horse Dealer’s Daughter“ (ცხენებით მოვაჭრის ქალიშვილი) და „England, my England“ (ინგლისი, ჩემი ინგლისი). ყველა მათგანში განსხვავებული კონტექსტებით მწვავედ გადმოცემულია უღმობელი მატერიალური სამყაროს მიერ ადამიანთა დამონების საკითხი. ადამიანის სული დაჩივდა, დასუსტდა და თანდათან დაკარგა სიმტკიცე.

მოთხრობაში „Things“ უსულო ნივთების ბრმა სიყვარული სულიერად ადატაკებს ცოლ-ქმარ მეღვილეებს და ნამდვილი კერის დაკარგვამდე მიჰყავს ისინი. „England, my England“-ში ეგბერტისადმი უინიფრედის სიყვარული უფერულდება, მას შემდეგ, რაც ქალი გააცნობიერებს, რომ მისი ოჯახის ნამდვილი საყრდენი მამაა, რომელიც ფინანსურად არჩენს მას. ეგბერტი, რომლისთვისაც, რუტინული წესით ფულის შოვნა არაა ცხოვრების მთავარი არსი, ფაქტობრივად კარგავს თავის კერას, ირიყება რა მეუღლის მიერ, რასაც იგი მიჰყავს თვითგაუსახურებამდე და ბოლოს კი - ომში ფაქტობრივ თვითმკვლელობამდე. „The Horse Dealer’s Daughter“-ში მას შემდეგ რაც და-ძმა პერვინები გაკოტრდებიან, მეიბელ პერვინისთვის დედის საფლავი იქცა იმედის ერთადერთ მარცვლად, ერთადერთ ნავსაყუდლად. როგორც კი პერვინების ოჯახმა დაკარგა ქონება, მისი მიწიერი არსებობის მატერიალური საფუძველი, აღმოჩნდა, რომ მეიბელ პერვინისთვის ეს არსებობა სიმდიდრის გარეშე არარაობა ყოფილა და რომ მას თურმე არ ჰქონია საკუთარი კერის რეალური განცდა.

სამივე მოთხრობაში კერის დაკარგვის პრობლემის გამომწვევ მიზეზად გვევლინება უანგარო, ჭეშმარიტი სიყვარულის არარსებობა და მატერიალური სამყაროს აუცილებლობის გადაჭარბებული შეფასება, რაც განაპირობებს შინ ყოფნის განცდის დაკარგვას, ეს კი ჯერ კიდევ საკვანძო საკითხია თანამედროვე სამყაროში.