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EXPRESSIONISM AND D.H. LAWRENCE'S 'THE RAINBOW'

Cem Taylan ^a

ABSTRACT

This essay attempts at a close analysis of certain selected passages of D.H. Lawrence's *The Rainbow* and tries to show that Lawrence's stylistic strategy in this novel bears significant similarities with that of the Expressionistic aesthetic.

It is generally accepted that D.H. Lawrence's writing owed a great deal to the stimulation of his pictorial and plastic sense through his lifelong interest in practising or thinking about art. In fact, painting was Lawrence's "second art", functioning together with his enormous creative activity as a novelist and a poet. Ada, his sister, as an amateur biographer, was probably the first to mention that he even "began to paint before he began to write".¹ At three different periods of his life, all the periods of great stress and anxiety, Lawrence turned for relief to painting. He apparently comforted and rebuilt himself, roughly once in his troubled adolescent years, once in the war-time years that emotionally stunned him and once, finally, when he was dying a long, hard death from consumption.

Given that Lawrence's creative genius possessed a sensitive cognizance of the qualities of both the verbal and visual media, I would like to argue that an awareness of his particularly fruitful relationship with the visual arts helps to illustrate the artistry

^a Dr. Department of Linguistics and Literature, Boğaziçi University.

of his earlier fiction including the major novels, *The Rainbow* and *Women in Love*. Within the limits of this essay it is impossible to deal with different aspects of Lawrence's visual imagination and his treatment of artist figures. Although *Women in Love* offers a wider field for analysis in this respect (for instance, in Lawrence's eyes Gudrun and Loerke are the alienated victims of the so-called "dehumanization" of modern art) I shall be concentrating on *The Rainbow* in which Lawrence was chiefly concerned with the subtle movements of the psyche. The conventional stylistic means are not satisfactory for this particular purpose, for they are more concerned with the careful rendering of "surfaces" than with creating the inner portraits of a character. In this context one can safely argue that Paul Morel's well-known formulation in *Sons and Lovers* about the capability to depict the "shimmeriness" or the "shimmering protoplasm" in a sketch lies at the heart of Lawrence's search for an underlying reality beyond the realm of manifestations.

The fact that Lawrence has evolved a language in *The Rainbow* which could subtly embody the inner psychic dynamics of a character marks his unparalleled achievement. Although the purging effects of the Futurist aesthetic helped Lawrence in this particular achievement, I would like to argue that Lawrence's use of language in *The Rainbow* bears strong similarities to the expressionistic technique. Max Wildi, one of the earliest students of Lawrence's style, had raised this very issue, though with different implications, in 1937.² My argument is based on the premise that either by breaking up the syntax or by repetitively using certain --what I call-- verbal leitmotifs in various contexts with heightened or radically different meanings,³ Lawrence endeavoured to convey tumultuous feelings just as the expressionist artist distorted the image and disrupted linearity for a similar purpose.

Numerous critics have offered some comment on Lawrence's use of strongly rhythmic prose in *The Rainbow*.⁴ Indeed no reader would fail to respond, whether favourably or otherwise, to the insistent rhythm of a sentence such as this:

They took the udder of the cows, the cows yielded milk and pulse against the hands of the men, the pulse of the blood of the teats of the cows beat into the pulse of the hands of the men.⁵

Furthermore, a little earlier, in the following sentence, for example:

They felt the rush of the sap in spring, they knew the wave which cannot halt, but every year throws forward the seed to begetting, and, falling back, leaves the young born on the earth. (p. 7-8)

There is an obvious parallel between a cycle of sexual activity and the change of seasons in farming life. My purpose here is to look more closely into this rhythmic form and determine whether its effect is too obvious or overdone. In the second example the

words or phrases, if considered singly, give prominence to the literal meaning, the description of farming processes, and merely hint, in expressions such as "begetting" and "seed" at the sexual parallel. Yet in the rhythmic structure of the sentence the implied sexual image emerges as the dominant, if less tangible, effect. There are two clauses of almost similar construction opening the sentence; "they felt the rush of the sap in spring" and "they knew the wave which cannot halt". This movement is then broken with the "but" clause and the remainder of the sentence suggests a kind of a withdrawal or subsiding. The normal word order for the "but" clause, I think, would be "but throws the seed forward to begetting every year"; in which the whole effect is apparently lost. Lawrence's actual word order suggests the order of the process itself; particularly in the verb/object pattern "throws forward the seed". The rhythmical energy of the sentence then dies out with the pausing syntax of "and falling back leaves the young born . . ."; and one hardly fails to notice that the dying cadence of the final clause is allowed to suggest some of the fulfilment rather than simple exhaustion.

In other words, one can safely note that, though the actual word order is rather awkward or "flawed", — Even at a very early stage in his career Lawrence had written, "I must flaw my English if I am to be anything but . . . stilted."⁶ — the whole success of the sentence is based on the fact that its rhythmic form is not explicit or intrusive.

Let us now take the following sentence in which there is again a deliberate departure from the normal order of the English syntax due to a specific expressive need:

Curiously populous that part of the field looked, where the shocks rode erect; the rest was open and prostrate. (p. 121)

The phallic overtones of the word "erect" are more than a matter of using a sexually suggestive term. The sentence opens with the deliberately polysyllabic, abstract phrase "curiously populous" which stands out in vibrant contrast with the monosyllables of "shocks rode erect". Yet the energy and concreteness of this last phrase modulate quite naturally out of the more abstract language to which it is contrasted. It is also worth noting here that in placing "curiously populous" at the beginning of the sentence, Lawrence has departed from the natural English word order. If this phrase is placed, in accordance with more normal usage, after the verb "looked" it ceases to affect the general tone of the sentence in the way it does at present. It is this instinctive feel for the psychology of linguistic effects which seems to be Lawrence's forte in *The Rainbow*.

Another instance to confirm this view can be seen in the following passage in which Lawrence's perceptive powers evoke, with a sensitivity that is almost poignant, the delicate and transient beauty of the evening light.

The evening arrived later very beautiful, with a rosy flush hovering above the sunset, and passing away into violet and lavender, with turquoise green north and south in the sky, and in the east, a great yellow moon hanging heavy and radiant. It was magnificent to walk between the sunset and the moon, on a road where little holly trees thrust black into the rose and lavender, and starlings flickered in droves across the light. (p. 74)

The description is so vivid and colourful that one cannot help comparing it to a Van Gogh night scene, namely 'The Starry Night', painted in Saint Rémy, 1889. In the painting the tree shoots up to the sky which has a strange rolling rhythm that almost engulfs the earth. In fact, as it appears, there is no clear demarcation line between the earth and the sky just as in Lawrence's scene it is difficult to determine where exactly the road lies.

The passage comes immediately before Tom's harrowing experience of Lydia's giving birth to their first child; the point where Tom comes to realize, perhaps more forcibly than at any other time, that there are experiences in life which are harrowing but are nonetheless to be assimilated and not evaded or rejected. For my present purpose, however, I would like to comment on the placement of a specific expression, "thrust black". The word "black" is striking principally because of its odd, if not to say awkward, placing which creates some uncertainty as to its precise syntactical relation to the rest of the sentence. The general context of the sentence seems to demand an adverbial sense: "the trees thrust blackly". However, by giving no clear pointer in this direction and by placing the word where we normally find the object of the sentence, immediately after the verb, Lawrence opens the possibility of reading it as a noun. The adverbial sense would no doubt contribute mainly to the physical description. The substantival sense, by a suggestive hypostatization of the quality of blackness, would bring out the symbolic overtones always latent in this word in *The Rainbow*; the darker impulses that threaten the desired serenity of the marital relations. The slight syntactical ambiguity makes it impossible to tell where the delicate physical description and the slightly ominous symbolic suggestion shade into each other. Actually it can safely be said that by this blend of heightened sensitivity Lawrence seems to be searching for a "hidden emotional pattern": as he himself wrote in a letter on poetry, "the natural lingering of the voice according to the feeling – it is the hidden emotional pattern that makes poetry, not the obvious form".⁷

Attention should be drawn here to the gradual perfection of Lawrence's pictorial descriptions of the flora and fauna of the unspoilt East Midlands countryside in the earlier novels. For instance, in *The White Peacock*, from a stylistic point of view, very few fictorial passages are integrated for mood and symbolic effects. Yet in *Sons and Lovers*, the description directly corresponds to the emotional state of the participant character. In fact, Lawrence provided the rationale behind this technique in the early essay 'Art and the Individual', delivered as a lecture both in Croydon and

Eastwood. Leaving aside its pedestrian and rather affected tone, the most important pronouncement about the general idea of art, I believe, is the following:

(Art) is the medium through which men express their deep, real feelings. By ordinary words, common speech, we transmit thoughts, judgements, one to another. But when we express a true emotion, it is through the medium of art ... The essence then of true human art is that it should convey the emotions of one man to his fellows. It is a form of sympathy, and sympathy is in some measure harmony and unity, and in harmony and unity there is the idea of consistent purpose, is there not? So it works back to the old definition. But, you will say, there are emotions desirable and undesirable – and Art may transmit the undesirable. Exactly – then it is bad Art. According to the feeling that originated it, Art may be bad, weak, good, in all shades.⁸

As can be easily seen, for Lawrence the straightforward congruity between feeling and representation is of supreme importance and he takes "emotion" as the sole originator. Nevertheless, he accepts that a person who feels deeply cannot necessarily be called an artist: "We can feel, but we cannot transmit our feelings – we can't express ourselves."⁹ At this point the question of technique arises. Basing his argument on Hume's contention that "the chief triumph of art is to insensibly refine the temper, and to point out to us those dispositions which we should endeavour to attain by constant bent of mind and by repeated habit", Lawrence adds;

If we bend our minds, not so much to things beautiful, as to the beautiful aspect of things, then we gain this refinement of temper which can feel a beautiful thing. We are too gross – a crude emotion carries us away – we cannot feel the beauty of things . . . you must train yourself to appreciate beauty of Art – refine yourself or become refined.

In the light of this essay one may call *The Trespasser* a "refinement" process in which Lawrence was searching for a formal mould that would encompass his emotional experience. Evidently his lyricism overflows the mould and develops into sloppy sentimentalism as well as into carefully projected, highly finished tableaux-like paintings.

All in all, Lawrence's pre-occupation with the visual is supremely important – in *Sons and Lovers*. Lawrence himself was well aware of this fact and in a letter to Edward Garnett from Villa-Igea, at Gargnano, dated 11 March 1913, he drew the distinction between the novel on which he was working then (probably an early draft of *The Lost Girl* which was then called "The Insurrection of Miss Houghton")¹¹ and *Sons and Lovers*: "It is all analytical – quite unlike *Sons and Lovers*, not a bit vi-

sualized".¹² What Lawrence meant by "visualized" was explained in another letter to Garnett written a year later, "I have no longer the joy in creating vivid scenes that I had in *Sons and Lovers*. I don't care much more about accumulating object in the powerful light of emotion, and making a scene of them"¹³ The metaphor used here is primarily theatrical but it can easily be transposed into the pictorial. As pointed out in connection with the early essay *Art and the Individual* the straightforward correspondence between feeling and representation was extremely important for Lawrence; therefore it is not at all surprising that in the numerous "vivid scenes" to be found in *Sons and Lovers* the description is directly relevant to the emotional state of the participant character. In the following passage one may have a better view of the stylistic direction Lawrence seems to have adopted. We have Mrs. Morel here watching the sunset:

The sun was going down. Every open evening, the hill of Derbyshire were blazed over with red sunset. Mrs. Morel watched the sun sink from the glistening sky, leaving a soft flower-blue overhead, while the western space went red, as if all the fire had swum down there, leaving the bell cast flawless blue. The mountain-ash berries across the field stood fierily out from the dark leaves, for a moment. A few shocks of corn in a corner of the fallow stood up as if alive; she imagined them bowing; perhaps her son would be a Joseph. In the east, a mirrored sunset floated pink opposite the west's scarlet. The big hay-stacks on the hillside, that butted into the glare, went cold.¹⁴

Here Mrs. Morel is a young mother who has recently given birth to her third child, Paul. She is terribly depressed by the state of affairs in the household. The life she leads with her drunkard husband is miserable and becoming more and more meaningless. She is not sure whether she can build her dreams on her children; the psychological uneasiness suddenly strikes at a new hope because "a few shocks of corn in a corner of the fallow stood up as if alive; she imagined them bowing. Perhaps her son would be a Joseph" It is not difficult to see that there is a considerable emphasis on the visual qualities of natural phenomena. Moreover, the fine gradations of blue and red are reflected with possibly an expressionist's concern for the intensity and texture of colour.¹⁵ What is more important and, in effect, the striking quality of this passage is the emotional representativeness of the visual categorisation. It is neither the "sinking sun" nor the "mountain-ash berries" but "a few shocks of corn" which "stood up as if alive" that provide a solace for Mrs. Morel. One may wonder why it was not the "mountain-ash berries" though they conspicuously "stood fierily out from the dark leaves"? I believe the plausible answer lies in the vitalistic quality empathised into the "shocks of corn" by Mrs. Morel. Lawrence brilliantly conveys this by the modificatory tag "as if alive". Moreover here there is an important point always to be borne in mind that it is the "shocks of corn" which carry a Biblical message for Mrs. Morel – a message about the future of her son.

There is no doubt that this passage clearly displays Lawrence's sensitive awareness of the qualities of words. As far as the relation between the verbal medium and the experience is concerned Lawrence is all against the tendency of language to impose its own pattern on experience. He seems to want experience to mould forms of language rather than the language to determine the shape of experience.¹⁶

In all the passages I have commented on, one could hardly fail to notice that there is a significant similarity between Lawrence's stylistic aims and the Expressionist Aesthetic. The degree of sophistication reached in *The Rainbow* in this respect, nevertheless, does not justify labelling Lawrence's achievement Expressionist with a capital "E". For obvious reasons one may only talk of parallels and resemblances and not of deliberate and conscious attempts at composition in the manner of Expressionists. Moreover, from his humorous report on one of his contracts with the early German Expressionists, it is doubtful if Lawrence had a great deal of sympathy for them:

I, who see a tragedy in every cow, began by suffering from the Secession pictures in Munich. All these new paintings seemed so shrill and restless. Those that were meant for joy shrieked and pranced for joy and sorrow was a sensation to be relished, curiously; as if we were epicures in suffering, keen on a new flavour. I thought with kindness of England, whose artists so often suck their sadness like a lollipop, mournfully, and comfortably.¹⁷

This is taken from "Christ's in the Tyrol", an article which initially appeared in the *Westminster Gazette* on 22 March, 1913. By "Secession" Lawrence probably meant the '1883' rebels — Lovis Corinth, and early Kandinsky. It is highly probable that Lawrence had access to Kandinsky's two key works — the book "Concerning the Spiritual in Art" and the article "On the Problem of Form" included in *Der Blaue Reiter* almanac — which were both published in Munich in 1912. All these can be taken as a clear pointer that German Expressionism constitutes the first serious element in the rapid expansion of Lawrence's artistic consciousness and taste. He did not come across the works of the Italian Futurists before early 1914.¹⁸

Leaving aside his witty charge of hysteria against the Munich Secessionists, there is much of a congenial spirit for Lawrence in Kandinsky's theories of art. For Kandinsky, the sole aim of art is the expression of the artist's inner meaning. Form itself is meaningless unless it is the expression of an artist's inner necessity and everything is permitted to serve this end. In "On the Problem of Form" Kandinsky continuously emphasizes the "relative" nature of form:

The form is always bound to its time, is relative, since it is nothing more than the means necessary today in which today's revelation manifests itself, resounds. The resonance is then the soul of the form which can only become alive through the resonance and which works from within to without. The form is the outer

expression of the inner content. Therefore one should not make a deity of form. And one should fight for the form only insofar as it can serve as means of expression of the inner resonance. Therefore one should not seek salvation in one form. This statement must be understood correctly. Every creative artist's own means of expression (that is, form) is the best since it most appropriately embodies that which he feels compelled to proclaim.¹⁹

Here expression is equated with form and to express in the possibly best manner one should seek for the innermost "emotional pattern".

I have already commented on Lawrence's refusal of the conceptualizing tendency of language. In *The Rainbow*, just as the Expressionists distorted the image and exaggerated the line, Lawrence takes the liberty of disrupting the syntax in order to express the impact of turbulent emotions. In addition to the extended analyses above, let us take the following piece about Will Brangwen's situation on the horns of an apparent dilemma:

If he relaxed his will he would fall, fall through endless space, into the bottomless pit, always falling, will-less, helpless, non-existent, just dropping to extinction, falling till the fire of friction had burned out, like a falling star, then nothing, complete nothing. (p. 188).

In refusing to yield to sexual ecstasy Will is unable to accept the reality of "some folded centres of darkness which would never develop and unfold whilst he was alive in the body." (p. 210) Actually for Will religious ecstasy replaced sexual ecstasy, as in the account of his reaction to Lincoln Cathedral. Here one again comes across distorted syntax and an exaggerated rendering of coital rhythms.

Here the stone leapt up from the plain of earth, leapt up in a manifold, clustered desire each time, up, away from the horizontal earth, through twilight and dusk and the whole range of desire, through the swerving, the declination, ah, to the ecstasy, the touch, to the meeting and the consummation, the meeting, the clasp, the close embrace, the neutrality, the perfect, swooning consummation, the timeless ecstasy. There his soul remained, at the apex of the arch, clinched in the timeless ecstasy, consummated. (p. 102)

Metaphoric association and repetition have dominated and at the same time determined the syntactic structure of this lengthy sentence. "The whole range of desire" is conveyed with the rhythms of phrases such as "the perfect swooning consummation" and "timeless ecstasy" which suggest the coital act itself. The repetition of the sibilants here, or, as Lawrence explained in a different context, their "vowel-loveliness" ²⁰ subtly communicates Will's heightened emotional experience.

What should be emphasized here is the fact that there is an immense awareness on Lawrence's part of the intense linguistic activity by which the whole experience comes into being. Lawrence does not seem to mind the repetitive utilization of a particular sound structure so long as it imparts a particular emotional experience. As he wrote in his 'Foreword' to *Women in Love*:

in point of style, fault is often found with the continual, slightly modified repetition. The only answer is that it is natural to the author; and that every natural crisis in emotion or passion or understanding comes from this pulsing, frictional to-and-fro which works up to culmination.²¹

Nevertheless in order to better illustrate the case in point let us look closely into the following sentences from one of the opening paragraphs in the novel:

The young corn waved and was silken, and the lustre slid along the limbs of the men who saw it. (p. 8)

What gives the sentence its unusual vividness is the way sound structure closely follows and almost enacts its meaning. The sentence opens with distinct abrupt monosyllables suggesting the upright stiffness of the corn stalks. There is no need to draw attention to the obvious sexual suggestiveness of this. The taut quality of sound is slightly relaxed by the gentler movement of the verb "waved" and it glides through the "w" and "s" sounds into the smoothness of the adjective "silken". All these, as a combined effect, gives us the acute visual and almost tactile sense of the key word "lustre". This lustre passes to the men themselves by the labial and sibilant continuum of "the lustre slid along the limbs of the men who saw it". But what is being enacted, however, is not so much a field of corn as the impact of a field of corn on a person with a strong physical nature. The sound structure of the sentence contains the literal scene as held within the mould of a particular sensibility.

Here there is no question of photographically "imitating" a field of corn. I believe the point I have in mind would render itself strikingly clear if one compares landscapes by Monet or Pissarro with those of Van Gogh. As Kenneth Clark has noted in his study of landscape painting,

There is no doubt that in the '60s impressionists achieved a truth of tone which is usually described as photographic. Recent historians of art have taken photographs of many subjects painted by Monet and Pissarro which prove the accuracy with which they were able to record optical sensations.²²

The so-called "naturalism" of Monet and Pissarro aimed at creating paintings first and foremost true to visual impressions with all the implications of light and tone. Nonetheless, in such a celebrated English painter as Constable, rendering the truth of a

visual impression was a very complex process undergoing certain stages. Though Constable initially sought the natural vision in landscape, he later turned this into a means of self-expression. I believe Clark's account would again prove useful;

(Constable's) naturalism, which depended on his personal tranquillity, lasted for ten years; from his marriage to his wife's illness. Before his marriage his response to nature is weakened by a sense of frustration; after her death a black restlessness descends on his spirit and his pictures become less a mirror of nature and more an expression of his distress, until they are almost as tortured and mannered as those of Van Gogh.²³

Indeed, Van Gogh's expressionism, for instance in the case of his treatment particularly of 'Cypresses', painted in Saint Rémy, 1890, shooting up to the sky in flame-like projection, is similar to Lawrence's art which can succinctly be described as re-enacting in language the feel of a particular mode of sensibility. Coming back to our sentence, it should be noted that the literal content provides the means of creating the sensibility by which it is apprehended. The slight ambiguity of the last clause "who saw it" indeed makes obviously clear the implication that the lustre is there only for those with the capacity to respond to it. Nonetheless the strength of the sentence lies in the unobtrusive working of the effects I have tried to describe.

NOTES

- 1 A. Lawrence and G.S. Gelder, *Young Lorenzo*, Florence: G. Orioli, 1931, p. 8.
- 2 M. Wildi, "The Birth of Expressionism in the Work of D.H. Lawrence", *English Studies*, XIX (December 1937), 241-259.
- 3 For a detailed analysis of these verbal leitmotifs see, C. Taylan, *D.H. Lawrence's Responses to Visual Arts and Theories of Art and their Effect on his Earlier Fiction*, Unpublished Ph. D. Thesis, University of Keele, U.K., Autumn 1978.
- 4 For instance, J. Moynahan, *The Deed of Life; The Novels and Tales of D.H. Lawrence*, Princeton: The University Press, 1972, pp. 51-52; M. Spilka, *The Love Ethic of D.H. Lawrence*, Bloomington: Indiana University Press, 1955, p. 18; K. Sagar, *The Art of D.H. Lawrence*, Cambridge: The University Press, 1966, p. 45; H.M. Daleski, *The Forked Flame*, London: Faber and Faber, 1965, p. 75.
- 5 D.H. Lawrence, *The Rainbow*, Harmondsworth: Penguin Books, 1969, p. 8. Hereafter only page nos. will be cited in the text.
- 6 D.H. Lawrence, *The Collected Letters of D.H. Lawrence*, (edited with an introduction by Harry T. Moore), 2 vols., London: Heinemann, 1962, p. 12.
- 7 *Ibid.*, p. 243, (Lawrence's italics).

- 8 D.H. Lawrence, *Phoenix II: Uncollected, Unpublished and Other Prose Works* by D.H. Lawrence, (collected and edited with an introduction and notes by Warren Roberts and Harry T. Moore), London: Heinemann, 1968, pp. 224-225.
- 9 *Ibid.*, p. 225.
- 10 *Ibid.*, pp. 225-226.
11. Chronologically in mid-January 1913 at Gargnano, Lawrence abandoned the idea of a novel based on the life of Robert Burns, and began 'The Insurrection of Miss Houghton' He laid it aside after two hundred pages and began instead, about the middle of March, 'The Sisters'. For the best critical account of the genesis of *The Rainbow* and *Women in Love* from its earlier drafts, see, M. Kinkead-Weckes, "The Marble and the Statue: The Explanatory Imagination of D.H. Lawrence" in *Imagined Worlds* (eds.) M. Mack and I. Gregor), London, Methuen, 1968, pp. 371-418.
- 12 *The Collected Letters of D.H. Lawrence*, op. cit., p. 193.
- 13 *Ibid.*, p. 263.
- 14 D.H. Lawrence, *Sons and Lovers*, (with an introduction by J. Raymond), London: Collins, 1967, Chapter II.
- 15 This symbolic-cum-expressive use of colour is Lawrence's forte. Here are two other instances from *Sons and Lovers*;
- 'Clouds are on fire', he (Paul) said. . . She (Miriam) went to the fence and sat there, watching the gold clouds fall to pieces, and go in immense, rose-coloured ruin towards the darkness. Gold flamed to scarlet, like pain in its intense brightness. Then the scarlet sank to rose, and rose to crimson, and quickly the passion went out of the sky, All the world was dark grey. (Chapter XI)
- Over the gloomy sea the sky grew red. Quickly the fire spread among the clouds and scattered them. Crimson burned to orange, orange to dull gold, and in a golden glitter the sun came up, dribbling fiercely over the waves in little splashes. (Chapter XIII)
- 16 See, Lawrence's review of T. Mann's *Death in Venice*, originally published in *The Blue Review* in July 1913, in *Phoenix: The Posthumous Papers of D.H. Lawrence*, (edited with an introduction by Edward D. McDonald), London: Heinemann, 1936, p. 313.
- 17 *Ibid.*, p. 82.
- 18 Marinetti first travelled to England in 1910 and there was a major Futurist Exhibition at the Sackville Gallery in London in March 1912. Lawrence at that time had already met Frieda at Nottingham and in early May 1912 they left together for Germany. It is understood that he was not familiar with the avant-garde developments in the art world of London.
- 19 Wassily Kandinsky, "On the Problem of Form" (trans. K. Lindsay) in *Theories of Modern*

Art: A Source Book by Artists and Critics, Berkeley: University of California Press, 1975, pp. 156-157.

- 20 In a passage that may demand lengthy treatises on poetics, Lawrence pinpoints the issue at stake here: "Shakespearean vowel-loveliness in which the emotion of the piece flows...". See, the **Collected Letters of D.H. Lawrence**, op. cit., p. 67.
- 21 C. Clarke (ed.), **D.H. Lawrence: 'The Rainbow' and 'Women in Love'**, (Case-book series), London: MacMillan, 1969, p. 64. See, also, **Phoenix II**, op. cit., p. 276.
- 22 K. Clark, **Landscape into Art**, London, John Murray, 1950, p. 89.
- 23 *Ibid.*, p. 90.

ÖZET

Bu yazıda D.H. Lawrence'ın **Gökkuşuğu** adlı romanının bazı bölümlerinin biçimsel bir incelemesi yapılmakta ve Ekspresyonist estetik ile Lawrence'ın bu romanda kullandığı üslup arasındaki benzerlikler gösterilmeye çalışılmaktadır.