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"Women in Love" and Expressionism (I)

Višnja Sepčić
Faculty of Philosophy, Zagreb

Lawrence's greatest prose work, *Women in Love,* displays in its formal features a remarkable congruence with some of the fundamental postulates of Expressionist aesthetics, although it is a result of an autonomous development. This comparative analysis serves a double function. It places Lawrence's novel more firmly in its European context and it presents one more concrete example of the phenomenon of the stylistic analogies in different writers of the same or of different national more firmly in its European context and it presents one more

"Ihr schnitzt und bildet: den gelenken Meissel
in einer feinen weichen Hand.
Ich schlage mit der Stirn am Marmorblock
die form heraus."
Gottfried Benn, *Der junge Hebbel*

Of all Modernist movements at the beginning of the century that played a seminal role in modern culture, Expressionism has been the most open to controversies both as a movement in the visual arts, where it originated, and as a movement in literature. Neither the literary historians nor the historians of art could agree on a number of crucial questions relating to Expressionism, such as whether to treat it as a clearly delimited movement or broaden its definition to include some characteristic tendencies in modern art as a whole; if it is treated as a separate movement, the questions arise of how to delimit it spatially and temporally, and whether to treat it as a style or a *Weltanschauung.*[1] A recent study

[1] Ulrich Weisstein, "Expressionism: Style or *Weltanschauung?*", *Expressionism as an International Literary Phenomenon (A Comparative History of Literatures in European Languages),* Didier, Paris, Akadémiai Kiadó, Budapest, 1973, pp. 29—45.

of Expressionism issued as a part of *A Comparative History of Literatures in European Languages Series* shows a spectrum of possible approaches, but in spite of the differences of opinion certain common denominators finally emerge on which, it seems, a consensus of critical opinion has been reached. The one thing on which everybody seems to agree when discussing the aesthetics of Expressionism is the visionary character of Expressionist art, which was rooted in the profound belief in the subjective vision and the creative will (*der Kunstwollen*). Expressionist aesthetics sharply focussed certain tendencies inherent in modern art: its non-realistic, non-naturalistic, non-mimetic character. In the confrontation of the subject and the object, the stress was placed on the subject and his creative vision. Yet, in the creative act, the subject strove to grasp and to express the innermost nature of the object. According to the postulates of Expressionist aesthetics, the intensity and concentration of the creative will enabled the artist to penetrate through appearances and apprehend the "essences" (*das Wesen*). The artist embodied his visionary insights in works of art whose basic principle became the transcension of mimesis. He strained his imagination to the utmost while searching for the ways and means of conveying his vision. Thus the work of art became the territory where "subject and object meet", a place "of the encounter of the total self with the entire world". Following the principle of "internal necessity", the hallmark of Expressionist style became expressive distortion, a creative dislocation of reality, whereby the elements of reality were first dissolved and then reassembled in order to fall in with the perspective of the subjective vision. This is what Kurt Pinthus meant when he wrote about the dissolving *of Umwircklichkeit* into *Unwirklichkeit,* Gottfried Benn when he spoke of the "shattering of reality" in the effort "to get at the roots of things", Kasimir Edschmidt when he uttered his programmatic maxim that "The world is given; it would be nonsense to duplicate it", and Paul Klee "The task of the art is not to copy the visible but to make visible."[2]

[2] Theodor Däubler also refers to Expressionist art as that of a highly concentrated vision: "A vision seeks to manifest itself *with extreme succintness* in the realm of mannered simplicity: that is Expressionism in every style.". Cited by U. Weisstein. "Expressionism: Style or *Weltanschauung?*", op. cit., p. 34.

Kasimir Edschmid sums up the fundamental position of Expressionist aesthetics: "Thus, the whole space becomes the field of vision for the Expressionist artist. He doesn't see, he envisions. He doesn't depict, he experiences. He doesn't reproduce, he fashions. He doesn't

Emerging in Central Europe (Germany, Austria) at the beginning of the twentieth century and spreading outwards, Expressionism was a manifestation of the European spirit at the time of the intellectual and spiritual turmoil preceding the First World War. Born of the times in which revolt against the past mingled with passionate hopes for the future, it sought for the spiritual, moral, socio-political and aesthetic transvaluation of values. In the article "Outline of the Philosophic Backgrounds of Expressionism"[3] Geörgy Vajda discussed trends in contemporary philosophy which contributed to the creation of the intellectual, moral and spiritual climate within which Expressionism was born. Among the possible influences, Vajda mentions Nietzsche with his stress on the creative spirit and his bold re-definition of aesthetics, Bergson's intuitionalist philosophy which stressed the importance of the non-rational, non-empirical modes of perception and cognition, and Husserl's phenomenology which envisaged the possibility of a direct apprehension of essences (*Eidos*) by the consciousness in the "intentional act". Expressionism, which was born in a restless Europe, fermenting intellectually, at the crossroads of two historical epochs, responded fully to the intellectual *Zeitgeist* of which these phisopohical trends were some of the most prominent expressions. It redefined the aims of aesthetics in accordance with its basic belief in the possibility of apprehending "the essences" of phenomena in the creative act and embodying these visionary insights in works of art whose basic principle would be the transcension of mimesis. It sharply opposed Realism and Naturalism, considering them artistic modes that depended too heavily on the principle of mimesis and that ascertained the primacy of the objective world in the genesis of a work of art. On the other hand, Expressionism opposed Impresionism, considering it an art which rendered only the surfaces, limited itself to the presentation of the nuances of personal feeling and subjective impression, and abrogated the possibility of

take, he searches. Now the chain of facts exists no more: factories, houses, diseases, whores, tumult and hunger. Now there is only the vision of these." Quoted in Richard Sheppard, "German Expressionism", *Modernism (1890—1930)*, ed. by Malcolm Bradbury and James MacFarlane, *Pelican Guides to European Literatures*, Harmondsworth, Middlesex, 1976, p. 278.

[3] "Expressionism as an International Literary Phenomenon", *op. cit.*, pp. 45—59.

reaching the secret core of things.[4] Most writers on Expressionism stress what Geörgy Vajda calls its "forced, desperate volitional quality".[5] By an intense effort of the creative will, Expressionists sought to circumwent the duality of the subject and the object and render the "essences", the innermost soul of things, apprehended by the spirit in a privileged, visionary moment. They thought that an intensely subjective vision, resulting from the unleashing of all inner powers, was alone able to reach the core of things (*das Wesen*) and embody it in the symbolic forms which transcend mimesis.[6] Thus, whether their creative attention was turned outwards, towards the patterns of their culture, or inwards, towards their own soul-states (*Seelenstände*), the Expressionists strove to reach the essences and sought to convey their creative apprehension as directly and forcefully as possible, scorning traditional aesthetics and effecting a transvaluation of stylistic methods in all the arts (visual arts, literature, film, dance, music, theatre). In grappling with the external world, society and the forms of their own civilization, the Expressionists sought to render the essential spiritual profile of the time, to reduce the multifarious manifestations of the *Zeitgeist* to a few stark essential truths and to detect the underlying structure of meanings beneath the confusion and diversity of forms. As Richard Sheppard underlined in his article "German Expressionism" in Malcolm Bradbury's anthology on *Modernism*,[7] the Expressionists were the first European artistic and literary generation in the twentieth century to grapple with the problems of industrial civilization; theirs was a time of intellectual, spiritual and socio-political ferment in Europe on the eve of the First World War, poised on the brink between the old and the new, the past whose values were dying out and an uncertain future. As Sheppard states,

[4] Wilhelm Worringer, whose book *Abstraktion und Einfühlung* (1908) became one of the basic theoretical texts of Expressionism, went so far as to state: "Here it is necessary to agree that the mimetic urge, this elementary drive, stands outside the realm of aesthetics proper, and that its satisfaction has, basically, nothing to do with art." Cited by Geörgy Vajda, "Outline of the Philosophic Backgrounds of Expressionism", *Expressionism as an International Literary Phenomenon*, p. 49.

[5] "Outline of the Philosophic Backgrounds of Expressionism", *Expressionism as an International Literary Phenomenon*, p. 47.

[6] Cf. Walter H. Sokel, *The Writer in Extremis. Expressionism in Twentieth-Century German Literature*, Stanford University Press, Stanford, California, 1959.

[7] *Modernism* (1890—1930), ed. by Malcolm Bradbury and James McFarlane, *Pelican Guides to European Literatures*, Penguin Books, Harmondsworth, Middlesex, 1976, pp. 274—292.

they were dealing with the problems of the "stricken city", the city as a "place of madness and disinheritance", out of whose vast chaotic energies a new creative order might be born. As a conglomerate of subtly differentiated attitudes and beliefs, Expressionism shared a common *Weltgefühl* if not a common *Weltanschauung*,[8] which was best expressed by the word used for a title of their representative anthology, *Menschheitsdämmerung*,[9] indicating their sharp awareness of Europe at a historical crossroads. They were aware of the dissolution of the hitherto stable social and political forms and of the threat of the impending chaos. Yet many of them hoped that out of this chaos a new order might emerge and bring about a renaissance of man. They grappled with the problems of the old social order, most of whose institutions were hindering the spirit in its creative freedom, and with the problems of technological civilization and its excessive stress on outer things to the detriment of the inner man in the spheres of imagination, feeling and instinct. Whether they were writing about pre-war society, the war, or post-war events, they were trying to find the underlying pattern of meanings beneath the confusion and the chaos of outer manifestations, to read the "writing on the wall" in the most direct manner. When they turned their attention inwards, towards their own inmost selves, they sought to portray soul-states (*Seelenstände*) and to catch the spirit in its secret movements and render its innermost dynamics by means of externalized projections which would directly and forcefully convey the meaning to the listener, reader or viewer. They sought to reach beyond the conscious to the unconscious, and beyond the personal and individual to the suprapersonal and racial. As Ulrich Weisstein states, they were particularly interested in violent emotions welling up from the innermost recesses of the subconscious.[10] Hence the Expressionist cult of the primitive, "a sudden, intense interest in primitive art which had hitherto lingered away in ethnographical museums."[11] The interest in primitive art which emerged among the *Fauves* in Paris and among the Dresden group *Die Brücke* in the first

[8] U. Weisstein, "Expressionism as and International Literary Phenomenon", and "Expressionism: Style or *Weltanschauung?*", op. *cit.*, pp. 15—29 and pp. 29—45.

[9] *Menschheitsdämmerung*, ed. by Kurt Pinthus, Ernst Rowohlt Verlag, Berlin, 1920.

[10] Cf. U. Weisstein, "Expressionism as an International Literary Phenomenon", *op. cit.*, p. 23.

[11] U. Weisstein, "Expressionism: Style or *Weltanschauung?*", *op. cit.*, p. 30.

decade of the twentieth century was a symptom of fascination with the depths of being and a return to the primary sources of vision. Hence their fascination with "extreme moods, such as numinous fear or ecstatic joy, externalized by means of projection and outwardly manifesting themselves as distortion of colour, shape, syntax, vocabulary or tonal relationships (= dissonance)".[12] Extreme moods, violent emotions welling up from the innermost recesses of the subconscious, were thought to be nearer the fundamental truths of being, and, if conveyed by forceful pictorial, syntactic or tonal means, were believed to be able to express the basic truth of the human condition with maximum effect.

The interpenetration of the self and the world became closer in Expressionism than in Romanticism, out of which Expressionism ultimately stemmed. The Expressionist painting or poem was a place "where subject and object met."[13] Reality was distorted in proportion to the subjective emotion contained in it, and the style became the chief agent of conveying the inextricable fusion of the subjective and the objective by means of violent distortion of form and outline, colour and perspective, logic and syntax. In the visual arts, this was achieved by means of the crude exaggeration of form, strong primary colours, the eschewing of perspective and the permeating of everything by a strong subjective rhythm. When presenting landscapes and inanimate objects, the painter or the graphic artist sought to suggest the hidden dynamics of the phenomenon he was depicting as revealed by his visionary insight. Landscapes became animated with mysterious forces; portraits aimed at revealing the innermost soul of the sitter. The real was interpenetrated with the irreal and the fantastic according to the demands of the subjective vision. In prose, the forms that were prone to subjective distortion were favoured, such as satire, caricature and, especially, the grotesque. In drama, characters were reduced to stark essences; the non-individual, archetypal figures whose conflicts were often reduced to essential polarities. The experimental techniques used in the theatre (the use of pantomime, ritual, music, masks, cries, extravagant *mis en scènes*, lighting and choreography, etc.) were geared to the basic intention of projecting the innermost (Hasenclever's "*the inner reality*"), and to embody either the innermost thoughts

[12] U. Weisstein, "Expressionism as an International Literary Phenomenon", *op. cit.*, p. 23.

[13] Paul Hadermann, "Expressionism in Literature and Painting", *Expressionism as an International Literary Phenomenon*, p. 127.

and feelings of the characters or their archetypal polarities and conflicts through forms that transcended the principle of mimesis. The structure of many works of literature became non-causal; their subjective and dynamic universe was an autonomous world in its own right, expanding and shrinking with the subjective perspective applied to it. Yet Expressionism never broke completely with phenomenal reality; it always remained content-oriented; "it clung to essences without ridding itself of the phenomenal world."[14] The mixture of the figurative and the abstract characterized the visual arts. The art historian Paul Haderman mentions "Kandinsky's semi-figurative compositions, Marc's last paintings, which can hardly be called abstract, and the no man's land in which Klee mingles signs and objects."[15] He also states that one of the fundamental postulates of Expressionist aesthetics was "the creation of a subjective space and, consequently, the sometimes mitigated rejection of old traditions, being on the one hand, the reproduction of reality according to a perspective prism and an atmospheric vision and, on the other, the communication of emotions and ideas in accordance with a discursive, syntactic or prosodic *a priori*."[16]

As a movement, Expressionism quickly spent itself. It had always been loose and heterogenous. The First World War changed the face of Europe and brought new problems and conflicts. Many of the Expressionist artists were killed in the war, the rest were unable to cope with the historical convulsions and challenges of post-war Europe, and become tragically disoriented or developed along new lines. Yet, by what it achieved, Expressionism remained a force and a heritage in the cultural consciousness of Europe.

In England, Expressionism did not have much following except for the short-lived Vorticism, promoted by Wyndham Lewis, Gaudier-Brzeska and Ezra Pound. Apart from that movement, its effects were negligible. Yet it is a paradoxical fact of English literary history that, in the work of one of the greatest English writers of the twentieth century, whose works were written about the same time, there appeared traits which are congruous with the postulates of Expression-

[14] U. Weisstein, "Expressionism as an International Literary Phenomenon", *op. cit.*, p. 24.
[15] Paul Hadermann, "Expressionism in Literature and Painting", *op. cit.*, p. 132.
[16] Paul Hadermann, "Expressionism in Literature and Painting", *op. cit.*, p. 130.

ist aesthetics.[17] The writer is D. H. Lawrence. I should like to concentrate on his greatest prose work, *Women in Love,* as I think that the fundamental poetics of Lawrence's greatest novel as a whole is fully compatible with Expressionist aesthetics. We may even go so far as to claim that European Expressionism, whose prose has always been its most questionable genre,[18] unexpectedly got one of its greatest texts in Lawrence's *Women in Love.*[19]

[17] On Lawrence and Expressionism see: Wilhelm Reichwagen, *Der expressionistische Zug im neueren englischen Roman,* Gütersloh, 1935; Max Wildi, "The Birth of Expressionism in the Work of D. H. Lawrence", *English Studies,* XIX, 1937, pp. 241—259; Jack F. Stewart, "Expressionism in *The Rainbow*", *Novel,* Vol. 13, No. 3, Spring, 1980, pp. 296—315. Henry I. Schvey read a paper "D. H. Lawrence and Expressionism" before the British Comparative Literature Association, Canterbury, 17—19 December, 1980.

It was interesting for me to note that both Jack F. Stewart and Henry I. Schvey draw parallels primarily between Lawrence's fiction and the visual arts.

Jack Stewart states programmatically: "Let me therefore make clear at the outset that 'expressionism' in the present study refers (directly and by analogy) to Lawrence's verbal emulation of the visual arts, rather than to the distinct techniques of 'literary expressionism' practised by such writers as Strindberg, Trakl, Kafka, and Joyce." *op. cit.,* p. 296. However, much as I appreciate their articles, I do not acknowledge any debt to them as my own work was already done when I read their articles.

[18] "It is often said that prose was the most questionable genre of Expressionist literature". Georgy Vajda, "Outline of the Philosophic Backgrounds of Expressionism", *Expressionism as an International Literary Phenomenon,* p. 46.

Erich von Kahler considers it "primarily a byproduct of the movement", "Die Prosa des Expressionismus", *Der Deutsche Expressionismus: Formen und Gestalten,* ed. Hans Steffen, Göttingen, 1965, p. 165, as quoted by Armin Arnold in "Foreign Influences on German Expressionist Prose", *Expressionism as International Literary Phenomenon,* p. 79.

Armin Arnold states in the same article: "It is interesting to note that Hermann Friedmann and Otto Mann's volume *Expressionismus: Gestalten einer literarischen Bewegung* (Heidelberg, 1956), has only two parts, 'Lyrik' and 'Drama', and contains no section on prose writers." *op. cit.,* p. 81.

Ulrich Weisstein is of an opinion that "scholarly uncertainty" still reigns with regard to Expressionist prose, and suggest that one possibility of solving this problem would be to apply to prose the stylistic criteria adduced in most studies of Expressionist drama and poetry.

"Nor would it be altogether 'cricket' to eschew the question of what constitutes German Expressionist prose by choosing as exhibits solely narratives written by authors rightly or wrongly linked with Expressionism. This is the facile solution embraced by Fritz Martini in his Reclam anthology *Prosa des Expressionismus,* where rather conventional stories by Kafka and Heinrich Mann appear side by side

The resemblance is not only in the style but in the range of problems dealt with in Lawrence's novel. *Women in Love*

with more relevant selections by Benn, Sternheim, Edschmid and Döblin. Perhaps the most intelligent way of solving this knotty problem ... would be to apply the stylistic criteria adduced in most studies of Expressionist drama and poetry, especially those listed in Edschmid's programmatic lecture "Uber den dichterischen Expressionismus". "Expressionism as an International Literary Phenomenon", *op. cit.*, pp. 22—23.

Armind Arnold opens his article "Foreign Influence on German Expressionist Prose" with the following statements: "While terms like 'Expressionist poetry', 'Expressionist theatre' and 'Expressionist film' carry, by now, rather well-defined meanings, the term 'Expressionist prose' would still mean different things to different people. Some would argue that there is no such thing at all, for when Heym, Trakl, or Stadler wrote in prose their style was quite conventional. Others would say that writers like Edschmid, Carl Einstein, and Döblin did, indeed, discover new dimensions in German prose style and that, hence, their writings would be called Expressionistic. Many would agree on one point only, namely, that the German Expressionists produced excellent poetry and some interesting plays but that narrative prose (at least the novel) was not an appropriate medium for their ideas." *op. cit.*, p. 79.

In his book *Prosa des Expressionismus*, Kohlhammer, Stuttgart, 1972, the same author tries to correct the wide-spread notion that Expressionist prose is inferior in quality to Expressionist poetry and drama. He says "Seit Soergel (1925) haben fast alle 'Kenner' der Periode verkündet, die Expressionisten hätten auf dem Gebiet der Prosa wenig geleistet — Lyrik und Dramatik seien ihre adäquaten Medien gewesen. Das its Unsinn: Ein Blick in die Verlagskataloge, in die Zeitschriften und Zeitungen der Zeit beweist, dass man — wie seit etwa 1850 nicht anders zu erwarten — der Prosa, besonders dem Roman, die weitaus grössere Aufmerksamkeit geschenkt hat als der Lyrik oder Dramatik." pp. 6—7. But at the same time he states that very little research has been done in this field up to now and that much remains to be done in the future. "Zu den fast völlig unbekannten Gebieten gehört die Prosa des Expressionismus ... ein weisser Fleck auf der Karte der deutschen Literatur ... es wird noch lange dauern, bis dieses Kapitel der deutschen Literatur adäquat geschrieben werden kann.» p. 7.

[19] In his book *The German Tradition in European Literature (1871—1945)*, Cambridge University Press, 1965, Ronald Gray draws analogies between Lawrence and Nietzsche, Lawrence and Rilke, etc. on account on the similarities of their ideas or the general *Weltgefühl*. In the course of his analyses Gray explicitly mentions *Women in Love* as Lawrence's most "German" work, substantiating his claim by concepts and ideas in Lawrence's novel that have the German *"Klang"* and show remarkable similarity with the ideas of some German writers of the same period. He also adduces as a minor example of his thesis the fact that some of the characters in the novel, primarily Birkin, take recourse to the German language when they put forward certain theses or demonstrate certain concepts in the context of their discussion of modern culture. Yet, however interesting Gray's remarks are, he makes one significant omission. He does not list German Expressionist literature with which it seems to me, *Women in Love* is, profoundly affiliated.

is a profound and penetrating study of the crisis of European culture on the eve of the First World War and as such represents the most European of all English novels written at that time. In its all-encompassing searing vision, it presents a profound indictment of modern industrial civilization which, by its mechanical rhythms, destroys something vital in the inner man, causing the general malaise of the modern psyche. As such, it shows a profound similarity to the general vision of the German Expressionist poets, who, as Richard Sheppard states, were "the first ... to pass beyond the spirit of later Romanticism, the spirit of Rilke, George and Hofmanstahl, seeking to encounter directly the phenomena and crisis of modern industrial capitalism, and searching for a new consciousness within this total setting."[20] Further, *Women in Love* shares wiht Expressionist literature a sense of *Menschheitsdämmerung*, a sense of Europe at the historical crossroads, poised between the past and the future, the dusk and the dawn, with the traditions, sanctions and beliefs of European cultural and spiritual heritage dying out slowly and inevitably and the new values on the brink of emerging. Lawrence differs from the German Expressionists in that, in their work, as various critics stress, despair mingles with passionate hope in the possibility of the redemption of mankind. In Lawrence, the sense of despair is overwhelming. (It is symptomatic that he originally wanted to call his novel *Dies Irae*. Behind this novel, which was written during the war is never mentioned,[21] one senses a tormented denial of European culture as a whole, which originated in Lawrence's bitter reaction against the civilization which he held ultimately responsible for the absurdity and the massacre of the war.

In *Women in Love*, Lawrence is just as profoundly as the German Expresionists concerned with the diagnosis of the

[20] Richard Sheppard, "German Expressionist Poetry", *Modernism*, p. 383. He goes on to say: "It was a poetry marked less by community of style than community of attitude — a modern poetry of urban life, of warfare, of visionary and radical politics, depicting, as Georg Trakl did in his *An die Verstummten (To the Silenced)* (1914) the city as a place of madness and disinheritance, but offering the promise that a new, suppressed energy might grow within it." *op. cit.*, p. 383.

Paul Hadermann speaks of: " ... the profound sincerity of a young generation that was the first to face a crisis from which the Western world is still far from recovering." "Expressionism in Literature and Painting", *op. cit.*, pp. 11—112.

[21] The most comprehensive commentary on this subject is to be found in George H. Ford's *The Double Measure / A Study of the Novels and Stories of D. H. Lawrence*, The Norton Library, New York, 1965.

spiritual crisis of pre-war Europe, the "paralysis of things", the sense of civilization having reached a dead-end and the possibility of *"Aufbruch"*, a radical break with the soul-destroying circumstances and a forging, ahead in search of new modes of existence. As Ulrich Weisstein states, the Expressionists dramatized the *"Aufbruch"* in two main variants, either as a sudden volcanic eruption or as a *Stationendrama*, fundamentally modelled on the Strindbergian drama, which took the main protagonist out of familiar circumstances and along the arduous road of the search for the new ways of perception and feeling, ending finally in some sort of spiritual catharsis. A broad analogy with the Birkin-Ursula relationship is not difficult to establish, and Birkin's experience of the spiritual death and rebirth is a kind of *Stationendrama.*

The preoccupation of the Expressionists with the primary energies and the strong sense they had of the "demonic", subterranean, irrational forces fermenting in the psyche of man and in society at large is something that Lawrence's vision shares. This is especially true of *Women in Love*, which is his most profound study of a dying culture. Richard Sheppard stresses the apocalyptic mood of the German Expressionist poets:

"The first and most spectacular phase of Expressionist poetry can be represented by four poets, Gottfried Benn, George Heym, Jakob van Hoddis and Alfred Lichtenstein. They were poets of different tones and perspectives, but they united in a common vision — *an essentially Expressionist vision of the repressed, demonic forces that were struggling to break through and destroy the apparently ordered surface of the industrial city.* Their poetry is an apocalyptic verse, full of images of contrasts and conflicts: Van Hoddis's *Weltende* (*End of the World*) contrasts the violent portents of disaster with the *bourgeoisie's* apparent indifference; Heym's *Umbra vitae (The Shadow of Life*) freezes the movements of chaos into a threatening, unnatural stillness which one knows will have to shatter; Lichtenstein's poems abound in bloated shapes about to dissolve into primal formlessness. In Gottfried Benn's *Mann und Frau gehen durch die Krebsbarake (Man and Wife Go Through the Cancer-Ward)* collected in the early volume *Morgue* (1912), the cancer patients, whom chtonic powers are seen to be reclaiming, are shown as victims of a society in dissolution."[22]

[22] Richard Sheppard, "German Expressionist Poetry", *Modernism*, pp. 383—384.

Exploration of these vital repressed energies in the psyche of man and in society at large constituted one of the primary preoccupations of D. H. Lawrence as a novelist. This interest of his, which is already discernible in the early novels, surges powerfully in *The Rainbow* and *Women in Love. The Rainbow* analytically explores these energies within the structure of the lyric novel, while, in *Women in Love,* Lawrence achieves a rare balance between the social novel which encroaches upon the visionary realm and the analytical novel exploring the primary energies of the psyche, the states of being and modes of feeling of an individual character.

What Gottfried Benn calls "the effort to reach down to the sources of creation, to the level from which spring archetypes and myths", and what Paul Haderman, in depicting the work of some Expressionist painters, calls "the struggling to reach the primary sources of vision" has its striking counterpart in D. H. Lawrence. The drive to reach down to the essentials of phenomena, characteristic of Expressionism, had as its concomitant the desire to reduce the human condition to its essential features, which in drama expressed itself as a predilection for polarities, the tendency to reduce human situations and relationships to essential dualities, as Haderman states in his essay on the common formal structures of visual arts and literature in Expressionism.

"A desire for lucidity urged numerous Expressionists to represent and recapitulate the drama of the human condition in *non-individualized characters and typical conflicts.* The motifs, freed by the Naturalists from the stronghold of taboos, where "good form" repressed them, *were now reduced to their essential polarities:* father and son, man and woman, active and contemplative man, bourgeois and proletarian, confronted each other at daggers drawn. The theatre is obviously the place to present such conflicts, yet some painters did not hesitate to introduce this more "narrative" element into their art. We have already mentioned that Kokoschka painted and etched the war between the sexes, Kirchner more discreetly limited himself to representing the provocation of great women birds in red dresses, sporting quivering feathers and nailing the walkers to the spot, Grosz insisted on the venality of Aphrodite and attacked the bourgeois with vitriol in a way ismilar to Dix. Heckel calls to mind Dostoevsky in his *Two Men at Table* (sometimes entitled *The Brothers Karamazov*), where the two brothers confront each other under

the image of the Crucified. Beckmann fathomed, in a hallucinatory maner, the theme of the hangman and his victim.[23]

Anybody familiar with D. H. Lawrence's characterology, especially the new ways of character portraiture he was developing when he wrote his famous letter to Edward Garnett in 1914, will recognize profound similarities. In the course of his letter, Lawrence mentions Marinetti and his Futuristic manifesto,[24] but an analogy with Expressionism would have been much more apposite. Lawrence's stress on the "inhumanity" of the characters he was portraying in the novel which later split into *The Rainbow* and *Women in Love*, his refusal to concentrate on the "social" man, and his compulsion to sound the subterranean forces in the psyche, the turbulent, inarticulate energies which are to be found under the bland veneer of civilization, draw attention to the fact that his novelistic obsession with those regions of the psyche which are outside the reach of will and consciousness manifests profound kinship with the aesthetics of Expressionism. Lawrence's fascionation with the "inhuman" will in characters and his reduction of characters to the essential core of being beneath the rational superstructure inevitably take him down to the affective and the instinctual depths.[25]

Above everything else, the profound resemblance between *Women in Love* and German Expressionism lies in the fact that its fundamental poetics conforms fully to Expressionist aesthetics. *Women in Love* is a visionary novel, projecting a profoundly subjective vision of a civilization in the throes of dissolution, torn by inner conflicts and contradictions. It projects the artist's *vision* of the *essential* profile of contemporary culture, a machine-age that *"devours a man's soul"*.[26] It works out its vision of the sickness at the heart of that culture in terms of rich and complex psychical dialectics, which seeks to capture the essential core of being in the characters, the fluid, unstable and dynamic core of personal-

[23] Paul Hadermann, "Expressionism in Literature and Painting", *op. cit.*, pp. 126—127.

[24] For Lawrence and Futurism see Mary Freeman, *D. H. Lawence: a basic study of his ideas*, Gainesville, 1955.

[25] Both Jack F. Stewart and Henry I. Schey stress the correspondence between Lawrence's characterology and the Expressionist drive towards the archetypal.

[26] "Wie der Urmensch sich aus Furcht von der Natur in sich verkriecht, so flüchten wir in uns vor einer 'Zivilisation' zurück, die die Seele des Menschen verschlingt." Hermann Bahr, *Expressionismus*, München, 1919.

ity[27] which is to be found beneath the reflexes that civilization implanted in the social man. In following out this psychic dialectics within the drama of the relationships of the four major characters, Lawrence develops the multiply interrelated themes of the novel which focus on the malaise of a culture. The main protagonists are chosen for their representative quality, for the fact that they embody a certain facet of contemporary culture, although the representative quality does not imply conceptual simplification but, on the contrary, a sophisticated and subtle psychological characterization. Disproportionate growth within personality is always seen as a reflex of the destructive drives within a culture. Lawrence's basic intention in this novel is to render visible the fundamental spiritual, intellectual and moral profile of a culture, which he discerns under the multifarious diversity of phenomena on the surface.

Clairvoyant and visionary insights abound in this novel and belong to its innermost pattern of significances. Birkin is especially privileged in this respect, but other characters are also occasionally accorded a visionary insight into what is momentarily happening, an event, a relationship or another character's psyche. Instances are innumerable. One of the most remarkable early instances is the African totem which is refracted through Gerald's and Birkin's cyonsciousness.

"Strangely elated, Gerald also lifted his eyes to the face of the wooden figure. And his heart contracted.

He saw vividly *with his spirit* the grey, forward-stretching face of the savage woman, dark and tense, abstracted in utter physical stress. It was a terrible face, void, peaked, abstracted almost into meaninglessness by the weight of sensation beneath. *He saw Minette in it. As in a dream, he knew her.*" (87)[28]

The African statue of a woman in labour is a staggering example of the primitive art which found its way into Lawrence's novel not long after the discovery of the primitive art by the *Fauves* in Paris and *Die Brücke* group in Dresden, and is one of the first striking uses of that art in Modernist literature. The African statue, powerfully described by

[27] Speaking of the spiritual climate in which Expressionism, Cubism and Futurism appeared, Hadermann mentions: "... a common need for conforming to the new image of life, the world and man — *essentially changing, unstable and dynamic* — conveyed by the sciences as well as the humanities." "Expressionism in Literature and Painting", *op. cit.*, p. 113.

[28] Page references are to D. H. Lawrence, *Women in Love*, Harmondsworth, 1961.

Lawrence, functions as a significant symbol, closely related to the dramatic development of the novel and intimately interwoven with its thematic strands. It suggests the boundless exploration of sensations beyond any ethical code, which assumes autonomous function, divorced from the totality of personality. Its fundamental meaning is interpreted by Birkin immediately afterwards:

"Why is it art?" Gerald asked, shocked, resentful.

"*It conveys a complete truth*", said Birkin. "It contains the *whole truth* of that state, whatever you feel about it."

"But you can't call it *high* art,', said Gerald.

"High! There are centuries and centuries of development in a straight line, behind that carving; it is an awful pitch of culture, of a definite sort."

"What culture?" Gerald asked, in opposition. He hated the sheer barbaric thing.

"Pure culture in sensation, culture in the physical consciousness, really *ultimate* physical consciousness, mindless, utterly sensual. It is so sensual as to be final, supreme." (87)

The totem is interpreted by the clairvoyant Birkin, who is on that occasion, as on so many others throughout the novel, accorded a visionary insight into the essential meaning of the phenomenon he is confronting. In fact, visionary insight seems to be his normal way of perception. The unique consciousness of Birkin, which simply mimics Lawrence's own, is the consciousness of the Expressionist artist who strains his intuitive and imaginative faculties to the utmost in order to penetrate beyond the appearances of things and to apprehend the inner dynamics of phenomena.

Gudrun the artist shares Birkin's gift. Here are some instances of her visionary insight.

When she first sees Hermione's Georgian mansion, she makes a statement which is both praise and condemnation. The paradoxical mingling of contraries inheres in her statement and is subtly accentuated on the phonetic level by the fact that the tone expresses resentment while the words carry apparent approval. Breadalby is interpreted by Gudrun as a potent symbol of a dead culture.

"Isn't it *complete!*" said Gudrun. "It is a *final* as an *old aquatint.*" She spoke with some resentment in her voice, as if she were captivated unwillingly, as if she must admire against her will." (91—92)

A small instance of the same visionary gift of being able to see beyond the appearances and "read the signatures of things" is accorded to Gudrun on another occasion when she

intuitively assesses the members of the Crich family, including Gerald, her future lover, who are passing in front of her among the wedding guests on their way to the local church. Her artistic consciousness codifies all the people that pass in front of her, instinctively searching for corresponding emblems for each of them. But while the majority of guests seem to her like marionettes in fixed attitudes and are therefore easily classified, with the advent of the Crich family, especially of Gerald, her intuitive powers of apprehension are challenged on a much deeper level. Beyond the stirrings of the sexual interest, her mind struggles with the challenge of the complex human phenomenon he presents to her until she finds a provisional emblem even for him, saying to herself: "His totem is the wolf." She has a "strange and overwhelming sensation on his account, *this knowledge of him in her essence, this powerful apprehension of him.*" This "knowledge" is simply the intuitive apprehension of the artist, something that Birkin gets in another context when he copies the Chinese painting of a goose in the mud, striving to get an intuitive apprehension of the sense of life of the old Chinese artist.

In another instance in the novel, Gudrun is portrayed in a state of creative trance, absorbed in her vision of the natural phenomenon she is sketching, namely some water plants stretching out of the mud.

"One morning the sisters were sketching by the side of Willey Water, at the remote end of the lake. Gudrun had waded out to a gravelly shoal, and was seated like a Buddhist, staring fixedly at the water-plants, that rose succulent from the mud of the low shores. What she could see was mud, soft, oozy, watery mud, and from its festering chill, water-plants rose up, thick and cool and fleshy, very straight and turgid, thrusting out their leaves at right angles, and having dark lurid colours, dark green and blotches of black-purple and bronze. *But she could feel their turgid fleshy structure as in a sensuous vision, she knew how they rose out of the mud, she knew how they thrust out from themselves, how they stood stiff and succulent against the air.*

Gudrun, *absorbed in a stupor of apprehension* of surging water-plants, sat crouched on the shoal, drawing, not looking up for a long time, and then *staring unconsciously, absorbedly* at the rigid, naked, succulent stems... *She started out of her trance*... And *as if in a spell,* Gudrun was aware of his body, *stretching and surging like the marsh-fire, stretching towards her, his hand coming straight forward like a stem.* Her voluptuous, acute apprehension of him made the blood faint in her veins, her mind went dim unconscious. And

he rocked on the water perfectly, like the rocking of phosphorescence." (132—134)

Beyond the closely interrelated imagery, significant for the poetic dimension of the novel (Gerald is likened both to the stem of a marsh plant and to the marsh fire) that will later on be absorbed in the imagery of the *"fleurs du mal"* passage of one of Birkin's many indictments of contemporary culture ("the marsh fire", "the phosphorescence" on the surface of the "river of dissolution"), the significance of the passage is that it once again embodies an artist's vision which rests on the intuitive, direct apprehension of the essence of reality in a visionary moment.

The examples are numberless: Gerald's vision of Gudrun in the same chapter; Birkin's and Gerald's reactions to the dancing women in the Breadalby chapter, when they perform their strange pantomime; Birkin's vision of Hermione's mansion, an epitome of the European cultural heritage, which is presented as an Egyptian tomb where all the dead sit entombed in state; Birkin's imaginative vision of the second African statuette, "the elongated woman with protruding buttocks" in "Moony" etc.[29] All these instances illustrate Lawrence's fundamental striving in *Women in Love:* to grasp things in their essence, to intuitively apprehend the essential meaning of phenomena in a moment of visionary insight.[30]

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[29] "He watched her *with an insight that amounted to clairvoyance. He saw her a dangerous, hostile spirit,* that could stand *undiminished* and *unabated.* It was *so finished,* and *of such a perfect gesture,* moreover." (135)

"Gerald was excited by the desperate cleaving of Gudrun to Naomi. *The essence of that female, subterranean recklessness and mockery penetrated his blood.* He could not forget Gudrun's lifted, offered, cleaving, reckless, yet withal mocking weight. And Birkin, watching like a hermit crab from its hole, *had seen the brilliant frustration and helplessness of Ursula. She was rich, full of dangerous power. She was like a strange, inconscious bud of powerful womanhood.* He was unconsciously drawn to her. She was his future." (102)

"How well he knew Hermione, as she sat there, erect and silent and somewhat bemused, and yet so potent, so powerful! *He knew her statically, so finally,* that it as almost like a madness. It was difficult to believe one was not mad, *that one was not a figure in the hall of kings in some Egyptian tomb, where the dead all sat immemorial and tremendous...* how known it all was, like a game with the figures set out, the same figures, the Queen of chess, the knights, the pawns, the same now as they were hundreds of years ago, the same figures moving round in one of the innumerable permutations that make up the game. But the game is known, its going on is like a madness, it is so exhausted." (110)

[30] In his brilliant article *"Women in Love"*, Mark Shorer notices this quality of Lawrence's style without, however, discussing it exten-

In all these instances, the concentrated vision of the beholder penetrates beyond the appearances and reaches to the secret core of meaning. The watcher is never looking at the object quietly, dispassionately, from a distance; his vision engulfs him, for the duration of his vision he is fully identified with the phenomenon he is contemplating. Distinces are abolished; in a moment of visionary insight, he becomes the object or person contemplated.

This is very well exemplified by Birkin when he copies the Chinese geese painting. In his subsequent explanation to Hermione why he prefers copying the old Chinese drawing to doing something original, he makes a supreme claim for the intuitive, non-rational method of cognition, inherent in Expressionist art.

"He had taken a Chinese drawing of geese from the boudoir, and was copying it, with much skill and vividness.

"You are copying the drawing", she said, standing near the table, and looking down at his work. "How beautifully you do it! You like it very much, don't you? . . .

"But why do you copy it?" she asked, casual and sing-song. "Why not do something original?"

"*I want to know it*", he replied. "*One gets more of China, copying this picture, than reading all the books.*"

"And what do you get?"

She was at once roused, she laid as it were violent hands on him, to extract his secrets from him. *She must know.* It was a dreadful tyranny, an obssession in her, to know all he knew. For some time he was silent, hating to answer her. Then, compelled, he began:

"*I know what centres they live from — what they perceive and feel — the hot, stinging centrality of a goose in the flux of cold water and mud — the curious bitter stinging heat of a goose's blood, entering their own blood like an inoccula-*

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sively. He says: "Attempts at this quality of the spectacular, of the hallucinated, are not always successful; certainly the three women dancing in Oriental costumes conveniently provided for do not quite get into the convention that Lawrence was trying to develop, and the scene of Gudrun, doing her Dalcroze rhythms in the presence of the livestock, does not quite escape the ridiculous. Yet we must recognize, all throughout the novel, this attempt at the spectacular, the eternally isolated, which leads to the hallucinated effects, and throughout to the strangely irritating compulsive qualities of dreams." *The Achievement of D. H. Lawrence,* ed. by Frederick J. Hoffman, and Harry T. Moore, University of Oklahoma Press, Norman, 1953, p. 175.

tion of corruptive fire — the fire of the cold-burning mud — the lotus mystery." (98—99)

Two contrasted ways of knowing, represented by Birkin and Hermione respectively, clash violently. Hermione represents the rational mode, and Birkin the intuitive, suprarational mode of perception and cognition. Seeking to wound Hermione ("destroy her") and obliquely show her the limitations of her mode of cognition that claims exclusive right to the knowledge of the world and of the self, Birkin purposively uses highly obscure metaphorical language, which renders his insight by means of a densely structured pattern of imagery whose secret meaning she is unable to penetrate. Violently and aggresively, Birkin claims the superior rights of the non-rational, intuitive, visionary insight which is identified with the creative act. The Birkin-Hermione exchange repeats the lesson of the African totem. The totem expressed complete truth about a certain state of being, as Birkin said on that occasion, and this is what all true art does. It captures the essences of things in a direct vison and projects them in symbolical forms.

In all these instances, the adjectives are used not to describe what the eye sees but to bring forth in metaphorical language the features of an inner vision. Like so much else in this artistic approach , they frequently de-realize, distort, dislocate the external reality in order to communicate all the more forcefully the inner vision.

In the chapter "Sketch-Book", Gudrun is seen by Gerald as a "dangerous, hostile spirit", that would stand *undiminished* and *unabated.*" The momentary vision of her seems to be etched with preternatural sharpness on his brain. "It was *so finished*, and of *such perfect gesture, moreover.*" (135)

Abstract adjectives "*undiminished*" and "*unabated*", however baffling they may seem at first glance, are perfectly comprehensible within the visionary patterning of reality, and the symbolic codification of persons and events in this novel which this vision entails. The "finished" quality and the "perfection" of Gudrun's gesture refers to the finality and the completeness of Gerald's clairvoyant insight.

The same type of highly metaphorical or abstract adjectives which do not describe but render an inner vision appears over and over again in *Women in Love.* This is a linguistic sign of the fundamental formal principle of the novel of rendering the essential. "*The wavering*", "*indistinct*", "*lambent*" Birkin (the elusive Birkin who is never fully trapped by his dying culture); the "*life flame*" in Ursula; the "*phos-*

phorescent" face of Hermione, rendering in pictorial terms the disintegration of the psyche; *"something indecent"* and *"obscene"* in the head of Minette, the London courtesan, her *"inchoate* eyes" on which there floated *"a sort of film of disintegration"* — belong to this visionary patterning of reality.

This usage of the adjective in the function of the innner vision is in full accord with the practice of the Expressionist artist as Richard Sheppard contends:

"Analogously, everyday language, dessicated by functionalism, was said to have become inadequate in itself for the 'expressive' task. Words in current usage had ceased to be signs of the creative *Geist,* had lost their resonance and been reduced to one-dimensional counters. Where the late Romantic poets had tried to conserve traditional linguistic hierarchies based on the noun and to re-present the world as it had impressed itself on them, the Expressionists sought to rid themselves of the notion that words were known quantities which intellect could synthesize into an elegant, mimetic surface, and to see them as charged reservoirs of energy awaiting release by the visionary writer. Hence they were concerned with conventional syntactical relationships only so far as these could be recharged with psychic energy. Otherwise hierarchies of language were repudiated, parts of speech held to posses equal status, interchange of conventional linguistic functions encouraged to release the inner potencies of language. The adjective, the principle agent of description, was to change function: instead of describing the impression made by the external world, it was to bring forth the hidden metaphorical dimension of the poet's vision. Nouns were to be used not for referential qualities but for the expressive charges latent in them. Clearly, Expressionist writing always risked degeneration into mere rhetoric; but where that was avoided, the result was poetry and drama of startling novelty and vitality."[31]

The gift of visionary insight is primarily Birkin's and into Birkin, as everyone knows, Lawrence projected his own self. Birkin, as so many critics have stressed, is treated as one of the characters in the novel and placed and criticised as such. He is not rendered as an abstract *raisonneur* but as a living human being whose essential self undergoes a complex and painful development of death and rebirth. Yet, although we should beware of the total identification of

[31] Richard Sheppard, "German Expressionism", *Modernism,* p. 278.

Birkin and Lawrence, his essential vision is Lawrence's own, and it illuminates the dramatic development of the novel in most of its aspects. W. W. Robson's remark that the whole conception of the novel is dependent on the conception of Birkin is absolutely true.[32] Birkin's function in the novel is multifold. His powerful intellect comments lucidly on various aspects of the thematic cluster of the novel, while his clairvoyant vision of the underlying trends of his times casts a sombre illuminating light on the people, events, and dramatic happenings in the novel, so that they find their right level of meaning within the total pattern of the novel through his interpretation of them. The events, people, details and isolated scenes are ranged into a fundamentally coherent order by Birkin's vision, which compulsively draws the events of the novel into an all-encompassing and intricately related web of significances that reveals the fundamental pattern of meaning under the surface diversity.

Birkin's visionary consciousness represents the spiritual, intellectual and moral pivot of the novel. Without being refracted through his consciousness, the events and the characters of the novel would not have been thrown into such sharp relief. The analytical passages in this novel are necessary, given the complexity and scope of Lawrence's theme (a critique of civilization). They play a supporting role in the total structure. In all of these debates centring on the major existential problems of the modern time, Birkin plays the main role. Yet, as befits the novel of an inner vision, which *Women in Love* is, it is not Birkin's intellect but his all-encompassing vision of his historical epoch which springs from other and deeper levels of the mind that plays the crucial role in the novel. The intellect only translates this vision into discursive terms and, as the intellect is highly powered, the translation is brilliantly executed. But the very fact that this vision communicates itself from time to time in trains of highly interrelated imagery which become carriers of complex meaning indicates the fact that the vision stems from the regions below the reach of will and intellect, the potent source of art and prophecy.

[32] "It seems to me, then, that the structure — and hence the total meaning — of the book is better understood not by beginning at the natural starting-point suggested by the book's title and the first chapter, but by beginning at what might be called the logical starting-point, which is Birkin". *Critical Essays*, Routledge and Kegan Paul, London, 1966, p. 273.

This refers for instance to the famous *"fleurs du mal"* passage which functions as one of Birkin's potently suggestive indictments of his whole culture, at the core of which he detects a self-destructive drive, a death wish. The poetic phantasy about the *"river of dissolution"* which flows through the dying culture[33] (*putting forth lilies and snakes and swans and lotus*, the *"white phosphorescent flowers of sensuous perfection"*, the *"sea-born Aphrodite"* etc.) projects, through a complex network of highly charged poetic imagery, Birkin's vision of the dissolution processes in the psyche of modern man who, disoriented and confused, seeks self-fulfilment in exploring the world of sensations for its own sake beyond the bounds of ethical and social codes, and out of moral despair raises the cult of bodily sensation, including bizarre, eccentric, abnormal, pathological and morbid thrills as the ultimate Grail of his dying culture. One feels the pressure of the ideas and feelings that fermented in the consciousness of the European *fin-de-siècle* behind this passage, as the central image of *fleurs du mal*, taken over from Baudelaire, clearly indicates. The African statue, which is also affiliated to the Baudelairian themes, links with Birkin's phantasia on the *fleurs du mal* theme, and both show how profoundly *Women in Love*, which seeks to render in psychoanalytical terms the profile of a culture, has asborbed the *fin-de-siècle* traditions. The *fin-de-siècle* philosophy of sensation, its "satanism" and "demonism" entered as constitutive elements into Lawrence's study of the European culture in disintegration.

An interrelated network of poetic imagery presents *a mode of perception, a mode of cognition.* Potent images suggest an inner meaning of the total dramatic development of the novel. They absorb in their magnetic field of force the characters and their interrelationships. Both Gerald and Gudrun are explicitly drawn into the interlocking network of images whose basic impulse is provided by the Baudelairian image of the *fleurs du mal*, and the other pair, Birkin and Ursula, are not exempted from it but are partly identified with it. Birkin, who at that moment in the development of the novel is death-obssessed, seems perversely to enjoy this state of affairs and to suggest that both he and Ursula are totally engulfed by the death trend which, according to his gloomy prophecy, will end "in universal nothing", the apocalyptic end of the world. With her quick instinct, Ursula detects the

[33] Cf. Angelo P. Bertocci, "Symbolism in *Women in Love*", *A D. H. Lawrence Miscellany*, ed. by Harry T. Moore, Heinemann, London, 1961, pp. 82—102.

death wish in Birkin, saying: "You *want us* to be deathly!" and she asserts that she is not a *"phosphorescent flower of the river of dissolution"* but a *"rose", "warm and flamey"*. But at the end of this metaphysical dialogue, which codifies reality in terms of poetic symbols, Birkin reasserts his vision. ("I only want us *to know* what we are.")

Birkin's consciousness is essential for the full comprehension of the novel. It gives a depth projection of events and people, of individual and collective psyches, in terms of his apocalyptic vision of European civilization nearing its end.[34] Birkin's consciousness turns concrete reality inside out, showing its obverse side. Through symbolic signs, he projects his vision of the subterranean trends of the times.[35] Like Yeats in *Leda and the Swan* and *The Second Coming*, Birkin-Lawrence responds profoundly to the intellectual and spiritual climate of his historical epoch and codifies it in his own system of imaginative signs. Birkin's pivotal consciousness lifts the particular events and characters of the novel onto the more general plane of meaning, whereby they gain in depth and significance. Details of everyday life become symbolic emblems of his historical epoch once they have passed through the alembic of his consciousness. Thus large vistas open beyond the people, events and the dramatic happening of this novel. Birkin's vision renders in both discursive and non-discursive terms the spiritual crisis of the West, the agony of a world whose central traditional, spiritual, intellectual and moral values were dying out. His vision detects tectonic disturbances in the depth on the basis of the seismic tremors on the surface. Thus Birkin, whose position is such that he stands both within and without his culture, is the Jeremiah of the doomed world.

In this context, it is interesting to compare what Richard Sheppard says about the German Expressionists who were Lawrence's contemporaries and who shared with him an in-

[34] A sense of *Götterdämmerung* was strongly fermenting in the consciousness of the times as Oswald Spengler and Max Nordau demonstrate.

[35] "Lawrence detects certain destructive tendencies in his society. He isolates and magnifies these tendencies, predicts their outcome, then merges an essentially apocalyptic vision with the particular segment of historical time he has in hand." Julian Moynihan, *The Deed of Life (The Novels and Tales of D. H. Lawrence)*, Princeton University Press, Princeton, New Jersey, 1963, p. 76.

Cf. also Frank Kermode's scholarly interpretation of Lawrence's apocalyptic consciousness in the article "Lawrence and the Apocalyptic Types", *D. H. Lawrence: The Rainbow and Women in Love*, ed. by Colin Clarke, Casebook Series, MacMillan, 1969, pp. 203—219.

tense awareness of the crisis of the culture they belonged to as well as a sense of the repressed energies which might break out and bring about chaos and destruction. In his analysis of the early Expressionist poets (Benn, Heym, Van Hoddis, Lichtenstein), Sheppard stresses the ambiguous position taken by the artist in his visionary renderings of the "stricken city", the old Europe whose stagnant peace was soon to be broken by the chaos of war.

"In general, the stance of the early Expressionist poets towards this situation is ambiguous: they stand not within the stricken city, but on its extreme edge, or some precarious vantage-point, from wich the panorama is valid both as an objective picture and as image of their subjective condition. In this way they seem both involved in and detached from their vision, fascinated by and repelled by its horror, welcoming the irrational upsurge as a purgation, yet fearful of the devastation involved. The irony of Benn's collection *Morgue* is notably complex: his coldness conceals a compassion that fears to express itself lest it become part of the dissolution, and his detached observers in the cancer-ward seem to distance themselves to avoid their own inner cancer."[36]

There is much in Birkin's stance towards the society he is indicting in *Women in Love* that is analogous to the position of the artist in the above-mentioned analysis, although this analogy is to be taken only in a broad sense. Lawrence's vision was a result of a complex and highly indivdual process of spiritual and artistic development. But on the other hand, to stress analogies with the contemporary literary developments in Europe has its own validity as it provides a broader context for Lawrence's work by showing how profoundly he was affiliated to the European consciousness at that time.

Birkin's central effort is directed towards rendering the inner truth about his times through emblematic signs and symbols. In this drive towards the central truth, he arrogantly disregards the principle of mimesis, the principle of the faithful rendering of the concrete surfaces of phenomena. As his central allegiance is to the fundamental truth about things, he does not shirk deformation of realistic data. He dislocates, distorts and deforms reality when necessary to express the inner vision.[37] In order to render his vision, he develops a flamboyant language of metaphor and symbol which projects his vision in non-discursive terms. His apocalyptic imagery

[36] Richard Sheppard, "German Expressionist Poetry", *Modernism*, p. 384.

[37] Cf. Walter H. Sokel on the aesthetics of Expressionism, *op. cit.*

includes the "sun-putrescence" of old Egypt, with its dominating symbol of the ball-rolling scarab, which symbolizes one way of death, one way of forfeiting the search for the wholeness of being, and the "ice-death", the freezing of the inner impulses by abstraction, the starvation of the soul in a machine-dominated world. The ball-rolling scarab, the sun-putrescence of old Egypt, is related to the two African statuettes in Halliday's London flat, signifying the extremity of physical sensation, while the snow-death of Birkin's meditation is related both to the symbolic landscape of the Alps in which Gerald finds his death and to the Coal-Dust inferno, the mechanized modern hell where the rhythm of the machine gets transferred onto the psyche of those condemned to live in this world. Related to this vision is the flamboyant rhetoric of Birkin's letter which Halliday reads in the Pompadour to the malicious glee of the present Bohemia in the shrill tones of the *Salvator Mundi*. In the letter, Birkin indicts the modern man for what seems to him to be his cardinal sin: the wilful, perverse, death-driven fragmentation of his psyche which ultimately leads to self-disintngration. The heavily verbose substance of that letter essentially repeats the same pattern of imagery of the *fleur du mal* passage ("a return along the Flux of Corruption, to the original rudimentary conditions of being", "the Flux of Corruption", "the phosphorescent ecstasy of acute sensation", the "flowers of mud", "burning only with destructive fires" etc.)[38]

All these images and symbols belong to the same apocalyptic code into which Birkin draws the complete dramatic action of the novel. Thus Lawrence's novel exhibits one more profound analogy with Expressionist aesthetics which, according to Paul Haderman, presupposes one strongly subjective centre of consciousness into which the creative self of the author is projected and which acts as the gravity centre of the entire structure, whether it be a painting or a graphic design, a poem or a play.

"With the exception of Dix, who developed in the direction of *Neue Sachlichkeit*, the beings and objects were nowhere "described" or enumerated in a realistic fashion. What mattered was the psychological condition in which the poet or the artist encountered things, made them his own in a cumulative vision and recognized them as signs of his internal

[38] An excellent analysis of the chapter "Gudrun in the Pompadour" is to be found in Angelo P. Bertocci, "Symbolism in *Women in Love*", *op. cit.*, pp. 82—84.

reality. This extremely close contact between the self and the world differs from Romantic contemplation in being more tyrannical. The Expressionist does not make his escape into the other world; he rather annexes it. Whether his experience is painful or not does not matter much at the moment he takes it upon himself and forces his own spiritual law upon it. By this subjective course, he interrelates the beings and links them to the universe, unless he directly expresses his creative impulse in the abstract signs or the *Lautgedicht* (Kandinsky, Blümner). The environment presented may be the city or a more of less unspoiled nature. In any case, it is conceived as the place where subject and object meet, whether this subject concretely appears in human or animal form in the "décor" to which it gives its meaning, or whether the artist's subjectivity is revealed without intermediary vehicle, and solely through the formal structure imposed upon reality.

By vehicle I mean a creature or object into which the creative self is intuitively projected and whose topographic situation orders and conditions the structure of the poem, novel, play, or painting, as, for example, the train in Stadler's "Fahrt über dio Kölner Rheinbrücke bei Nacht", or Franz Biberkopf in Döblin's novel *Berlin Alexanderplatz*, the son in Hasenclever's *Der Sohn*, Meidner's self-portrait in "Ich und die Stadt", or the animals of Marc, whose movements are echoed by the lines surrounding them. The function of such a vehicle is to activate space in the sense of subjective emotion, or, to express it more plainly, to justify, through an "explicative" presence, the expressive distortion to which the evoked objects are subjected."[39]

Women in Love is primarily a novel of the inner vision, and this basic creative drive to penetrate to the inner meaning of things is rendered through both mimetic devices and non-mimetic stylistic means that would convey the artist's vison the most directly and the most powerfully, such as imaginative stylization, hyperbolization, distortion and deformation of the concrete data of experiential reality in the interest of the inner vision.[40]

Lawrence's visionary landscapes in *Women in Love* illustrate his fundamental stylistic tendency to perfection. They belong to the innermost pattern of significance of the novel just as much as the characters and their interrelationships

[39] Paul Hadermann, "Expressionism in Literature and Painting", *op. cit.*, pp. 127—128.

[40] Cf. Walter H. Sokel on Expressionist aesthetics, *op. cit.*

and present a significant facet of the contemporary world, projected with great imaginative force. I shall take as an example the landscape depicted in the Coal Dust chapter, whose function it is to introduce us to the world of the novel.

"The heavy gold glamour of approaching sunset lay over all the colliery district, and the ugliness overlaid with beauty was like a narcotic to the senses. On the roads silted with black dust, the rich light fell more warmly, more heavily; over all the amorphous squalor a kind of magic was cast, from the glowing close of day.

"It has a foul kind of beauty, this place", said Gudrun, evidently suffering from fascination. "Can't you feel in some way, a thick, hot attraction in it? I can. And it quite stupefies me."

They were passing between blocks of miners' dwellings. In the back yards of several dwellings a miner could be seen washing himself in the open on this hot evening, naked down to the loins, his great trousers of moleskin slipping almost away. Miners already cleaned were sitting on their heels, with their backs near the walls, talking and silent in pure physical well-being, tired, and taking physical rest. Their voices sounded out with strong intonation, and the broad dialect was curiously caressing to the blood. It seemed to envelop Gudrun in a labourer's caress, there was in the whole atmosphere, a resonance of physical men, a glamorous thickness of labour and maleness, surcharged in the air. But it was universal in the district, and therefore unnoticed by the inhabitants.

To Gudrun, however, it was potent and half-repulsive. She could never tell why Beldover was so utterly different from London and the south, why one's whole feelings were different, why one seemed to live in another sphere. Now she realized that this was the world of powerful, underworld men who spent most of their time in the darkness. In their voices she could hear the voluptuous resonance of darkness, the strong, dangerous underworld, mindless, inhuman. They sounded also like strange machines, heavy, oiled. The voluptuousness was like that of machinery, cold and iron.

It was the same every evening when she came home, she seemed to move *through a wave of disruptive force,* that was given off from the presence of thousands of vigorous, underworld, half-automatized colliers, and which went to the brain and the heart, awakening a fatal desire, and a fatal callousness.

There came over her a nostalgia for the place. She hated it, she knew how utterly cut off it was, how hideous and how sickeningly mindless. Sometimes she beat her wings like a

new Daphne, turning not into a tree but a machine. And yet she was overcome by the nostalgia. She struggled to get more and more into accord with the atmosphere of the place, she craved to get her satisfaction of it.

She felt herself drawn out at evening into the main street of the town, that was uncreated and ugly, and yet surcharged with the same potent atmosphere of intense, dark callousness. There were always miners about. They moved with their strange, distorted dignity, a certain beauty, and unnatural stillness in their bearing, a look of abstraction and half-resignation in their pale, often gaunt faces. They belonged to another world, they had a strange glamour, their voices were full of an intolerable deep resonance, like a machine's burring, a music more maddening than the siren's long ago.

She found herself, with the rest of the common women, drawn out on Friday evenings to the little market. Friday was pay-day for the colliers, and Friday night was market-night. Ever woman was abroad, every man was out, shopping with his wife, or gathering with his pals. The pavements were dark for miles around with people coming in; the little market-place on the crown of the hill, and the main street of Beldover were black with thickly-crowded men and women.

It was dark, the market-place was hot with kerosene flares, which threw a ruddy light on the grave faces of the purchasing wives, and on the pale abstract faces of the men. The air was full of the sound of the criers, and of people talking, thick streams of people moved on the pavements towards the solid crowd of the market. The shops were blazing and packed with women, in the streets were men, mostly men, miners of all ages. Money was spent with almost lavish freedom.

The carts that came could not pass through. They had to wait, the driver calling and shouting, till the dense crowd would make way. Everywhere, young fellows from the outlying districts were making conversation with the girls, standing in the road and at the corners. The doors of the public-houses were open and full of light, men passed in and out in a continual stream, everywhere men were calling out to one another, or crossing to meet one another, or standing in little gangs and circles, discussing, endlessly discussing. The sense of talk, buzzing, jarring, half-secret, the endless mining, and political wrangling, *vibrated in the air like discordant machinery.* And it was their voices which affected

Gudrun almost to swooning. They aroused a strange, nostalgic ache of desire, something almost demoniacal, never to be fulfilled . . .

So Gudrun strolled the streets with Palmer, or went to the cinema with him. And his long, pale, rather elegant face flickered as he made his sarcastic remarks. There they were, the two of them: two elegants in one sense: in the other sense, two units, absolutely adhering to the people, teeming with the distorted colliers. The same secret seemed to be working in the souls of all alike, Gudrun, Palmer, the rakish young bloods, the gaunt, middle-aged men. All had a secret sense of power, and of inexpressible destructiveness, and of fatal half-heartedness, a sort of rotteness in the will.

Sometimes Gudrun would start aside, see it all, see how she was sinking in. And then she was filled with a fury of contempt and anger. She felt she was sinking into one mass with the rest — all so close and intermingled and breathless. It was horrible. She stifled. She prepared for flight, feverishly she flew to her work. But soon she let go. She started off into the country — the darkish, glamorous country. The spell was beginning to work again.« (128—131)

Wath Lawrence presents here is in fact a stylized Expressionist landscape. A subjective slant of vision conditions everything. Everything is filtered through a subjective perspective. The outlines of this landscape are surcharged with the subjective vision which bulges forth through the configuration of the terrain and the presentation of every detail in it. This landscape fulfils the requirements of the aesthetics of Expressionist art which postulates that description be surcharged with vision. Lawrence is all the time pushing beyond the phenomenal while his landscape slants into the realm of the visionary. The inner vision predetermines description. Imaginative vision suffuses reality, dislocates and then reassembles reality according to its own gravity laws. The pressure of the creative vision distort sthe features of reality from within. The colliers are departicularized and de-realized under the pressure of the subjective vision. Departicularized and de-realized colliers are in accordance with the aesthetics of Expressionism which displaces the principle of mimesis by the *Gestalt* principle and individualist psychology by the general principles and fundamental archetypes.[41] Here we see a

[41] Cf. Ulrich Weisstein, "Expressionism as an International Literary Phenomenon"; "Expressionism: Style or *Weltanschauung?*"; and Paul Hadermann, "Expressionism in Literature and Painting", *op. cit.*

mixture of realist, abstract and visionary elements common to Expressionism.

Lawrence's landscape is diabolically alive and the human figures are fully assimilated to it. This world of mines and machines is an Underworld, a kind of modern Inferno, and the human figures, dehumanized, half-assimilated to the minerals, crystals, the flora of the underworld, are unclassifiable, upsetting the normal order of nature.[42] The process is half-accomplished. The physicality of the miners is not yet destroyed. The description stresses that Gudrun is responsive to the voluptuous attractive maleness of the colliers but the living soul in them, what would in the Lawrentian terminology be called *"the quick of the self"*, essential for the preservation of their individuality, is destroyed. The miners are like a machine, *"heavy"*, *"oiled"*. Their voices are *"like a machine's burring"*, they *"vibrate in the air like discordant machinery"*. In this expressionistic landscape, which is animated by the subjective dynamics of the writer's imagination and creatively distorted by it, the sexual overtones of many descriptive details which stress the maleness, the physical potency of the miners, are paradoxically associated with the machine, an inhuman thing. Sexual overtones are linked with Gudrun's reaction and thus brought into relief. Her strong physical response to the men of the mining region is described in downright sexual imagery. She is affected by the *"resonance of physical men"* (*"a glamorous thickness of labour and maleness, surcharged in the air"*), she feels their broad dialect as *"curiously caressing to the blood"*. Affected by this curious physical response to the place, she is caught in its diabolic dialectic (*" ... she struggled to get more and more into accord with the atmosphere of the place, she craved to get her satisfaction of it."* The sexual overtones of Lawrence's description of the place and of the human agents in it, which run throughout the description (the *"glamour"* cast over the place, the *"intolerable pleasure"* which the deep resonance

[42] In Lawrence's description of the underworld in which the doomed miners dwell, there is a rich self-contradiction, a profound ambiguity. The miners are half-assimilated to the darkness of the underearth but they are at the same time half-assimilated to the machine. The visionary description stresses over and over again that they are "mindless" and "inhuman" (Lawrentian adjectives that in other contexts carry positive connotations, associated with the "fecund darkness"). But the fact that they are "mindless" and "inhuman" is also attributed to their association with the machine, which creates an unresolvable ambiguity. These two trains of associations are inextricably interfused.

of the male voices awake in Gudrun, etc.) are insidiously but consistently associated with the machine. This paradoxical conjunction brings in bewildering cofusion. The final twist of the argument is that the music of the machine which is heard in men's voices is in some obscure way linked with their maleness. In this unnatural process of assimilating men to a machine, male potency is transferred to a machine. The final implication of Gudrun's reaction is that this very reduction of the human, this perversion of the human, is what she finds profoundly fascinating. The style, which partly mimics Gudrun's reaction, insinuates that this perversion of values lies at the heart of the matter. The fascination which the machine-dominated, machine-corrupted modern Inferno exerts on Gudrun stems from a subtle perversion of values. It indicates some as yet undefined dissolution processes in the psyche that the novel will explore in their multiform guises. There seems to be something attractive in renouncing the human responsibility of attaining completeness in the self. The style reflects this subtle perversion of values, with Lawrence performing a tightrope walking act among the paradoxes and contradiction without umbling into them. The paradoxical linking of opposites, which is consistently sustained throughout the description, is reflected in Gudrun's dual feeling about the place, her mixed attraction and repulsion, fascination and loathing (*"foul... beauty", "heavy,, gold glamour... over amorphous squalor"* etc.). The style mimics the psychological process of the fascination with evil which goes through the stages of ever-deeper anaesthesia of the senses, the mind and the will until it ends in an utter callousness of mind and spirit. (*"The heavy gold glamour of the approaching sunset lay over all the colliery district, and the ugliness overlaid with beuty was like a narcotic to the senses. On the roads silted with black dust, the rich light fell more warmly, more heavily, over all the amorphous squalor a kind of magic was cast, from the glowing closse of the day."*)

From *"narcotic"* it leads to *"stupefy"* until it culminates in *"intense, dark callousness"* (the epithet which is often given to Gerald, *"the Bismarck of industry"*). The destruction of sensibility, the destruction of individuality, of the vital spheres of being produces living automatons. This is why the imagery assimilates the miners to the inorganic world under the earth; minerals, stalactites, crystals. Lawrence's visionary reading of the situation seems to suggest that there is some kind of perverse statisfaction in this state of affairs, perverse

satisfaction in renouncing the responsiblty which being human lays on one, and opting for the automatization of a machine and the fixity of the inorganic world. Thus one evades a painful search after self-realization, which being human entails. The visionary landscape of modern mechanistic hell culminates in the image of Daphne beating her wings and turning into a machine instead of a tree. Gudrun is the modern Daphne. Like the miners, Gudrun seems to be guilty of a *"rotteness in the will"*, which is associated, paradoxically enough, with some kind of perverse power. Like the miners, she seems to be masochistically willing to submit to the machine. She too seems to be half-reluctantly assimilated to the landscape of the underworld. Like the miners, whose sexual potency is in an ambiguous way interfused with the power of the machine, the Daphne image seems to suggest a profound perversion of values characteristic of the Inferno Lawrence's description is projecting. A woman is turning into a machine instead of into a tree. The image seems to suggest a self-destructive irrational will working in the individual and the collective psyche. Submitting oneself to the machine-dominated, machine-perverted world seems to be, in some subterranean way, a confirmation of the self-destructive impulse. And it is the self-destructive impulse in the psyche of the individual characters and at the heart of the civilization they belong to that this novel will explore.[43]

In Lawrence's visionary landscape of modern industrialized Inferno in which the human souls go dead, reality is subjected to a strong *"expressive distortion"* in the function of an overpowering subjective vision. It is akin to Expressionist landscapes about which Paul Hadermann says the following:

"The cityscapes and the landscapes are animated with mysterious forces, which the painters translate into an entanglement of planes (Heckel, Schmidt-Rottluff, Beckmann), into flames resembling those of Van Gogh (Meidner, Koko-

[43] The central image of Daphne turning into a machine instead of into a tree is profoundly related to Gudrun as the novel will demonstrate. It is a signal pointing in the direction the novel will develop the inter-relationships of the major characters. At the end of the novel, Gudrun sinks back into Hell, mechanistic civilization with perverted values. One of the final images we leave her with is the constantly recurring image that torments her consciousness, the image of a clock mechanically telling the passing of meaningless time in which the "perfect moments" — the exploration of perverse and bizarre sensations — are the only thing which rises above the tide of nothingness and the futile meaninglessness of time.

schka), waves (Nolde), crystallizations (Marc, Klee, Feininger), or nervous vibrations (Kirchner). Similarly, the poets liquefy, crystallize, or inflame things, and one is reminded of the model constituted by Rimbaud's "Marine", which is based on a perfect coincidence of the sea and the fields. Lotz speaks of the "flammenden Gärten des Sommers" (the flaming gardens of summer). For Stadler: "Wie ein See, durch den das starke Treiben eines jungen Flusses wühlt, — Ist die ganze Stadt von Jugend and Heimkehr überspühlt" (Like a lake stirred up by the strong drift of a young river / The whole city is washed over by youth and homecoming). Boldt transforms the forest into a submarine bed: "Die Wälder wandern mondwärts, schwarze Quallen, / ins Blaumeer" (The woods wander towards the moon, black medusas, / into the blue sea). And in one of Lichtenstein's poems we read that "an einem Fenster klebt ein fetter Mann" (A fat man sticks to a window)."[44]

It may be worth noticing that Lawrence explicitly mentions *"waves"* and *vibrations"* in his visionary landscape which is also *"animated by mysterious forces"*.

"It was the same every evening when she came home, she seemed to move *through a wave of disruptive force*, that was given off from the presence of thousands of vigorous, underworld, half-automatized colliers, and which went to the brain and the heart, awakening a fatal desire and a fatal callousness."

"The sense of talk, buzzing, jarring, half-secret, the endless mining, and political wrangling, *vibrated in the air like discordant machinery*. And it was their voices that affected Gudrun almost to swooning. They aroused a strange, nostalgic ache of deisre, something almost demoniacal, never to be fulfilled."

The contours of this apocalyptic landscape are determined by the subjective vision which animates every detail and subordinates it to the whole. This landscape, whose lines quiver with the passion of creative apprehension while the pulse that throbs through it is the pulse of the subjective vision, bears a strong similarity to both the thematic and the formal approach of Expressionist paintings as interpreted by Haderman, their *"pathetic distortion"*, *"burning faver"*, the *"quivering lines"* and *"twisting forms"*. Haderman further says:

[44] Paul Hadermann, "Expressionism in Literature and Painting", *op. cit.*, p. 131.

"..the fundamental experience (which Meidner's paintings transmit) is the same: man's frenzy or anguish when confronted with the enormous city life and the apocalyptic forces which he is capable of letting loose upon it. Paintings such as "Ich und die Stadt", "Apokaliptische Landschaft", and "Brennende Stadt" are sometimes reminiscent of Kokoschka and enhance the pathetic, passionate, unbridled tendency of Expressionism. They come closer to the art of *Die Brücke* than to that of *Der Blaue Reiter."*[45]

Morphologically, Lawrence's landscape, like the Expressionist paintings, fuses mimetic and non-mimetic, representational and abstract elements, subordinating everything to an all-encompassing vision.[46]

Women in Love, whose fundamental concern is with the secret malaise at the heart of civilization, explores the many faces of death in modern life and in the soul of modern man. The landscape in the Coal Dust chapter presents one facet of it, projecting the industrialized milieu as modern hell, a kind of curious Hades, where the living go dead slowly through the atrophy of vital functions and dissolution ferments in the souls of those damned to go through the process. The Breadably chapter presents us with another face of death. It presents the urban intellectual mileu, the high-powered pre-war intelligensia which has inherited the cultural heritage of Europe only to find that it does not relate to contemporary life any more. The petrification of tradition, the sterility of rationalism, a powerful sense of reaching a cultural and spiritual impasse, and the consequent rigidification of being, is projected in another visionary landscape. Hermione Roddice's beautiful Georgian mansion in which the social and cultural élite assembles is converted by an alchemy of the imagination into another Hades, an ornate Egyptian tomb where the dead lie entombed in state. Hermione, their intensely intellectual hostess, is represented as the macabre queen of the dead, presiding over their congregation in her own niche of the Hades, with which she has been familiar for a long time.

[45] "Expressionism in Literature and Painting", *op. cit.,* p. 123.

[46] Cf. what Kandinsky, one of the foremost theoreticians of Expressionism has to say on this topic: "Die rein malerische Komposition hat auf Bezug auf die Form zwei Aufgaben vor sich: 1. Die Komposition des ganzen Bildes. 2. Die Schaffung der einzelnen Formen, die in verschiedenen Kombination zueinander stehen, sich der Komposition des Ganzen unterordnen. So werden mehrere Gegenstände *(reale und eventuell abstrakte)* im Bild *einer* grossen Form untergeordnet and so verändert, dass sie in diese Form passen, diese Form bilden." *Über das Geistige in der Kunst,* München, 1912, p. 72.

"How well he (Birkin) knew Hermione, as she sat there, erect and silent and somewhat bemused, and yet so potent, so powerful! He knew her statically, so finally, that it was almost like a madness. It was difficult to believe one was not mad, that one was not a figure in the hall of kings in some Egyptian tomb, where the dead all sat immemorial and tremendous. How utterly he knew Joshua Mattheson, who was talking in his harsh, yet rather mincing voice, endlessly, endlessly, always with a strong mentality working, always interesting, and yet always known, everything he said known beforehand, however novel it was, and clever... how known it all was, like a game with the figures set out, the same figures, the Queen of chess, the knights, the pawns, the same now as they were hundreds of years ago, the same figures moving round in one of the innumerable permutations that make up the game. But the game is known, its going on is like a madness, it is so exhausted." (110)

Like the Expressionist portrait-painter with clairvoyancy as one of the premises of his aesthetics, Lawrence's portrait of Hermione penetrates far beyond the surface, plumbing her innermost being. Hermione is one of the main bearers of the theme of the sterile Ratio as a destroyer of being, and this dominant conception is translated into the concrete terms of the macabre mesmerized corpse, a vampire of thought stalking through the living world and doing it harm. Imaginative distortion and grotesque stylization are evident at every step, but at the same time Hermione lives and moves and has her being within the richly concretized socio-psychological reality of this novel, which makes just as high demands on Lawrence as regards the solidity of specification as it did on any great novelist within the European tradition. Hermione is a brilliantly realized grotesque in the Expressionist style, but she functions as a fully dramatized character within the highly diversified novelistic web and she is fully submerged in a fluid medium of novelistic contingencies.

Lawrence's conception of Hermione is in full accord with Expressionist aesthetics. The assembling of a character round an essential trait, with every detail subordinated to the dominant imaginative conception, sets a pattern for the great Expressionist portrait-painters. A varying mixture of the mimetic and the non-mimetic elements in such a conception seems to be in accordance with the underlying tendency of Expressionist art to remain faithful to the phenomenal world and yet to transcend it by imaginative vision. Paul Hadermann, for instance, says:

"It is a truism to say that most of the Expressionists are immediately recognizable by their expresive distortion of reality. In their works, the human form is hollowed out, schematized around a detail which reduces it to the essential or the typical. A line such as Benn's "Bartflechte kauft Nelken, Doppelkinn zu erweichen" suggests the caricatures of Grosz, where a moustache or a monocle suffices to establish a human presence. Heckel's "The Humiliated One" is not only a portrait, but, above all, a play of sagging and shrivelling lines expressing a convulsive and disgraceful suffering. Similarly, Paul Boldt does not allude to a specific poet but to The Poet of his heart, "hinter die Zähne bergend seinen Schrei" (hiding his scream behind his teeth). Javlensky, painting "The Hunchback", Barlach carving "The Blind Begger", Heym portraying "Der Blinde", instead of merely offering a description prefer to bring to light some specific traits intensifying the human drama at the expense of the realistic anecdote."[47]

Lawrence's *Women in Love* gives us some of the greatest examples of Expressionist portrait-painting in fiction. Hermione Roddice is a character reduced to the essentials. The writer's creative apprehension of her innermost being, achieved

[47] "Expressionism in Literature and Painting", *op. cit. p. 130.* With regard to Kokoschka's portraits Hadermann says: "Between the archetypal incarnations of the subconscious pulsations which people Kokoschka's poems and dramas on the one hand, and the individual treated 'with the scalpel' in his portraits of the same period on the other, the contrast is only superficial. Being Freud's spiritual brother, Kokoschka crossed the subconscious threshold of a personality in the latter case, and of a culture in the former. From both he tore away the mask and discovered his own obssessions underneath." "Expressionism in Literature and Painting", *op. cit.* p. 125.

Cf. also Ulrich Weisstein: "With the coming of Expressionism, the focus of attention was, once again, shifted from physical to human nature. Indeed, the Expressionists were among the greatest portrait-painters of all time. They invariably show their sitters *en face*, never in profile, because the eyes 'are the windows of the soul'. It is precisely the soul, however — especially the soul in writhing anguish — which the Expressionists desired to project... Paula Modersohn-Becker's portrait of Rilke (1906) represents one of the earliest stages in the Expressionist search for the pictorial equivalent of soul-states; and Kokoschka's masterful Self-Portrait of 1919 reveals the 'ghost' of the painter through the enormously dilated pale blue eyes and the twisted hands that look like caterpillars. According to Edschmid, a literary parallel to this phenomenon is found in the work of Döblin, 'who so fabulously permeates and irradiates the flesh with the injections of the spirit that the ghost (a different thing from a skeleton) becomes solely visible.' Edschmid credits August Strindberg — we think of his *Ghost Sonata* — with having done the same thing in drama." "Expressionism: Style or *Weltanschauung?*", *op. cit.*, p. 41.

from a strongly biassed subjective perspective, determines all outward details of her physique and behaviour. Within the Lawrentian anatomy of being, she is the prime example of a person whose mind is completely severed from the unconscious, instinctive layers of personality. She is portrayed as a vulture of consciousness, preying upon people and objects with her intellect because, through knowledge, she gains power over them. Her hunger for knowledge is represented as a perverse from of *die Wille zur Macht*. Through knowledge, she absorbs things in her consciousness which, in the Lawrentian dialectics of being, represents a curious form of vampirism. In painting Hermione, Lawrence put to his own use the Gothic tradition of the vampire *motif*, which runs from Coleridge's *Christabel*, the Gothic novels and the numerous tales of E. A. Poe onwards, used in the function of the psychological exploration of the phantasmal regions of the self. Lawrence makes use of this particular tradition and turns it inside out. Instead of inventing a vampire that preys upon the others bodily, he invents a vampire that preys upon the others spiritually. In the case of Hermione, evil comes from the mind, not from the body. Within the thematic context of *Women in Love*, Hermione embodies the absolute failure of the self in integrating the conscious and the unconscious life of the psyche, in achieving the wholeness of being. Hence the theme of psychological dissolution, which is most closely linked with her. She is presented as a person who is forever on the brink of disintegration, madness and death. In a way, Hermione is the quintessence of Lawrence's brilliant psychoanalytical readings of E. A. Poe's tales centring on the theme of the fragmentization and disintegration of the self. With processes of dissolution constantly fermenting in her inmost being (*"some ghastly dissolution setting in in her"*) she strongly resembles Roderick Usher, who is foredoomed to suffer the process of the disintegration of personality to its bitter end. At times, she recalls Roderick's sister Madeline, the frightening *Doppelgänger*, embodying the permanent threat of disintegration and death that hangs over Roderick.[48] At times, she calls to mind Mr. Waldemar, a mesmerized cadaver stalking through the living world and suddenly crumbling to dust. She also bears a powerful resemblance to Ligeia, wishing to dominate the living by her will even beyond the grave, refusing to renounce her hold on

[48] In the complex and subtle dialectics of the interrelationships between the characters in *Women in Love* such is sometimes the relation between Birkin and Hermione.

them. As Lawrence was intensely reading the American authors during the war years while he was composing *Women in Love,* it is a legitimate conjecture that he unconsciously used some *motifs* from Poe while working out his own dialectics of being. Hermione is forever watching herself, keeping a grip on herself as well as on others, devouring herself and the world in some strange form of modern cannibalism. Her features, distorted under the pressure of the writer's inner vision, suggest that she is engaged in an "obscene" ritual of consciousness, impelled by the relentless drive to absorb everything in her consciousness. Lawrence suggests that, behind her will to knowledge, there lies a ruthless will to dominate, subdue, devour. She does not wish to relate but to dominate and therefore is never in harmony with the external world but disturbs the possibility of a harmony between the self and the world by her wish to dominate. Thus she is related not only to Poe's characters but also to Melville's Ahab, another powerful projection of the Western man, whom Lawrence, in his characteristically idiosyncratic reading of *Moby Dick,* saw as an embodiment of the "white" consciousness chasing the "blood" consciousness. All her other characteristics stem from this basic conception of an absolute failure in integrating the consciousness and the unconsciousness. The dangerous, threatening aspect of Hermione stems from that. The most rational character is, at the same time, the most insane. Hermione presents an utterly rational front. European civilzation fashioned her. She is a most civilized, ambiable being. The veneer of civilization is perfect. Yet there is ultimate madness underneath as in case of Conrad's Kurtz in *Heart of Darkness.* Danger stems from the fact that the irrational potential has never been acknowledged, let alone incorporated in the total psyche. Hence the repressed drives, impulses and feelings, which take their revenge when a rare opportunity is offered. And hence her tenseness, her tight control over herself, in contrast to her lover Birkin's *insouciance,* his capacity to escape, his capacity to change.

How is all that translated into concrete terms? Lawrence's basic vision of Hermione's character determines every detail of her physique and of her behaviour. Interpretation predetermines description, as in the case of the visionary landscape that was analysed before. Description of everything, from her outward looks to her words and acts, is predetermined by the writer's basic conception. Akin to the grotesque in Expressionist paintings, interpretation deforms the concrete literal data. Character is assembled round an essential

vision, with a mixture of mimetic and non-mimetic, abstract and figurative elements subordinated to the closely interconnected whole. The writer's inner vison apprehends the *quidditas*, the innermost meaning of things and phenomena. Thus the principle of mimesis is transcended while the intensity of the inner vision burns the contours of the phenomenal world and penetrates to the innermost essence.[49]

[49] "One of them she (Ursula) knew, a tall, slow, reluctant woman, with a weight of fair hair, and a pale, long face. This was Hermione Roddice, a friend of the Criches. Now she came along, with her head held up, balancing an enormous flat hat of pale yellow velvet, on which were streaks of ostrich feathers, natural and grey. She drifted forward as if scarcely conscious, her long blanched face lifted up, not to see the world. She was rich. She wore a dress of silky, frail velvet, of pale yellow colour, and she carried a lot of small rose-coloured cyclamens. Her shoes and stocking were of brownish-grey, like the feathers on her hat, her hair was heavy, she drifted along with a peculiar fixity of the hips, a strange unwilling motion. She was impressive, in her lovely pale-yellow and brownish-rose, yet macabre, something repulsive. People were silent when she passed, impressed, roused, wanting to jeer, yet for some reason silenced. Her long, pale face, that she carried lifted up, somewhat in the Rossetti fashion, seemed almost drugged, as if a strange mass of thoughts coiled in the darkness within her, and she was never allowed to escape." (16-17)

"Hermione looked at him (Birkin) along her narrow, pallid cheeks. Her eyes were strange and drugged, heavy under their heavy, drooping lids. Her thin bosom shrugged convulsively. He stared back at her, devilish and unchanging. With another strange, sick convulsion, she turned away as if she were sick, could feel dissolution setting in in her body. For with her mind she was unable to attend to his words; he caught her, as it were, beneath all her defences, and destroyed her with some insidious occult potency.

"Yes", she said, as if she did not know what she were saying. «Yes», and she swallowed, and tried to regain her mind. But she could not, she was witless, decentralized. Use all her will as she might, she could not recover. She suffered the ghastliness of dissolution, broken and gone in a horrible corruption. And he stood and looked at her unmoved. She strayed out, pallid and preyed-upon like a ghost, like one attacked by the tomb-influences, which dog us. And she was gone like a corpse, that has no presence, no connexion. He remained hard and vindictive.

Hermione came down to supper strange and sepulchral, her eyes heavy and full of sepulchral darkness. She had put on a dress of stiff old greenish brocade, that fitted tight and made her look tall and rather terrible, ghastly. In the gay light of the drawing room she was uncanny and oppressive. But seated in the half-light of the dining-room, sitting stiffly before the shaded candles on the table, she seemed a power, a presence. She listened and attended with a drugged attention." (99—100)

"Hermione looked at him for a long time, with her shadowed, heavy eyes. Her face was soft and pale and thin, almost phosphorescent, her jaw was lean.

"I'm sure it isn't", she said at length. There always seemed an interval, a strange split between what she seemed to feel and experience

She is presented as a mesmerized corpse, moving about in a trance, preying upon the living. She even phosphoresces as dead bones do, which shows the extreme of imaginative stylization to which Lawrence goes. There is something macabre, bizarre, menacing about her, stemming from the fact that, under the pallid, ethereal spirituality of a Burne-Jones's and Rossetti's damsel, Lawrence sees a vampire preying upon the living body of reality. The tension of the creative imagination distorts the real features in order to project the inner vision. The creative imagination bends the contours of the real in a special direction. Every detail is subordinated to the dominant conception. Her eyes are heavy as if from constant sleeplessness, her jaws is lean as if the flesh were eaten off it, and her flesh phosphoresces, like dead bones. ("Hermione looked at him (Birkin) for a long time, *with her shadowed, heavy eyes. Her face was soft and pale and thin, almost phosphorescent, her jaw was lean.*") The adjective "*phosphorescent*" illustrates the fundamental formal principle of *Women in Love* on a linguistic plane. This linguistic detail also serves an inner vision; it does not describe, but metaphorically projects a meaning which appertains to the inner vision. In fact the adjective "phosphorescent" cannot be understood outside this context; it is completely meaningless. If, on the contrary, it is placed in this context, it gains its full weight. She is heavy-lidded, she looks as if she were drugged, she moves about in a kind of trance, she speaks in a tense, dispassionate voice as if she had to keep a tight control over herself lest it all break down in meaningless chaos, she has to maintain herself by her will against the possibility of disintegration and collapse.

Linked with this visionary rendering of Hermione's *essential self* is the imagining of her as a macabre queen of the

and what she actually said and thought. She seemed to catch her thoughts at length from off the surface of a maelstrom of chaotic black emotions and reactions, and Birkin was always filled with repulsion, she caught so infallibly, her will never failed her. Her voice was always dispassionate and tense, and perfectly confident. Yet she shuddered with a sense of nausea, a sort of sea-sickness, that always threatened to overwhelm her mind. But her mind remained unbroken, her will was still perfect. It almost sent Birkin mad. But he would never, never dare to break her will, and let loose the maelstrom of her subconsciousness, and see her in her ultimate madness. Yet he was always striking at her." (158)

The first passage exhibits a mixture of mimetic and non-mimetic elements in the description of Hermione. The second and the third passages move much more freely and much more daringly in the sphere of imaginative stylization. The domains of the grotesque, the fantastic and the phantasmagoric have been encroached upon.

dead. By rank, wealth and education, she has inherited the European social and cultural heritage and she is suffocating in it. The Egyptian tomb where she presides over the congregation of the stately dead relates both to the deadness and unworkability of this tradition and to the fact that, in her hypertrophic intellectuality, she has been arrested at some vital point of growth; degeneration set in the moment the growth towards the wholeness of being was frustrated. Hence the tomb imagery. Like the rest of her guests, Hermione is entombed in the intellect while the inner dialectics of the novel maintains that the state of vital tension sustained between the rational and the irrational, the conscious and the unconscious, the body and the mind, is essential for the integrity of being. Related to the image of a tomb are the other images of arrested growth, like those of prehistoric lizards to which Hermione and her guests are likened on one occasion, a kind of *cul de sac* on the evolutionary line, an arrested, thwarted, monstrous growth, discarded by the next phase of evolution.[50] The image of malevolent witches brewing a deadly brew in the cauldron, although apparently unrelated, is in fact deeply related to this cluster of imagery, stemming from the same fundamental conception as the rest. The party in eHrmione's *salon* is composed of brilliant intellectuals who, relentlessly using their powerful intellects to analyse, fragmentize, criticize and pound everything into nothing, are in fact doing violence to life, repressing and destroying not only instinctual spheres of being but also modes of perception and cognition, sensation and feeling other than the rational.

Like Kokoschka's portraits which aim at rendering the innermost soul of the sitter, Lawrence's magnificent portrait of Hermione is a visonary portrait, transcending the principle of mimesis and rendering the innermost by daring imaginative stylization. This does not, however, mean that he has completely disregarded the mimetic, which no novelist can do without incurring grave danger. Lawrence's portrait is a rich mixture of the mimetic and the non-mimetic in the function of the inner vision. Mimetic elements are used but they are subordinated to the *"subjective space"* about which Haderman speaks, that is to say, to the demands of the inner vision which dominates the whole. In accordance with the basic premise of Expressionist aesthetics, visionary hallucinatory elements dominate the whole, geared to a penetrating insight

[50] Cf. Angelo P. Bertocci, "Symbolism in *Women in Love*", *op. cit.*

into the essential meaning of the phenomenon observed. The character has undergone violent imaginative stylization as the power of the writer's imaginative impulse is such that is does violence to phenomenal reality in order to express the inner vision.

The central premise of Expressionist aesthetics — the rendering of the essence by means of visionary, clairvoyant art[51] is the central principle of the structure of *Women in Love*. The same fundamental principle permeates all aspects of the novel from the conception of the character, the description of the milieu and the rendering of the dramatic scene down to the smallest detail of language and style. This results in an incredible wealth of imaginative innovations which makes *Women in Love* not only Lawrence's central work as regards his formal education,[52] as Mark Shorer put it, but a unique contribution to modern fiction. The most daring edge of Lawrence's creative experiment in *Women in Love* is to be found in the novel's structural rhythm which is determined by the crucial scenes with unconscious motivation which reveal the inmost being of the four major characters and the essential truths about their relationships.[53] In addition these scenes open profoundly revealing perspectives on the culture which produced these representative characters. While mapping out the phantasmal regions of the self, Lawrence is at the same time exploring the subterranean tendencies of his culture; psychological disproportions in the characters reflect the disproportions of the culture. The structural rhythm of *Women in Love* rests on these scenes with unconscious motivation. The discontinuity of narration in *Women in Love*, which is brought about by the fact that Lawrence portrays only the crises in the development of the relationships of the two major pairs of characters, is countered by the thematic and psychological constants embodied in these scenes which reveal the core of identity of these characters and their relationships at crucial moments in their personal histories.

These crucial scenes with unconscious motivation conform to the basic premise of all Expressionis art: visionary penetration beyond the surfaces of phenomena into their

[51] Cf. Walter H. Sokel, *op. cit.*

[52] "It is perhaps the most important single work in Lawrence's formal education." *"Women in Love", The Achievement of D. H. Lawrence,* ed. by F. J. Hoffman and H. T. Moore, p. 177.

[53] Cf. Višnja Sepčić, "Notes on the Structure of *Women in Love*", *Studia Romanica et Anglica Zagrabiensia,* No. 21—22, 1966, pp. 289—305.

secret essences. This central principle organizes a painting, a poem or any other work of Expressionist art, ranging the formal elements according to an overpowering subjective perspective. This principle predetermines the formal *Gestalt* of an Expresionist work of art, mixing freely figurative and abstract element. The scenes with unconscious motivation in *Women in Love,* on which the structural rhythm of the novel rests, conform to the aesthetic requirements of the theoreticians of Expressionism. They evince, in the structural rhythm of the most complex and the most extended of all narrative forms, namely the novel, what Kasimir Edschmid claims for Expresionist style. He says that in Expressionist prose "the rhythmic construction of the sentences is different. They serve the same intention, the same spiritual urge *which renders only the esential."* The sentences *"link peak with peak, are telescoped into each other, and have ceased to be connected by the buffers of logical transition or the external plaster of psychology.*[54] Theodor Däubler states: *"A vision* seems to manifest itself *with extreme succintness* in the realm of mannered simplicity: that is Expressionism in every style.[55] The phrases much used in Expressionism such as *"Höhe des Gefühls", "Spitzen des Gefühls", "Berge des Herzens",* denoting the Expressionist striving towards the utmost concentration on the essentials, are embodied to perfection in the structural rhythm of Lawrence's *Women in Love* in the scenes with unconscious motivation which determine its innermost pattern of significance.

These scenes with unconscious motivation in *Women in Love* are obviously a development from the kindred scenes in *The Rainbow,* wherein Lawrence was exploring a *terra nova,* leaving the familiar and well-known novelistic paths behind. The scenes from *The Rainbow* already aimed at rendering in concrete terms the innermost being of characters, the intangible moods and states of being, things happening at the outermost edges of conscious awareness. Such scenes, which are to be found in the second and the third narrative

[54] *Über den Expressionismus in der Literatur und die neue Dichtung,* Berlin, 1919, p. 65, as quoted by Ulrich Weisstein, "Expressionism: Style or *Weltanschauung?", op. cit.,* p. 34.

It is interesting to note that the main character in Kaiser's play *Von morgens bis mitternachts* sums up his desire in the following way: "Peaks, peaks, from beginning to end. Peaks are the utmost concentration in everything." Quoted by Weisstein, "Expressionism: Style or *Weltanschauung?" op. cit.,* p. 34.

[55] U. Weisstein, "Expressionism: Style or *Weltanschauung?", op. cit.,* p. 34.

cycle of *The Rainbow* (the stackyard scene between Ursula and Skrebensky, the moonlit scene on the dunes between the two of them, or Ursula's encounter with the horses)[56] undergo further development in *Women in Love*. In the previous novel, such scenes took place entirely on the level of the imaginative enactment of impulses which are untranslatable into action. They belonged to the inner theatre of consciousness. In *Women in Love*, imaginative stylization, typical of such scenes, takes place within a fully dramatized scene. Such scenes express the character's deepest being beyond the reach of will and conscious control. The source of such an act is somewhere in the depth of being. The character is unconsciously motivated by some kind of psychological compulsion, beyond the reach of consciousness and will. The act becomes a complex symbol embodying the deepest truths of being.[57] These scenes from *Women in Love* represent a magnificent series of Expressionist art. By means of daring imaginative stylization which projects the core of the character's personality outwards, they show how the mimetic principle on which fiction is based can be transcended, not so much abrogated as incorporated in a new unity wherein the real and the imaginative, the literal and the symbolic, the mimetic and the abstract mix freely.[58]

Lawrence's creative imagination exerted itself to the utmost in the realization of such scenes. It called upon the resources of the hallucinatory vision (the scene of Gerald taming the mare as refracted through the consciousness of the Brangwen sisters/; dream and somnambulism / Gerald's going to Gudrun for the first time in the Death and Love chapter, or Gerald's death in the Alps in the Snowed-Up chapter/; hypnotic trance, somnambulistic incantatory dance / Gudrun dancing before the bullocks/; stylized ritual / Birkin wallowing naked among the vegetation in the Breadalby chapter, marrying himself to Nature; or Gudrun and Gerald being united in a rite of obscenity in the Rabbit chapter/; and upon the resources of the intense language of metaphor and symbol / Birkin's act of stoning the moon in Moony, or Gudrun's communion with the mountain peaks in The Snowed-Up). By using expressive

[56] Cf. Višnja Sepčić, "A Link Between *The Trespasser* and *The Rainbow*", *Studia Romanica et Anglica Zagrabiensia*, No. 24, 1967, pp. 113—127. Cf. also Jack F. Stewart's fine study "Expressionism in *The Rainbow*", *Novel*, Vol. 13, No. 3, Spring 1980, pp. 296—315.

[57] Cf. Eliseo Vivas, *D. H. Lawrence (The Failure and the Triumph of Art)*, George Allen and Unwin, Ltd, London, 1961, for a brilliant analysis of the use of the constitutive symbol in *Women in Love*.

[58] Cf. Walter H. Sokel on Expressionism, *op. cit.*

elements akin to the realm of somnambulism, hypnotic trance, incantatory ritual of various kinds, hallucinatory vision, and so forth, Lawrence objectified the innermost, projected the innermost into the overwhelmingly powerful concerete terms. In this context it is interesting to be reminded by Ulrich Weisstein that Expressionism shares with Symbolism its intense subjectivism, but that Expressionism went one step further by "*turning outward in a violent projection of soul states.*"[59] This is what Lawrence began to do in *The Rainbow* and continued with supreme success in *Women in Love:* in his two greatest novels, he found concrete embodiment in daring imaginative forms for intangible psychical realities, and this is what all Expressionist art was striving for in the visual arts, in poetry and in drama.

The chain of the scenes with unconscious motivation builds up the structural skeleton of the novel. Here they are:

1) Hermione bringing the lapis lazuli ball on Birkin's head
2) Birkin walowing naked in the thicket near Breadalby
3) Gudrun dancing towards the bullocks
4) Birkin stoning the moon
5) Gerald and Gudrun taming the rabbit
6) Gerald unconsciously walking towards Gudrun's house in the village
7) Birkin and Ursula journeying to the Continent (the description of their literal journey transfigures it into a mystical journey towards the "new heaven and earth")
8) Gudrun's silent communion with the moutain peaks in the Snowed-Up chapter
9) Gerald's death in the snow, his unconscious climbing up to the ravine down which he will slip.

These scenes are richly diversified as regards the stylistic means which they deploy. This brilliant display of daring imaginative stylization is in the function of expressing the innermost. They exemplify to perfection the fundamental postulates of Expressionist aesthetics as stated by Paul Hadermann:

"Their (the Expressionists's) common denominators are the creation of a subjective space and, consequently, the sometimes mitigated rejection of old traditions, being, on the one hand, the reproduction of reality according to a

[59] "Expressionism as an International Literary Phenomenon", *op. cit.*, p. 16. Cf. also the article by Jan Jozef Lipski "Expressionism in Poland", in the same anthology, pp. 299—315.

perspective prism and an atmospheric vision, and, on the other, the communication of emotions and ideas in accordance with a discursive, syntactic or prosodic *a priori.*"[60]

My conclusion is that Lawrence's *Women in Love* displays in all its formal features a remarkable congruence with some of the fundamental postulates of Expressionist aesthetics, although it is the result of an autonomous artistic development.[61] This conclusion serves a double function. It places Lawrence's novel more firmly in its European context and it is one more concrete example of the phenomenon of the stylistic analogies in different writers of the same or of different national literatures active within the same historical epoch.

[60] "Expressionism in Literature and Painting", *op. cit.*, p. 130.

[61] Cf. Jack F. Stewart: "It was his development of a form of expressionism — not borrowed from any outer source, but painfully evolved from his own inner needs and visions — that led him to exult in *The Rainbow* as a 'voyage of discovery towards the real and eternal and unknown land'." "Expressionism in *The Rainbow*", *Novel*, Vol, 13, No. 3, Spring, 1980, p. 315.

EKSPRESIONIZAM U "ZALJUBLJENIM ŽENAMA"

Ekspresionizam kao jedan od najznačajnijih modernističkih pokreta s početka dvadesetog stoljeća nije imao mnogo odjeka u Engleskoj niti u likovnoj umjetnosti, niti u književnosti. No paradoksalna je činjenica da se u proznom djelu D. H. Lawrencea pojavljuje niz stilskih analogija s ekspresionističkim pokretom, usprkos tome što je to djelo rezultat autonomnog razvoja jedne osebujne umjetničke ličnosti. Članak razrađuje tu tezu na materijalu Lawrenceova romana *Zaljubljene žene* (1920), koji u svojoj formalnoj strukturi iskazuje niz podudarnosti s temeljnim postulatima ekspresionističke estetike. Ta komparativna analiza služi dvostrukoj svrsi: s jedne strane smještava Lawrenceovo djelo čvršće unutar njegova evropskog konteksta, a s druge potvrđuje na još jednom konkretnom primjeru fenomen stilskih analogija u pisaca iste ili različitih nacionalnih književnosti, djelatnih u određenom povijesnom razdoblju.