

The Rainbow: A Novel in terms of Gestures and Movements (II)

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IV. Movements of Language

The style of writing employed in this novel strikes one as unique, rhythmic, and far more flexible than the ordinary prose. Scott Sanders acutely pointed out that Lawrence frequently disrupts syntax "to register the impact of turbulent emotions."¹⁵ Sanders also referred to the exaggerations as they "magnify and thereby mystify the fluctuations which attend all human relationships."¹⁶ In this chapter let us discuss and analyse what techniques and devices build up such effects of the style. We shall think of its defects, too, in the meantime.

(1) THE USES OF COMMAS —

The major functions of commas are two: to unite and to put a break. Lawrence makes use of these two functions so fully, using commas so frequently and continually, and often ignoring the syntax. Look at the next passage.

To Ursula, it was as if the world had opened its softest purest flower_(A), its chicory flower_(A'), its meadow saffron_(A''). The sky was blue and sweet_(B), the yellow leaves down the lane seemed like free, wandering flowers as they chattered round the feet_(B'), making a keen_(C), poignant_(C'), almost unbearable_(C'') music to her heart. . . . She fled away from the little, purple-red button-chrysanthemums like a frightened dryad_(D), the bright yellow little chrysanthemums smelled so storg_(D'), her feet seemed to dither in a drunken dance_(D''). (pp. 307—308)

A' and A'' are grammatically the appositions of A. Thus each is not only connected with each other but directly related to the phrase "the world had opened". The use of connectives other than commas, for instance, in—

...its softest purest flower which is its chicory flower and its meadow saffron

—would have made A' and A'' merely explanatory, weakening the effect of the verb "opened", which in the text interlinked A, A' and A'' with its force silently called back by each apposition. But—

...it was as if the world opened its chicory flower, its meadow saffron

—this would have been awkward, for the concrete images of the flowers do not immediately fit with the universal abstract context up to "the world." "Its softest purest flower" with its universal abstract import becomes a cushion, a spring-board, by which the two appositions are more naturally united with the previous context. With the help of this spring-board, each visible concrete image takes on the universal import in its 'opening' motion because each motion is influenced and taken in by the silently recurring and expanding motion of the preceding images.

The same structure of words appear in C, C', C'' which is composed of adjectives. If a comma is not used between each adjective, the modifier of "music" may be long and elaborate but ineffective. Because of the comma each adjective is separately and directly connected with "music" as if making a music each time, accumulating the sound-effects each time.

Now, look at B and B'. According to the ordinary syntax, the conjunction "and" is necessary after the first comma: a comma cannot unite two clauses unless they are followed by another clause. (In any case, "and" is necessary before the last clause.) This disrupt of

syntax can be observed as an ‘anacoluthia’¹⁷—beginning with one sentence structure (compound sentence) and ending in another (participial construction)—which happens often in the oral speech. Especially in a long sentence the structure of the beginning part tends to be forgotten in the later part. But Lawrence is not merely careless: he intentionally does not use “and”. Remember the structure A, A’, A”. B, B’ corresponds to this structure, and both B and B’ are connected with “making a keen, poignant, almost unbearable music to her heart,” which in turn interlinks B and B’ to form one organic space making a keen music to her heart. If the sentence is rewritten as—

The sky was blue and sweet, and the yellow leaves down the lane seemed like free, wandering flowers as they chattered round the feet, making a keen, poignant, almost unbearable music to her heart,

then, the biggest break is at the comma plus “and.” The participial phrase is connected with the clause—“they chattered round the feet”—and also with the clause—“the yellow leaves down the lane seemed like free, wandering flowers”—(perhaps with the two clauses as a whole), but not with the clause—“the sky was blue and sweet”; whereas, if “and” is omitted, the two commas after B and B’ form a couple and work together with the repeated effect of similar breath-breaks, splitting the sentence into three parts. As a result, B’ becomes more definitely a unit, no to be separated at “as” in the course of reading, and B and B’ come to have a similar weight upon the participial phrase. If it seems too forceful to connect B with the participial phrase, look at the contrast between “blue” and “yellow” which causes a quivering music in Ursula’s heart.

In D, D’, D”, three clauses are simply inter-liked with commas. As has been hinted in case of B, B’, and as is clearer in case of D, D’, D”, which has nothing like the participial phrase to connect the components, it is more apt to consider them as appositive clauses

than as 'anacoluthia.' Grammatically D, D', and D'' should each form a separate sentence, or else, there should be "and" before D''. But according to the feeling and passion Lawrence wanted to convey, the passion running through the separate clauses belongs to one synchronous space, so that the clauses are neither to be cut off from one another as a finished entity, nor to be ranged as if in a chronological order.

The difference between the ordinary appositions and the special appositions (the appositive words, phrases, and clauses) which are discussed here is that the former are usually assimilative and explanatory, whereas the latter are separate and stimulative. Sometimes commas connect (and separate) those which are similar (as in C, C', C''), intentionally repeating and accumulating the effect. Sometimes commas connect (and separate) those which are distant from each other, forming the contrast such as in B, B'. Quite many sentences which disrupt syntax can be grasped in such terms though they may not seem to be based on the appositive structure.

In a sort of dream, his heart sunk to the bottom_(A), leaving the surface of him still, quite still, he rose with the panful of food_(A'), carefully balancing the child on one arm, the pan in the other hand. (p. 79)

It is not clear whether the first participial phrase ("leaving the surface of him still, quite still") belongs to A or A'. This is another case of anacoluthia, but it is possible to think that A and A' form the appositive structure. The contrast of the verbs "sunk" and "rose" suggests the contrast between the sinking consciousness and the rising gesture. Also the two participial phrases form another appositive structure, and there exists the contrast between the stillness of the surface of the man and the strained force of the balancing movement within his physique.

A more complex sentence may be observed as constructed upon the appositive structure.

Containing birth and death_(A), potential with all the noise and transition of life_(A'), the cathedral remained hushed_(B), a great, involved seed_(B'), whereof the flower would be radiant life inconceivable_(C), but whose beginning and whose end were the circle of silence_(C'). (p. 201)

A and A' (the participial phrases) describe the two faces of the same potential state of "the cathedral..." or "a great, involved seed." Also connected with B, B' is the apositive structure of contrast C, C'. The effect similar to that of A, A' is repeated with a more active sense of movement developed from A.

So far the functions of commas have been discussed from the point of the structure. But at the same time commas control and put breaks between breaths of reading, whose effect proves marvellous when the text is read aloud.

The quoted passage above and a couple of unquoted sentences before it can be observed to contain the following beats between the breaks.

$\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$
 Away from time, always outside of time! Between east and west,
 $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^4$
 between dawn and sunset, the church lay like a seed in silence,
 $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$
 dark before germination, silenced after death. Containing birth
 $\overbrace{\quad\quad\quad}^5$
 and death, potential with all the noise and transition of life,
 $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$ $\overbrace{\quad\quad\quad}^3$
 the cathedral remained hushed, a great, involved seed, whereof
 $\overbrace{\quad\quad\quad}^4$ $\overbrace{\quad\quad\quad}^4$
 the flower would be radiant life inconceivable, but whose begin-
 $\overbrace{\quad\quad\quad}^4$
 ning and whose end were the circle of silence. (p. 201)

The comma in "a great, involved seed" causes only a short light break equal to several weak syllables which might have followed the monosyllabic "great". All the other commas make equally strong

breaks or 'arrests.' The number of beats in each stretch of reading is mostly controlled to three. The triple beats are repeated with the persistent recurring rhythm (with the four beats repeated in the end) like the persistent beats of the heart and blood. An 'arrest' is not a final stop but a momentary arrest in the long continuous flow—a breath which is potential and ready to deliver another unit of beats.

Certainly the rhythm does not remain always the same. Let us observe what the change from one rhythm to another can be.

5

Here the stone leapt up from the plain of earth, leapt up in a
5 (2 + 3) manifold, clustered desire each time, up, away from the horizon-
1 tal earth, through twilight and dusk and the whole range of
1 desire, through the swerving, the declination, ah, to the ecstasy,
1 the touch, to the meeting and the consummation, the meeting,
1 the clasp, the close embrace, the neutrality, the perfect, swoon
2 ing consummation, the timeless ecstasy. (p. 202)

This passage comes about two paragraphs from the preceding passage. The rhythm of the triple beats persists with some variations in the unquoted part between the two passages, and the long stretch of reading, the unit of five beats, is repeated, as if to express the soaring movement which the accumulated passion (blood-rhythm) makes towards the high, but the mono-beat comes in and then repeatedly recurs, as if to represent the breathless, panting heart, the blind helpless desire, the deeper sense of ultimate failure, and the lapsing of the consciousness into ecstasy.

Thus commas control and create rhythms fitting the passion and influence represented in each part of the novel.

A comma plus a connective (especially "and"), too, is frequently

used.

There was only the moving to and fro in the moonlight, engrossed, the swinging in the silence, that was marked only by the splash of sheaves, and silence, and a splash of sheaves. And ever the splash of his sheaves broke swifter, beating up to hers, and ever the splash of sheaves recurred monotonously, unchanging, and ever the splash of sheaves beat nearer. (pp. 123—124—underlines by the present writer)

Here a comma plus “and” forms a longer break than a comma—a stretch of silence—as if to represent the silent passage of time during which the movements of the characters forwards and backwards between the corn-stack and the field opposite is taking place.

Lawrence uses commas so frequently in this novel, making full use of participial construction, appositions, the unique appositive structure, and a comma plus a connective. On the one hand, commas separate words, phrases, or clauses with breaks or arrests of breath, but on the other hand, commas link those separated units as part of a longer (and often very long) stretch of reading, which pulses and represents certain passions and blood-rhythms.

(2) REPETITION—

By means of the appositive structure, the repetitions of the same structure (that is, the participial phrases, infinitives, relative clauses, etc.) are made. But let us not discuss them here as the appositive structure was explained already. There are numerous other kinds of repetitions in this novel.

They took the udder of the cows, the cows yielded milk and pulse against the hands of the men, the pulse of the blood of the teats of the cows beat into the pulse of the hands of the men. (p. 8)

The sentence is full of repetitions. “The cows”, “pulse”, and “the

hands of the men” are the concrete nouns or images which are repeated. Even more persistently recurring is “of” plus “the”, which sets off the strong beats without interrupting the continuous flow. The sentence begins to pulse heavily with the recurring words and beats. In fact, “the udder”-“milk”-“the teats” and “pulse”-“blood”-“beat” form something similar to repetition. Here is the world of close-intimacy, where one word is very close and related to another and charged with the thick pulsing rhythm.

The effect of repetition is not simple, but it always accumulates certain effects. In the last passage it created a certain timeless effect of heavy thick beatings of blood, but on other occasions a person’s passion or desire, unfulfilled, makes a more conscious insistence.

She wanted to get out of this fixed, leaping, forward-travelling movement, to rise from it as a bird rises with wet limp feet from the sea, to lift herself as a bird lifts its breast and thrusts its body from the pulse and heave of a sea that bears it forward to an unwilling conclusion, tear herself away like a bird on wings, and in the open space where there is clarity, rise up above the fixed, surcharged motion.... (p. 203 —underlines by the present writer)

The repeated image of the “rising” of “a bird” from the “fixed” “forward” motion of the “sea” represents Anna’s passionate resistance against being imprisoned in the fixed tide of physical passion and her fervent desire to liberate herself—as if by assimilating herself to a bird on wings (by means of incantation) she could really rise up free from the tide.

The next passage shows the movements of Will’s inner struggle.

Why was she the all, the everything, why must he live only through her, why must he sink if he was detached from her? Why must he cleave to her in a frenzy as for his very life? (p. 187)

The repeated interrogative "why?" and the modal auxiliary "must" delivers the accumulating helpless passion and irritation within him over his own inability to be free from her, from his blind dependence on her. On other occasions the insistence and lamenting of an unsatisfied soul is expressed through the repetition of other interrogatives (who?, what?, where?, etc.), other modal auxiliaries (can, may, etc.), exclamations (alas!, oh!, etc.), negative questions, subjunctives, and so on. But if this device is used too much, it tends to cause monotony and sentimentality.

Sometimes a word, a phrase, a sentence or even a passage is repeated at a longer interval than within a paragraph, calling back the former utterance, so that the repeated words or passage seems to haunt the long span of time with a strange irrational effect. For instance, when Lydia was expecting a baby, the child Anna, sensing something and frightened, quavered, "I want my mother." (p. 75) But when the grown-ups denied her demand, coaxing her or threatening her, she began to cry more and more blindly, insistently and mechanically repeating, "I want my mother," neither hearing nor answering anything. Her mechanic words (and crying) gradually began to get on Tom's nerves and drew him into a turmoil of anger, anxiety, pain, and unexplainable passions, so that he, too, ceased to hear anything. Thus the repetition of Anna's words, recurring again and again like an echo, represents and builds up the atmosphere (the space) of irrational passion, its mechanic blind force, which gradually drowns everything else and ceases to have its own distinct meaning, too.

A similar effect is caused by Lydia's calling out for Tom, who was drowning in the flood, unconscious and not discovered by anybody. Nobody knew what happened exactly, but Lydia, with a supernatural sense of his death, was calling "Tom! Tom!", "To-om! To-om!", "To-o-om!" or any combination of these all the time while Fred heard her voice, came downstairs, took a lantern, waded through the water to look for Tom in the stable, didn't find him there, came back, went

to the cart-shed, didn't find him there, either, came back, told their servant, Tilly, to fetch the neighbors, and forced his mother to go upstairs. All this while Lydia was calling "To-om!" or "Isn't he the-ere?", and her repeated "long, unnatural, penetrating call... chilled her son to the marrow." (pp. 247—248) The uttered words, echoing, seemed "unearthly" (p. 249) and "supernatural, almost pure," and "nearly drove him mad." The sound-effect of her repeated call grows far greater than its meaning, just as it is described that "so awfully it sang out, almost like a song." And all the time the flood was getting higher, and the following description of Tom's drowning body in the flood comes in between the passages which describe the motions of the living people and animals (represented by Fred's motions). The passage describing Tom's drowning body comes in repeatedly, seeming timeless, between the passages describing the motions of the living which follow the time-sequence.

In the utter darkness, the unconscious, drowning body was rolled along, the water pouring, washing, filling in the place. (p. 247, 11. 3—4)

And the unconscious, drowning body was washed along in the black, swirling darkness, passively. (11. 6—7)

And the unconscious, drowning body of the father rolled on below the house, driven by the black water towards the high-road. (p. 248, 11. 13—15)

The unconscious, drowning body was pushed past the house in the deepest current. (11. 37—38)

And the repeated description of Tom's unconscious body pushed along by the flood, utterly passive, seems to call up the timeless current of the underworld which is influencing and pushing everybody to death even while he doesn't recognize it. Lydia's unearthly calls seem to call up those visionary passages, and they together represent the timeless rhythm of the unconscious which fills the whole scene.

In Chapter III, it was shown that the inner movements of characters as well as non-human influences, being invisible, are represented by the visible images of movements. Such images are repeated again and again throughout the novel. Each time the image is repeated, especially when it is a strong image, it recalls what was described before through the same image. But this shall be discussed in Chapter VI.

(3) VARIATION —

As was mentioned concerning the repetition, there are repetitions of words, phrases, and passages with slight modifications. The effect of such modifications is not only to save the passage from falling to monotony. The passages quoted as the examples of repetition contained no or relatively few modifications, but there are other passages where modifications are more intentionally made.

Remember the passage which visualizes the inner struggle between Anna and Will.

...her soul roused, its pinions became like steel, and she struck at him. When he sat on his perch glancing sharply round with solitary pride, pride eminent and fierce, she dashed at him and threw him from his station savagely, she goaded him from his keen dignity of a male, she harassed him from his unperturbed pride, till he was mad with rage, his light brown eyes burned with fury, they saw her now, like flames of anger they flared at her and recognized her as the enemy. (p. 163 — underlines by the present writer)

Notice the gradual change of verbs in the underlined parts. By following the change one can almost follow the movement of Anna's soul and that of Will's soul. Her soul, at first passive and inactive, suddenly "roused" itself, grew hard and destructive as it "became like steel," started its attack, its outward movement, as she "struck at him," the attack became stronger as she "dashed at him," then her still more violent attack proved effective as she "threw him from his

station savagely," the growing sense of pain began to mingle with her now cruel violence as she "goaded him," and her attack and his pain became incessant as she "harassed" him. So the passion, violence, and pain had been built up enough to make it quite natural and persuasive that Will, at first content in his solitary pride, was forced by growing irritation, pain, and anger finally to "see" and to "recognize" her. Will's growing anger, too, can be traced through the change from "he was mad with rage" to "his light brown eyes burned with fury" (a more visualized and stronger image) and then to "like flames of anger they flared at her (where the fierceness of the burning anger is portrayed, which, moreover, is now definitely directed to her). The words which represent Anna's attacks and Will's anger are all hyperbolic, and they have a similar accumulating effect as that of repeated words since the same movement (Anna's attack or Will's anger) is expressed by the words which are different but are similar (typically, the synonyms). But it is not sufficient to consider the effect of ranging those similar words as simply 'accumulative'. The words are similar but different in nuance. Lawrence makes use of this difference of nuances and gradually builds up a stronger and more outward image. Then the effect is: (1) to accelerate the accumulation, and (2) to give the the accelerated force a new direction. (For instance, "roused" is still a self-contained image, but "struck" is definitely an outward action, and "threw" expresses its effect upon the outside object as well.) In fact, often there is more difference or 'leap' from one word to another, so that it is difficult to call them synonyms. In case of the 'leap' from "her pinions became like steel" to "she struck at him," the words are linked more by association than by the similarity of their meanings. To include all such 'leaps' let us call the ranging of similar words 'the variations.'

(4) REPRESENTED SPEECH —

And still he had not got her, she was hard and bright as ever, intact. But he must weave himself round her, enclose her in a

net of shadow, of darkness, so she would be like a bright creature gleaming in a net of shadows, caught. Then he would have her, he would enjoy her. How he would enjoy her when she was caught. (p. 320)

The sentences which precedes this passage are not in the represented speech, and they describe Ursula and Skrebensky's dance and their inner struggle through the dance from the invisible narrator's outside point of view. The first sentence of the passage is the bridge into the represented speech. The invisible narrator's point of view slips into the inside of Skrebensky and yet remains apart from him in keeping the pronoun "he." Thus there is no break between the two points of view and between the two manners of speech.

There are two ways of introducing the invisible narrator's point of view (and the reader through it) into the characters' inner drama—the ways which let the invisible narrator and the reader take part in the 'experience' of the inner drama. One is the gesture-metaphor which visualizes inner passions. The other is the represented speech which is the utterance of the inner psyche from the viewpoint inside the man and on behalf of him. Repetitions and variations are made much use of to express Skrebensky's insistent physical desire to capture Ursula's independent soul. It is true that Skrebensky's soliloquy or thinking aloud, too, may be used to express his inner thoughts, but it would interrupt the continuity of the narrative, which is delivered through the invisible narrator's eye.

In the represented speech the invisible narrator's eye naturally slips into the inside of the character, and Lawrence makes full use of this advantage. The invisible narrator's viewpoint makes a movement of its own as it moves in and out from one character to another, retaining its continuity. And the next is the most remarkable instance of the flexibility of the viewpoint.

I (So the children lived the year of Christianity, the epic of the soul of mankind. . . . But it was becoming a mechanical

- II { action now, this drama: birth at Christmas for death at Good Friday. On Easter Sunday the life-drama was as good as finished. For the Resurrection was shadowy and overcome by the shadow of death.
- III { What was the hope and fulfilment? Nay, was it all only a useless after-death, a wan, bodiless after-death? Alas, and alas for the passion of the human heart, that must die so long before the body was dead.
- III { For from the grave, after the passion and trial of anguish, the body rose torn and chill and colourless. Did not Christ say 'Mary!' and when she turned with outstretched hands to him, did he not hasten to add 'Touch me not; for I am not yet ascended to my father.'
- IV { Then how could the hands rejoice, or the heart be glad, seeing themselves repulsed. . . . Alas, that so soon the drama
- V { is over; that life is ended at thirty-three; that the half of the year of the soul is cold and historyless! Alas, that a risen Christ has no place with us! Alas, that the memory of the
- VI { passion of Sorrow and Death and the Grave holds triumph over the pale fact of Resurrection!
- VII { But why? Why shall I not rise with my body whole and perfect, shining with strong life? Why, when Mary says, Rabboni, shall I not take her in my arms and kiss her and hold her to my breast? (pp. 280—281—underlines by the present writer)

In Part I the point of view is rather outside "the children." But in Part II it moves sympathetically half into the children's inner dissatisfaction, though the children themselves could not have thought so clearly. Thus the children's individual passions come to have some universal sense. In Part III, it is at first ambiguous whether the point of view is inside the children or mankind in general. Then it is inside "the human heart" more or less in general. As the invisible narrator is thus describing the episode of the risen Christ and Mary Magdalen, recalling the episode with the rising passion, he sympathizes and half gets into the summoned passion of Mary in Part IV, with "the hands" and "the heart" standing for Mary and perhaps for something more general—humanity. The point of view, which vaguely

seems to be inside humanity, Mary, and the children as well who experience the Church-year, becomes definitely so in Part VI with the all-inclusive pronoun "us". And while lamenting the sorrow and the loss of passion at Christ's death (and on Good Friday recurring with the image of Christ's death), the invisible narrator slips into what can be the passion and sorrow of Christ as well. This very well could not have been what Christ felt in actuality. But the narrator is trying to feel and represent Christ's passion and sorrow from the inside as something *intrinsically related* to the passion and sorrow of the people who experience and are dissatisfied with the Christian year. Then it means that every one of humanity (including the children and Mary) has something, some unrevealed deep impulse, related to Christ's passion—the deep impulse which has been fully revealed neither to humanity nor even to Christ himself perhaps. It is the hidden, deepest, most mysterious impulse of mankind.

Whether the pronoun is "they" or "us" or "I", the sentences in this passage are mostly in the represented speech: they are the different sorts of represented speech. By means of the represented speech the invisible narrator's point of view does not only move from the inside of one character to the outside and to the inside of another character but also, so doing, contains and relates those individual passions in its continuity.

(5) COLLOQUALISM AND BIBLICAL LANGUAGE —

'Who might that be? he asked.

Tilly, the corss-eyed woman of forty, who adored him, ran gladly to the window to look. She was glad when he asked her for anything. She craned her head over the short curtain, the little tight knob of her black hair sticking out pathetically as she bobbed about.

'Oh why'—she lifted her head and peered with her twisted, keen brown eyes—'why, you know who it is—it's her from th' vicarage—you know—'

'How do I know, you hen-bird,' he shouted.

Tilly blushed and drew her neck in and looked at him with her squinting, sharp, almost reproachful look.

'Why you do—it's the new housekeeper.'

'Ay—an' what by that?'

'Well, an' what by that?' rejoined the indignant Tilly.

'She's a woman, isn't she, housekeeper or no housekeeper? She's got more to her than that! Who is she—she's got a name?'

'Well, if she has, I don't know,' retorted Tilly, not to be badgered by this lad who had grown into a man. (p. 30 —underlines by the present writer)

Lawrence vividly reproduces the warm thick speech of the common people. It is continuous and rhythmic with the abbreviation of sounds (such as "th' vicarage" and "an' what"), the repetition of habitual parenthetical phrases (such as "why" and "you know"), and the lack of final stop in the speech which can stop or continue indefinitely without the strict rules or means of syntax (such as periods and conjunctions). Being eager to know more about the woman, Lydia, Tom gets irritated at Tilly's inarticulate speech and its heavy slow rhythm, especially at the meaningless repetition of the habitual phrase "you know." Tilly is touched on the quick and blushes. But Tom himself is using the common speech, calling her "hen-bird" and asking with irritation, "Ay—an' what by that?" So Tilly shrewdly takes him up on a slip of the tongue, defiantly answering back, "Well, an' what by that?" The narrative, too, partakes the vividness of their speech. "...not to be badgered by this lad who had grown into a man" is exactly the way Tilly indignantly must have felt (—the represented speech). The expression such as "the little tight knob of her black hair" reflects the vivid visualizing power of the naive common speech. What runs both in their speech and in the narrative is the impulse which is directly in touch with the physical world and grasps things not mentally but instinctively as a vivid image.

The expression in the last passage "Who might that be?" is rather

archaic. There are many archaic expressions remaining in the common people's speech such as "nay", "thou", and "thee." The next is the instance in which "nay" is used as part of the narrative.

Nay, was it all only a useless after-death, a wan, bodiless after-death? (p. 281)

But such archaism is also the characteristic feature of the Biblical language.

Whither, through this darkness of infinite space, was he walking blindly? Where, at the end of all the darkness, was God the Almighty still darkly seated, thrusting him on? (p. 120)

"Whither," the archaic or literary word, is related to the Biblical image "God the Almighty," just as "Nay" was related to the theme of Resurrection. Thus the Biblical words and images are taken into the narrative and made part of it by the passion of the character (here Will's fearful blind passion in his love of Anna) and of the invisible narrator. The next passage describes Tom's quivering passion and fearful strain on the night of his wedding in terms of the Biblical words.

The time of his trial and his admittance, his Gethsemane and his Triumphal Entry in one, had come now. (p. 58)

The use of Biblical words and images serves to represent the extraordinary passion which might not have been described in the ordinary speech. This device has its defect, too. H. M. Daleski, referring to this passage says,

The terms employed do succeed in evoking our recognition of the strength of these feelings, but then, lamentably, they fight a constant rearguard action against the force of associations related to altogether different—but more usual—contexts.¹⁸

This is probably true, but still one cannot overlook the strong effect of the Biblical terms which Lawrence courageously employed in the prose of the novel. And it must be remembered that such striking terms are not used alone, wholly unrelated to the contexts of the other parts. Not only the words such as "nay" and "alas" but the peculiar structures, which are similar to the style of the Bible and that of some poetry, are used in a large part of the narrative, as shall be observed next.

There are some disrupts of syntax in the narrative, which are those often found in the Bible, in some poetry, and sometimes in colloquialism.

How to act, that was the question? (p. 284)

She denied it, this close relationship with her young husband.
(p. 200)

How passionately the Brangwens craved for it, the ecstasy. (p. 280)

But it was becoming a mechanical action now, this drama. (p. 281)

The anacoluthia in each of the four sentences above is caused by using the noun (or the noun phrase) and the pronoun together to stress the noun (or the noun phrase).¹⁹ Except in the first case the pronoun comes first to call up expectation, and the noun comes later to fulfil the expectation, thereby achieving remarkableness. In the last two sentences, the noun is put at the end of the sentence. The beginning and the end of a sentence are the two prominent positions.

To call attention to certain words, the dislocation of the word-order is made in colloquialism, in the Bible, and in poetry. Lawrence frequently uses this device, elaborating its effect by combining it with other devices.

Something she had not, something she did not grasp, could not arrive at. (p. 195)

“Something” is the object of “had not,” “did not grasp,” and “could not arrive at”; but the quoted style conveys what comes up first in Anna’s passionately heated consciousness. The repetition of “something” is effective because of its prominent position in each clause, which also closely links the clauses (especially the verbs) of the appositive structure set off by commas. So this sentence builds up Anna’s passionate regret for what is unrevealed to her, both by accumulating the negative verbs (the growingly negative description of movements) and by effectively repeating “something,” the mysterious word put in the prominent position.

Because of the dislocation of word-order, the repetition is made remarkable also in the next sentence.

The child she might hold up, she might toss the child forward into the furnace, the child might walk there, amid the burning coals and the incandescent roar of heat, as the three witnesses walked with the angel in the fire. (p. 196)

The second clause, in which “the child” does not appear at its head, becomes an effective bridge between the first and the third clauses. Because of the dislocation in the first clause, the stress upon “the child” continues in the second clause even if it does not appear in the prominent position. And the third clause takes over the natural (grammatically natural) word-order of the second clause, while switching the subject. The change of the grammatical function of “the child” from the second clause to the third clause (from the object to the subject) becomes a natural course of movement because of the stress upon the word retaining its effect since the first clause. The style thus represents the ‘open’ movement of individual passions—the continuous flow of impulse-influence-impulse from an individual to another and from one generation to another.

As the dislocation of word-order is caused by setting first what comes up first and strongest in the passionate mind (and then what comes up second, third...), so it follows that a sentence does not necessarily have a subject and a predicate.

How to act, that was the question? Whither to go, how to become oneself? . . . How to become oneself, how to know the question and the answer of oneself, when one was merely an unfixed something-nothing, blowing about like the winds of heaven, undefined, unstated. (p. 284)

In this case it can be seen how the interrogative plus the infinitive (the noun phrase) came to be used by itself. The pronoun "that" repeats and stresses the phrase "how to act" (also with a little break after it). The question in Ursula's passionate mind is compactly put in that phrase, which gets strength enough to stand out alone, supported by the confirmation "that is the question." (It reminds one of the form used in Hamlet's soliloquy.) So the same compact form of the question is used by itself repeatedly in the following sentences as if to reflect the flashes in her eager anxious passionate mind which is only half conscious.

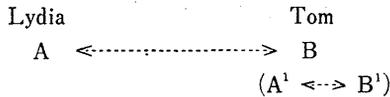
Thus various sorts of anacoluthia such as can be found in the Bible, in poetry, and in colloquialism are employed in this novel to substantiate the vivid force and directness of the unconscious barely-articulate movements inside the characters—the force which Lawrence seems to have found intact in the long history of the living English language.

(6) CONTRAST —

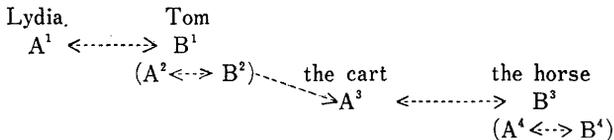
As has been mentioned about the gestures and the gesture-metaphors, each individual movement is usually contrasted with another in its representation. For instance, on the first meeting of Tom and Lydia,

It was her curious, absorbed, flitting motion, as if she were passing unseen by everybody, that first arrested him. (p. 29)

Here Lydia's flitting motion is contrasted with Tom's being arrested, and with that "he walked still beside his britching horse" when she stood back to let him pass. Also his britching horse is contrasted with the cart which "passed by, splashing through the thin-mud." The contrast between Lydia's movement and Tom's arrest of movement is not the mere apartness of opposites but contains the tension between them which expresses itself already in the word "arrested." The word suggests the relation with another force, another movement. In fact it is the two forces in one: the movement (A), and the anti-movement (B).



And this tension creates a spreading stir in his inner world and in the world close to himself—the world represented by the thin mud and the thick warm blood of the horse close to his own blood. Thus the tension between the blind downward motion of the cart splashing through the mud and the fearful hesitant britching motion of the horse (which is the downward drive and the reaction in one) is felt with the growing tension of the whole atmosphere, which contains, links, and thereby develops the strain in the britching (and struggling) blood of the horse and the strain in Tom's arrested (and struggling) passion.



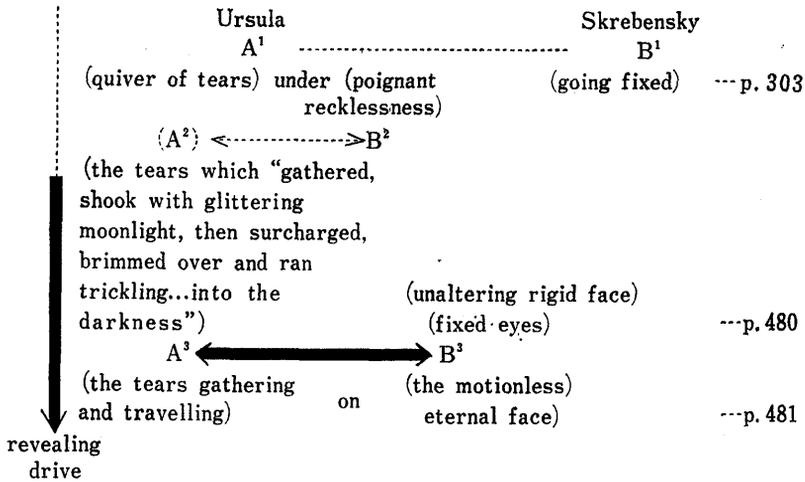
Then the strain, the struggle in the "arrest" of the movement, begins to lurk, to show itself through the arrest.

trast between the light (the moon) and the darkness recurs to work upon the movements and to draw the movements to the poles of movements and anti-movements. Though the contrast appears differently in each individual, at each moment, and in each generation, it works continuously; and its intrinsic effect through the recurrence is to reveal the contending forces, which are at first unacknowledged, undistinguished, and to separate and ultimately purify them out of the blind mingling confusion.

The culminating image of the contrast in this novel is found in the next passage.

...the unaltering, rigid face like metal in the moonlight, the fixed, unseeing eyes, in which slowly the water gathered, shook with glittering moonlight, then surcharged, brimmed over and ran trickling, a tear with its burden of moonlight, into the darkness, to fall in the sand. (p. 480)

This is Ursula at the end of her love with Skrebensky. Here the fixedness and rigidity as well as the gathering and running tears seem eternal and purified, reaching and at last fathoming the limit of the struggle between the two. The scene inevitably recalls the contrast between something going "fixed" (p. 303) in Skrebensky and "the quiver of tears" under Ursula's "laughing, poignant recklessness" in the early period of their love. Simply by comparing the two scenes, one can make the diagram on the next page. One can also recall Anna's tears against Will's fixed blind will, and further back her tears against being denied her mother who was in labour for her first son, both of which were the blind tears, closed-up and fixed within herself. Although those tears contained the struggle between the passion and the reaction within themselves, the struggle was confused and unrevealed: it could not come forth yet as the contrast of separate forces. There are various other scenes that are not necessarily concerned with tears but with the struggle between 'the movement' (A) and 'the anti-movement' (B), such as the first



meeting of Tom and Lydia, which also are linked upon the same line of the revealing process.

Thus throughout the novel there are numerous battles and struggles between the movement and the anti-movement, and between the light (which separates) and the darkness (which makes one), through which develops the revealing drive of the contrast.

(To be continued in the next issue)

NOTES

15 Scott Sanders, *D. H. Lawrence: The World of the Major Novels* (London, 1973), p. 71.

16 Sanders, p. 70.

17 c. f. Takanobu Otsuka, *Studies in English Grammar: Theoretical and Practical* (Tokyo, 1938), pp. 215—218.

18 H. M. Daleski, *The Forked Flame: A Study of D. H. Lawrence* (London, 1965), p. 78.

19 According to Takanobu Otsuka, it is the most typical case of anacoluthia to use the noun and the pronoun together to stress the noun, which is often found in the Bible. Among the examples are: "The only begotten son, which is in the bosom of the father, he hath declared him," (John, i, 18) and "What may it be, the heavy sound, / That moans old Branksome's turrets round?" (Scott, *Last Minstrel*, I, 12) — Otsuka, pp. 216—217.