

Realism Transformed in Symbols in The Rainbow

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Abstract

A symbol is not only important for the immediate situation but also provides a spine to the entire book. These symbols reverberate to a far greater extent than do the minor symbols, and provide an all-important order for both the form and content of their respective novels. If for example, we take two major symbols, fog in Dickens's Bleak House and water in Joyce's A Portrait, we can see how they work in each book and how Joyce's use in the line of French symbolism while Dickens's is a traditional way of holding the novel together. In brief a traditional symbol Dickens's use of the fog works inward, restricts the range of activity; conversely, the twentieth century type of symbol suggests more, works outward, is itself partially hidden, and includes. The fog in Bleak House recurs throughout the novel, representing the opaque net of confusion which chancery has thrown around England's legal system. The fog, Furthermore, covers the shady Background of Lady Dedlock and the unclear lineage of Esther Summerson. The fog demonstrates that a pall has been cast over everyone's lives and that until the Jarndyce case is resolved, the sun cannot penetrate to hearts now damp and cold. At its broadest, the fog, along with the law, is as Edgar Johnson says a symbol "of all the ponderous and murky forces that suffocate the creative energies of mankind."(141)

The modern novelist often merely gives the materials and lets his symbols and other devices suggest whatever the reader can make of them. Furthermore, his symbols themselves will not always be clear-they may be in many different forms: short incidents, casual images, broken conversations, minor characters, peripheral scenes. And as the novelist gains in imaginative power and maturity, he refines his symbols and makes their importance more subtly provoking. For the novelist realizes that as new areas of knowledge open up, new symbols are needed for expression; so the reader must be on close guard or a major theme or motif may be lost; and in novels like Nostromo, A portrait. Ulysses, Point Counter Point, and A Passage to India, which proceed by motifs and recurrent themes, one loses entire sequences if he is not completely alert to what the novelist is doing.

"In the usage of literary his historians, however, Symbolist Movement designates, specially a group of French writers beginning with Charles Baudelaire (Fleurs du mal, 1857) and including such later poets as Arthur Rimbaud, Paul Verlaine, Stephane Mallarme, and Paul Valery. Baudelaire based the symbolic mode of his poems in part on the example of the American Edgar Allan Poe, but especially on the ancient belief in correspondences-the doctrine that there exist inherent and systematic analogies between the human mind and the outer world, and also between the natural and the spiritual worlds. As Baudelaire put this doctrine: "Everything, form, movement, number, color, perfume, in the spiritual as in the natural world, is significative, reciprocal, converse, correspondent." The techniques of the French Symbolists, who exploited an order of private symbols in poetry of rich suggestiveness rather than explicit signification, had an immense influence throughout Europe, and (especially in the 1890s and Arthur Symons and Ernest Dowson as well as W.B. Yeats, Ezra Pound, Dylan Thomas, Hart Crane, Dominic Cummings and Wallace Stevens.

Here we are concerned with D.H. Lawrence's use of symbols in his novels namely The Rainbow and Women in Love. In these two novels Lawrence created a new kind of novel and a new way of treating human personality with the help of symbols. Lawrence uses a lot of symbols in these two novels to present his leading ideas such as arch, rainbow, cathedral, symbolic characters, ritual scenes, Gerald's destructive nature, his will for chaos, his handling of his mare, Gudrun's encounter with the bullocks, the struggle with the rabbit, aggression against the life force, the river of life, and the river of dissolution and corruption, stoning of the moon image, the African statuette, the wrestling bout, and the London Bohemia. We shall analyze all these symbols used in detail in The Rainbow.

Keywords: Images, Symbols, Natural, Spiritualism, Realism, Transfigure, Hallucination, Imagination, Symbolism.

Introduction

Symbolism was largely a reaction against Naturalism and Realism, anti-idealistic movements which attempted to capture reality in its gritty particularity, and to elevate the humble and the ordinary over the ideal. These movements invited a reaction in favour of spirituality, the imagination, and dreams: the path to symbolism begins with that reaction. Some writers, such as Joris-Karl Huysmans, began as naturalists before moving in the direction of Symbolism; for Huysmans, this change reflected his awakening interest in religion.

In literature, the movement has its roots in *Les Fleurs du mal* (The Flowers of Evil, 1857) by Charles Baudelaire. The aesthetic was developed by Stephane Mallarme and Paul Verlaine during the 1860s and 70s. In the 1880s, the aesthetic was articulated through a series of manifestoes and attracted a generation of writers. The works of Edgar Allan Poe, which Baudelaire greatly admired and translated into French, were a significant influence and the source of many stock tropes and images.

As Naturalism in its reaction against Romanticism was an attempt to create orderliness and to form a scientific method, so another group, classical in its assumptions, appeared, called the Parnassians, from whom the symbolists in turn broke away to form an independent movement. The Parnassians, of secondary importance in themselves, are historically significant because they formed the basic ideas in which poets like Mallarme, Verlaine, and even Baudelaire, were nurtured. Their ideals were to impose orderliness, to project exactness of form, and to write objectively. As materialistic as the naturalists themselves, they presented descriptively phenomena of the external world, while suppressing undue personal emotion. Among the Parnassians however, were several poets not content with objective realism who by working along more "spiritual" lines, became the inspiration and forerunner of a counter movement, Symbolism, which was to influence a half century of French and English fiction. Included among the early symbolists were Verlaine, Baudelaire, and Mallarme, who, along with Rimbaud, inspired the new group, which as yet had no official name.

The symbolists, turning on the romantics, and Parnassians-the latter two they found too representative and the former too public-insisted on a world of ideal beauty, convinced that this could be realized only through art. They scrupulously avoided the public and political themes dear to the romantics and disdained the realistic or scientific view of art because it denied the ideal world which was to be the center of their activity. As Mallarme later observed that poetry should not inform but suggest and evoke, not name, things but create their atmosphere. To name things is to be a realist, to support causes a romantic, to be concerned with cause and effect a naturalist. The aim of Symbolism was to free French poetry from conventional form, though not by repudiating the objective method of presentation; instead, the goal was to give recognizable external images a spiritual or symbolic value. If we look ahead momentarily, we can find dozens of such images running through the modern English novel: the silver mine in Conrad's *Nostromo* and the sinking of the *Patna* in his *Lord Jim*; the Malabar caves in Foster's *A Passage to India* and the use of the theme from Beethoven's Fifth Symphony in his *Howards End*; Joyce's merging of water symbolism to the structures of *A Portrait* and *Ulysses*; Lawrence's stress on cathedrals and arches in *The Rainbow*, and the scene with horses at the end of that novel; also the scene in which Birkin scales stones into the lake in *Women in love*-moreover the wrestling episode and the African statuettes in the *dame* novel also serve symbolic, not realistic purposes. Similarly one could point to the lighthouse in Virginia Woolf's novel, or to the use of chimes in *Mrs. Dalloway* or to the *Bicycle* at the end of Huxley's *Antic Hay*. Some of These symbols are, of course, more effective than others, for one author could invest his symbols with greater potential by charging their context with more significance the more profound the context, the more far reaching, obviously, the symbol.

The French symbolists themselves opposed description for its own sake—thus the clean lines and sparseness of their work; literal directness they replaced with suggestive indirectness—thus the emphasis they placed upon the careful choice of words, upon the colours, tones, and rhythms of their phrases. In their poems, words become subtle forms of communication, and connotations are more important than simple denotation; or else denotation itself becomes unclear, as in many of Mallarmé's poems. Even though the symbolists favored individuality, they did not stress egoistic emotions—thus their interest in impersonality, in control, in surface underlines, some of the qualities they had carried over from their Parnassians heritage.

In another way, Symbolism in literature is a form of expression at best approximate, in which unseen reality is apprehended by the consciousness. The symbol represents without reproducing; though it the infinite, or some degree of it, is revealed and embodied, and the infinite is made to blend with the finite. More as claims that Symbolism is a reaction of the soul in literature against all those literary movements which represent things that only visibly exist, exactly as they exist. It is he says, a reaction against a type of language that says rather than suggests. Symbolism, in practice, refer to Instances of a persistently symbolic procedure occur in lyrics (Yeats "Byzantium" poems, Dylan Thomas series of sonnets *Altar wise by Owl-light*), in longer poems (Hart Crane's *The Bridge*, T.S. Eliot's *The Waste Land*, Wallace Stevens' "The Comedian as the Letter C"), and in novels (James Joyce's *Finnegan's Wake*, William Faulkner's *The Sound and The Fury*).

This broad anti-realist and anti-bourgeois disposition had already surfaced in many writers and movements : in the Pre-Raphaelite Brotherhood of artists formed in 1848 in England which looked back to the direct and morally serious art of the Middle Ages prior to the advent of the Renaissance artist Raphael; in the Parnassian poets of France, inspired by Theophile Gautier and Leconte de Lisle (1818-1894), who adopted an ethic of "art for art's sake", and in the theories of poetic composition elaborated by Edgar Allan Poe. Baudelaire and his successors, such as Paul Verlaine (1844-1896), Arthur Rim bund (1854-1891), and Stephane Mallarmé (1842-1898), where the heirs of these aesthetic tendencies; and they have all been associated with French symbolism. This affiliation is retrospective since the symbolist movement as such arose somewhat later, it would free literature from the bondage of rhetoric, externals, regular beat in poetry, from the cataloguing of nature and the chance accidents of daily life, freeing the literary arts of all elements of materialism, which hitherto had prevented the disengagement of the ultimate essence of soul from its significant externals. Literature can, in these terms, attain liberty and authentic speech, becoming as its English interpreter Arthur Symons put it, "a kind of religion, with all the duties and the responsibilities of the sacred ritual.

"What one may ask, are the sources of symbolist doctrine? What are the poems like in which sound, color, taste—the whole range of the senses are expressed through words which no longer tell a story or point a moral? Charles Baudelaire, perhaps the finest French poet of the nineteenth century, was the origin of many symbolist ideas, although no one person can be said to have originated the movement.

In "Correspondences," Baudelaire presented his now familiar doctrine of synesthesia, familiar because of the symbolist stress on it, in which the senses are mixed, i.e. colours can be seen, or sounds have colour and taste. This intermixing of the senses was of primary significance to the symbolists, for if the concrete object or sense was merely the guide to a transcendental experience, then the ramifications of the correspondence were infinite because never stated. When art is a symbol of eternal beauty and truth, as the symbolists believed, then there is a mystical experience in which all restrictions are abandoned, and an albatross can be compared to the poet, or colours and sounds can correspond, or perfumes can lead to God. If, furthermore, as Baudelaire believed, beauty is in the artist and not in the object, the artist is free to make of the object what he the universe exiled and unmanned as he is by the shouting street crowds. For in this doctrine, the imagination is a divine faculty which perceives intuitively the secret and hidden connection between things, the eternal "analogies: which are the only fabric of art. Therefore, for the symbolists, music was the supreme art because by eliminating the denotative restriction of words it was completely analogous and had infinite meanings. Thus, poetry was to approach the condition of music, a doctrine found soon after in Walter Pater that would become a staple of literary criticism with Conrad, Virginia Woolf, and James Joyce.

Following Baudelaire's poetry, Arthur Rimbaud developed his idea of the poet as voyant or seer, who would become the shadow of the eternal mind by being assimilated to the eternal creative power of the universe. From Plato's time, the poet has been believed to derive his powers from god, and the symbolists, consequently, made the poet into a miniature deity himself who connects man to the Universal Intelligence. In this way, everything that man sees is an imperfect image of some invisible unity.

For this kind of poetry, which would be unified, harmonious and expressive of the spiritual and philosophic problems of the age, new forms were necessary; and this again, in large part suggests the experimental nature of contemporary English fiction and explains how each of our major authors felt that he had to break through the technical limitations of the novel to express his ideas. The French speaking Conrad sensed the atmosphere and prophesied that imaginative prose work would be in a new form, but "a form for which we are not ripe as yet. In an earlier comment reminiscent of Rimbaud's theory and the statements of the other symbolists, Conrad lamented fiction as a career and emphasized the unearthly nature of the enterprise: "One's will becomes the slave of hallucinations, responds only to shadowy impulses, waits on imagination alone, A strange state, a trying experience, a kind of fiery trial of untruthfulness." (Jean-Aubry, 283). Shortly afterwards, James Joyce, in just this fiery trial, began *A Portrait of the Artist as a Young Man* and E.M. Forster was to write four of his five novels, while Conrad himself was to go from experiment to experiment, in *Nostromo* (1904), *Chance* (1914) and *Victory* (1915).

Symbolist doctrine was perhaps brought closer to its completed form by Stephane Mallarme than anyone else. The surface of Mallarme's Poetry is so elusive that almost no evident symbols are provided; a rhythm or tone may convey the sole suggestible element of the poem. Often, his symbol is sensuous atmosphere with as few external references as possible, or else the symbol will lead only to void and the vacant, or turn in upon itself as a symbol of the mind trying to understand itself by creating symbolist poetry. Mallarme, like Wagner in his music drama, tried to attain a synthesis of the arts and to make verse into music, which is the least denotative of the arts.

Symbolism itself passed into England almost fortuitously; that is its leading French practitioners were examined solely for elements congenial to the English temperament. Thus, Swinburne made Baudelaire into a sadistic and sluggish poet, the same Baudelaire that Oscar Wilde transformed into a symbol of exotic beauty, a martyr to the bourgeoisie's fear and hatred of art. While Swinburne in "Ave Atque Vale" and Wilde in *Salome* were making of Baudelaire and the symbolists what they wanted, George Moore, now turning against Naturalism, saw in Symbolism the possibilities for a future literature, and although he too distorted Baudelaire's work, he did bring symbolist ideas into England with something of their original intention.

The symbolists, however, had so far reached only those English writers looking for a way out of Naturalism, and it was not until Arthur Symons' *The Symbolists Movement in Literature* (1899) that the French movement reached a wider audience. Through reportage, critical comment, evaluation, and translation, Symons brought to England the discussion he had heard at Mallarme's gatherings. His essays, of markedly varying worth, on Gerard de Nerval, Mallarme himself, Rimbaud, Verlaine, Huysmans, Villiers de L' Isle Adam (Whose *Axel* strongly impressed William Butler Yeats, and also Conrad, in *Victory*), Lafarge (whose manner is obvious in T.S. Eliot's early work) showed more understanding than Moore's sketchy work and, at the same time, emphasized the ideas necessary for a true comprehension of Symbolism.

The French symbolists as well as their twentieth century followers, used symbols in many different ways- A minor symbol for instance, will have only situational importance; that is, it may recur for one or two (possibly more) scenes while relating the characters and their actions and making clearer certain aspects of the total situation.

" If we take a modern practitioner, Conrad, as he develops a minor symbol, Miss Haldin's Veil in *Under Western Eyes*, we can see that the veil works as a complement to her feelings towards Razumov: the initial raising of the veil by Miss Haldin is her way of opening her heart; when she drops the veil at her feet she means Razumov to open his heart to her; after she recognizes his guilt, her veil like her feelings-lies dormant and still; Razumov's sudden seizing of the veil conveys his strong feelings for her, for after this he makes of it something of a fetish; and the veil

finally becomes the covering for Razumov's journal in which he reveals his daily life since his betrayal of Miss Haldin's brother".

Analysis:

The Rainbow, one of the masterpieces of D.H. Lawrence, traces the story of three generations of Brangwen family descendant from a long line of small landowners who had owned Marsh Farm in Nottinghamshire Lawrence had created a new kind of novel with a total meaning dependent not on the moral pattern of suggestion and by the interposition of critical scenes which, while realized with a fierce minuteness of psychological accuracy, are yet more than examples of psychological truth. It is the combination of psychological realism and poetic symbolism that marks The Rainbow as one of the great English novels of all times.

Lawrence's first major novel Sons and Lovers is mainly written in a naturalistic style. It has a number of symbols in it but they are mostly self-evident and traditional. They are similar to the symbols used by the other novelists. They lack the peculiar evocative and musical value the twentieth century novelist place upon their symbols. The Rainbow also, with its cataloguing of generations and its emphasis on family genetics, begins in a naturalistic style, but soon we find Lawrence writing under the influence of the French symbolists, Baudelaire, Verlaine, Rimbaud and Mallarme. Now his symbols are no longer conventional. They are highly evocative and their meanings keep on expanding. They also act as a means of achieving structural unity in the novel. According to Julian Moynahan, in The Rainbow Lawrence has employed three forms of symbolism: expanding symbols, symbolic characters, and symbolic ritual scenes. Expanding symbols: Arch, Rainbow, Cathedral. Julian Moynahan points out that there are three expanding symbols in the novel: arch, rainbow and cathedral. The arch figure is introduced quite early in the novel. During her pregnancy, Lydia lapses into a kind of somber exclusion, a curious communion with mysterious powers, a sort of mystic, dark state. Tom feeds frightened and depressed by her change of mood. His state of anxiety is imagined by the novelist in the simile of a broken arch. As we are told:

The tension in the room was overpowering it was difficult for him to move his head. He sat with every nerve, every vein, every fibre of muscle in his body stretched on a tension. He felt like a broken arch thrust sickeningly out from support. (The Rainbow, 62)

The figure of arch is invoked again as a symbol of the wholeness of being achieved by Tom and Lydia through their marriage:

Anna's soul was put at peace between them. She looked from one to the other, and she saw them established to her safety, and she was free She was no longer called upon to uphold with her childish might the broken and of the arch. Her father and her mother now met to the span of the heavens, and she, the child, was free to play in the space beneath, between. (123).

Roger Ebbatson argues that the tragedy of characters in The Rainbow and Women in Love is that they struggle towards individuation in equilibrium between the inner the outer. (42)

We find a reference to the same arch once again when Will and Anna achieve some kind of adjustment, through a less wholesome than Tom and Lydia, in their marriage.

The next symbol is the rainbow. Gradually this visual figure of the arch undergoes a remarkable development. It begins only as a simple simile, but gradually it changes into the dominant image of the rainbow, the central symbol of the novel. Ursula, after having her encounter with the horses, sees the beautiful vision of a rainbow in the sky:

And the rainbow stood on the earth. She knew That the sordid people who crept hard-scaled and desperate on the face of the world's corruption were living still, that the rainbow was arched in their blood and would quiver to life

in their spirit, that they would cast off their horny covering of disintegration, that new, clean, naked bodies would issue to new germination, to a new growth, rising to the light and the wind and the clean rain of heaven. She saw in the rainbow the earth's new architecture, the old, brittle corruption of houses and the factories swept away, the world built up in a living fabric of Truth, fitting to the over-arching heaven. (315)

In the passage quoted above, the rainbow stands for various things. It stands for a transfigured self. It stands for a perfect marriage relationship. But it also stands for a promised transformation of human life on earth. A critic, Nigel Messenger, points out that, "Lawrence portrays nature as self-regulating, self-sufficient powers, as the wind dries the wet young wheat. Men share in nature's inert self-sufficiency."(57-58)

As a symbol, the cathedral stands in competitive relation to the rainbow. Julian Moynahan has given a very appropriate interpretation of the two symbols. As he tells us that the rounded arch of (The Rainbow) lifts into the heavens and returns to earth; that is, it symbolizes a form of self-realization wherein the values of blood and spirit, of organic unison with nature and a higher spiritual expression, are kept in a state of vibrant tension. Moreover, since marriage is the enterprise through which this form of fulfillment becomes possible, the rainbow is a symbol of marriage. The wedding of opposites in marriage leads not to a static condition of contentment but into a perpetual journey of self-discovery and discovery of the marriage partner. The emphasis is on becoming; the shifting, dissolving colour patterns of a rainbow are appropriate to this emphasis.

In contrast the rainbow, the pointed stone arch of the Gothic cathedral symbolizes a 'mystic mergence with Godhead'. It is a consummation in which the solitary human soul leaps free of earth to become absorbed into a spiritual realm. When Will goes to the Lincoln cathedral, he feels a kind of consummation:

There his soul remained at the apex of the arch, clinched in the timeless ecstasy, consummated. (205)

But the cathedral, according to Arnold Kettle, represents a false arch. Since it rejects the earth, it cannot afford the fullness of being. Anna experiences only a sense of awe when she sees the Lincoln cathedral. But she is not attracted towards it. She continues to go her own way along the ground:

She was not to be flung forward on the lift and lift of passionate flights, to be cast at last upon the altar steps as upon the shore of the unknown. There was a great joy and a verity in it. But even in the dazed swoon of the cathedral, she claimed another right. The altar was barren, its lights gone out. God burned no more in that bush. It was dead matter laying there. She claimed the right to freedom above her, higher than the roof. (206-207)

Anna, thus, rejects the church because it does not embrace the whole universe, its ultimate influence the whole universe the whole universe, its ultimate influence is that of confining one's being instead of enlarging it, and hence its values are, in the ultimate analysis, bogus.

Ronald P. Draper in his book *D.H. Lawrence comments on the opening scene*: This is a life in which man, beast, and non-animal Nature are all closely integrated... This is implicit in the imagery and pulse-imitating rhythm of the opening passage. The Brangwen way of life is brimming over with vitality and the sexual overtones in the language describing it enhance this effect. Its essential characteristic is "blood-intimacy"-identification of the human life-flow with the great life-flow of nature, uninterrupted by the abstractions of "mental consciousness."(Draper 67)

Next we come to symbolic characters. While it is true that almost all the characters have been realized as real flesh-and-blood human being, they can be interpreted symbolically also. Tom Brangwen represents everyman who makes desperate efforts to achieve a certain harmony in his life, in relation with his marriage partner as well as with his work that may lead to his fulfillment. Anna, apparently, may be like and complacent matron living in the country side in Lawrence's times, but she also symbolizes the mother, the woman who seeks fulfillment through child bearing. She has also been depicted as a great river flowing unchecked. In that sense, she symbolizes the life force. Ursula

represents the modern emancipated woman, ambitions of conquering the outside, man's world. Her Uncle Tom and her mistress Winifred Inger represent the corruption of the modern world resulting from mechanization.

Anton Skrebensky represents that class of people who are willing to subordinate their individual self to the great abstraction called the State and become an anonymous part of it. Some of the minor characters have also been given symbolic significance. Anthony Schofield, the bargeman and the taxi driver are used as foils to Anton. They all represent that aspect of the male vitality that Anton miserably lacks. Anton, on account of his suppression of individual instinct for the sake of the State, has been reduced to a mere nothing; in contrast with him, the bargeman who makes a brief appearance in Chapter XI represents the vitality of the total man. The taxi driver who brings Anton and Ursula home after the former annihilation under the moon represents the core of the physical being which Anton who has just been sobbing and crying no longer possesses.

S.L. Pal in his articles entitled *The Meaning of The Rainbow* points out what is the higher life. He states that a higher life to Lawrence is to live more vividly alive as he puts it poetically. The higher life is to desire and practice the act of singing and dancing in spite of the hard actualities of life. The higher life is when a collier buys a piano and play on it while he lives in utter poverty. (148-149)

Then there are a number of ritual scenes that have been used symbolically. They may be called rituals because they, in a ceremonious prose, celebrate 'the ultimate relation of the essential man or woman, usually it is a woman, to the unknown'. They are similar to the religious rites in which the relation of the human soul to god is celebrated. In such scenes, the daytime consciousness of an individual is suspended, and he or she comes under the direct influence of irresistible forces of life. The individual ceases to be his usual social self and is reduced to his essential being. According to Julian Moynahan, there are five such scenes in the novel : the extended description of Lydia's slow emergence from the state of quiescent withdrawal she had suffered after the death of her first husband; the dancelike gathering of the sheaves performed by Will and Anna on a moonlit night during their courtship; the scene in which Anna 'Brangwen' as pregnant and naked, dances before the 'Unknown' as David danced before the Lord; Ursula's Moon-consummation' in the stack yard; Ursula's encounter with the horses. Since in these scenes, the characters are not interacting with one another but with mute natural forces, they are not rendered dramatically. They are presented mostly through the narrator's own descriptions.

In the first of these séances, Lydia, feeling like dead after the death of her first husband, slowly emerges into life. Consciously she prefers withdrawal from life:

She could neither wake nor sleep. As if crushed between the past and the future, like a flower that comes above ground to find a great stone lying above it, she was helpless. (51)

Lawrence presents her in terms of a perennial flower which withdraws under the surface of the earth into its seed and is reborn according to biological necessity under the beneficial influence of a warm spring. Lawrence suggests that the essence of Lydia and the essence of the flower are the same implying thereby that if she is to flourish once again in the daytime world, she must be returned temporarily to the organic, instinctual source of creation, there to be charged with vitality. The second ritual scene is the dance like gathering of the sheaves by Will and Anna. This scene suggests that Will and Anna enact in their sensual pursuit of and retreat from one another the larger rhythms of the living cosmos.

The scenes in *The Rainbow* are presented to symbolize the individual's truth of characters in which their inconsistencies make the readers' sympathize shift from one character to the other. To illustrate this statement, Lawrence presents the scenes that portray the characteristic values of the characters in the novel. F.B. Pinion in an essay argues: In George Eliot fiction, the extended metaphor usually relates to character or human situation. Lawrence also uses it in this more artistic mode, but he is most strikingly brilliant in the invention of metaphorical scenes and actions which express his conceptions as the priest of love. The metaphor is informed with meaning that gives key images a quasi-symbolic connotation, especially by force of recurrence in variant forms. Such writing is particularly characteristic of that fecund period when creativity of ideas was stimulated by fruition of love with Frieda Weekly and

by the novelty of colourful scenes in the Alps and northern Italy. There fictional effect is to be found in Sons and Lovers, The Rainbow and Women in Love. (32-33)

Will wants to kiss Anna. This desire arises in ordinary consciousness. But in reaching after her he is seized by the Life Force. His ordinary will is replaced by "a low, deep sounding will in him, which vibrated to her, tried to bring her gradually to him, to him, to a meeting, till they should be together, till they should be together, till they should meet as the sheaves that swished together." Thus the scene suggests that they are in the grip of some unknown powerful force and act according to its dictates. In the scene in which Anna dances, pregnant and naked, she dances Will's nullification, she dances to her unseen Lord, Her face is rapt and beautiful, she dances exulting before her Lord and knows no man. As we are told:

Big with child as she was she danced there in the bedroom y herself, lifting her hands and her body to the Unseen, to the unseen Creator who had chosen her, to whom she belonged... She laughed in her heart with pride. And she had to dance in exultation beyond him. Because he was in the house, she had to dance before her creator in exemption from the man ... He was in the house, so her pride was fiercer. She would dance his nullification; she would dance to her unseen Lord. She was exalted over him, before the Lord. (205)

Will is hurt as he watches her. He feels as if he were being burned alive.

When Ursula makes passionate love to Anton in the stack yard, there is a beautiful moon in the sky. She stands filled with the moon. Her two breasts seen to be inviting the moon in

She wanted the moon to fill in to her, she wanted more, more communion with the moon, consummation. (329)

She first destroys him with her kiss and then with her fierce love making. The female in her triumphs over him and as a distinct male he loses his individuality.

And her soul crystallized with triumph, and his soul was dissolved with agony and annihilation. So she held him there, the victim, consumed, annihilated. She dominate male. (332)

In this scene, Ursula becomes almost a mythical character. Her sympathies and aspirations rise beyond the confines of the ordinary world. Through her moon-consummation, she links herself with the Infinite.

Finally there is that powerful scene in which Ursula has an encounter with the horses. She has just written a letter to Skrebensky humbly requesting him to take her back. Having finished the letter, she feels she is at the depths of herself. Then she goes walking in the woods. As she is walking, she becomes conscious of "a gathering restiveness, a tumult impending within her." This tumult may be interpreted as the voice of her submerged essential nature that tells her that she must continue her search after wholeness. It is this inner turbulence in the mind of Ursula that gets projected in the form of the horses that race up and down before her. She is almost on the verge of a physical and nervous collapse when she manages to escape them. If the horses are taken to be a symbol of potency they suggest that Ursula must return to her potent self with which she has just compromised by writhing to Skrebensky. Julian Moynahan feels that the horses symbolize 'the power of the life of the instinct'. Ursula's escape is in a way 'an exit from the wilderness of instinctive experience back to the ordered world of men'. The instinctive life may be anarchic but it is not to be denied. It is clear that although these horses are profoundly dangerous to the ordered world, the power they symbolize is to be taken as the ultimate enteric source of man's virility, his creativity, and of whatever is vital in civilized society as well.

Moreover, the scene of dialogue between Ursula and Skrebensky very early symbolizes the inadequacy of Skrebensky's character. In their talk about his duty in fighting, she says, "It seems to me as if you weren't anybody-as if there were not anybody there, where you are. Are you anybody, really? You seem like nothing to me." (320). Graham Hough considers as one of the many scenes of successful female bullying in Lawrence. If Skrebensky had been a man of character, he would have left her. But Skrebensky does not. (70)

The novel ends with the symbol of the rainbow from which it derives its title. The rainbow is a symbol of hope and promise. After her encounter with the horses, Ursula has regained her vitality. Hence the rainbow is a befitting emblem of her achievement. But in this symbol, Ursula sees the transfiguration of the whole earth, which does not look convincing. Peter Balbert agrees with Millette and Simson that the driving force behind Ursula's efforts is of course the feminist movement at its height during the years of *The Rainbow*. (153). As we are told: She saw in the rainbow the earth's new architecture, the old brittle corruption of hours and factories swept away, the world built up in a living fabric of Truth, fitting to the overarching heaven. (515)

Conclusion

One of the most important facts about D.H. Lawrence as a novelist is that he led the revolt against reason. He became the spokesman of all who viewed contemporary civilization with discontent. The contributed to his development, certain ideas are recurrent in Lawrence's writings. He hates the machine, and his contempt is shown in the treatment of many of his characters, such as Tom Brangwen in *The Rainbow*. All these characters are prosperous, and they destroy the lives of those who are nearest to them. Most of the titles of his novels are symbolic. The white peacock is a symbol of a selfish woman. In the rainbow, Ursula Brangwen sees "the earth's new architecture. The old, brittle corruption of houses and factories swept away, the world built up in a living fabric of truth, fitting to the arching heaven. "In the *Plumed Serpent*, Ursula has a vision of the gigantic horses pursuing her and hemming her in *Women in Love*. Birkin's stoning of the reflection of the moon in the lake, and his wrestling match with Gerald, are among the many symbolic incidents.

The Rainbow begins in a conventional enough way somewhat in the pastoral tradition of George Eliot and Thomas Hardy, though including, of course, Lawrence's intensification of interior life-and appears in the first two hundred pages to be proceeding as a typical family novel then so prevalent on the continent. In its cataloguing of generations, in its emphasis on family genetics, it is close to the tradition of Mann's *Buddenbrooks*, with which Lawrence was familiar, or any of those long family novels that the Danes, Norwegians, and French were producing. *The Rainbow*, however only begins this way; about midway through it changes considerably in style and the careful reader will see departures even before that. Perhaps one of the very difficulties the reader has in a later Lawrence novel stems from his shifts from one type of narrative to another, from Naturalism to Symbolism. As Graham Hough points out, for the sake of the symbolic value, Lawrence often makes us believe what is impossible naturalistically, and thus seems.

Both of these trends-Symbolism and Naturalism are visible in *The Rainbow* although the former predominates, heightened though it is by Lawrence's use of symbols. In that novel, however, the symbols are evident and traditional symbols as every novelist has used them, without the peculiar evocative and musical value the twentieth century novelist has placed upon them. In Lawrence also working, however, the symbolist ideas of Baudelaire, Verlaine, Rimbaud, and Mallarme, whose overall influence can be found in several scenes in *The Rainbow*, Ursula and the moon, Ursula and the horses, will Brangwen and his cathedrals, in Not only in individual scenes was Lawrence strongly influenced by the French symbolists but also in the structure of the whole. Lawrence's novel, and parts of *The Rainbow*, demands a different kind of reading, in its way the type of reading that must also be given to Ulysses and certain of Virginia Woolf's novels. Cognizant of different values, one finds, as Mark Schorer has termed it, a "pattern of psychic relationship," an undertone more in the sub-surface of the novel than in the story line. The novel's coherence must be found in terms of rhythms (musical or dance-like, as in the symbolists), nuances of feeling, varied reactions and interactions of characters, common symbols, and so on. The pulse of *Women in Love* is revealed in the unstated, what an abstract painter tries to convey through colour rather than through pictorial representation, what a rationalist

attempts to present through an infinite counter pointing of seemingly unrelated notes rather than through a long melodic line. The looseness, then, of *Women in Love* and *The Rainbow* is only an apparent looseness; the novel actually, contains a strict development, one that proceeds, however, according to its own dictates and not to an established style.

Lawrence drew freely on his personal obsessions; experiences, and relationship in his fictional writings with the help of symbols. He was a pre-eminent artist in the strictest sense of these terms and included some significant episodes from his life in symbolic ways. Fact and fiction are inextricably intertwined in his novels with the help of symbols. A careful study of his use of symbols in his novels reveals his commendable capacity for control and selection as well as his constant concern for fictional truth. A study of the symbolic elements helps in understanding and appreciating his major obsessions well as philosophy of life.

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