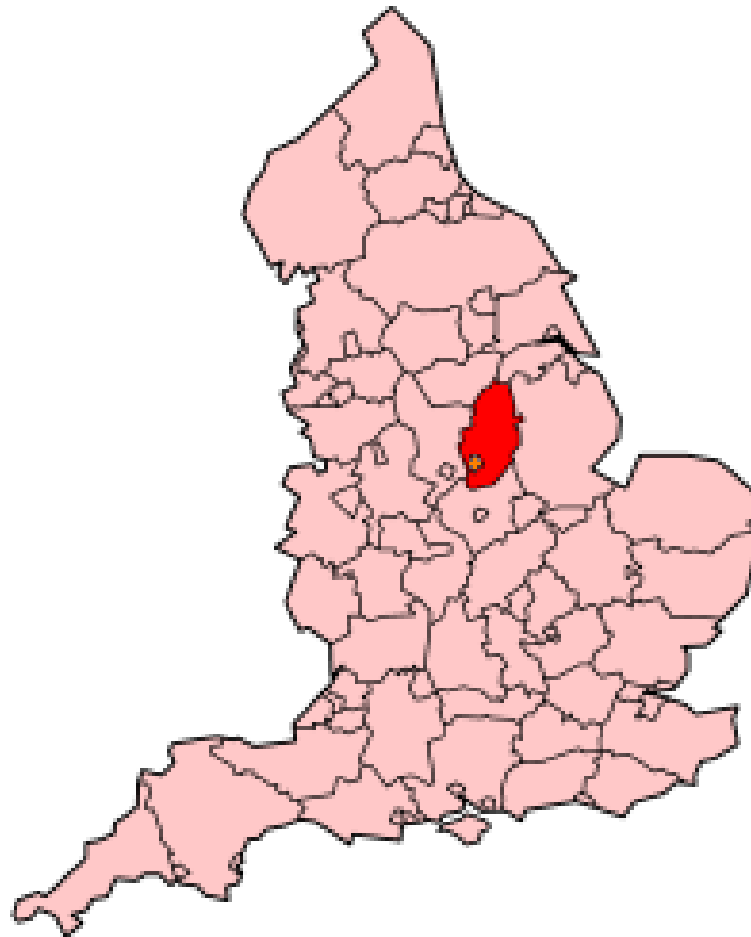


D.H. Lawrence

Brinsley Colliery



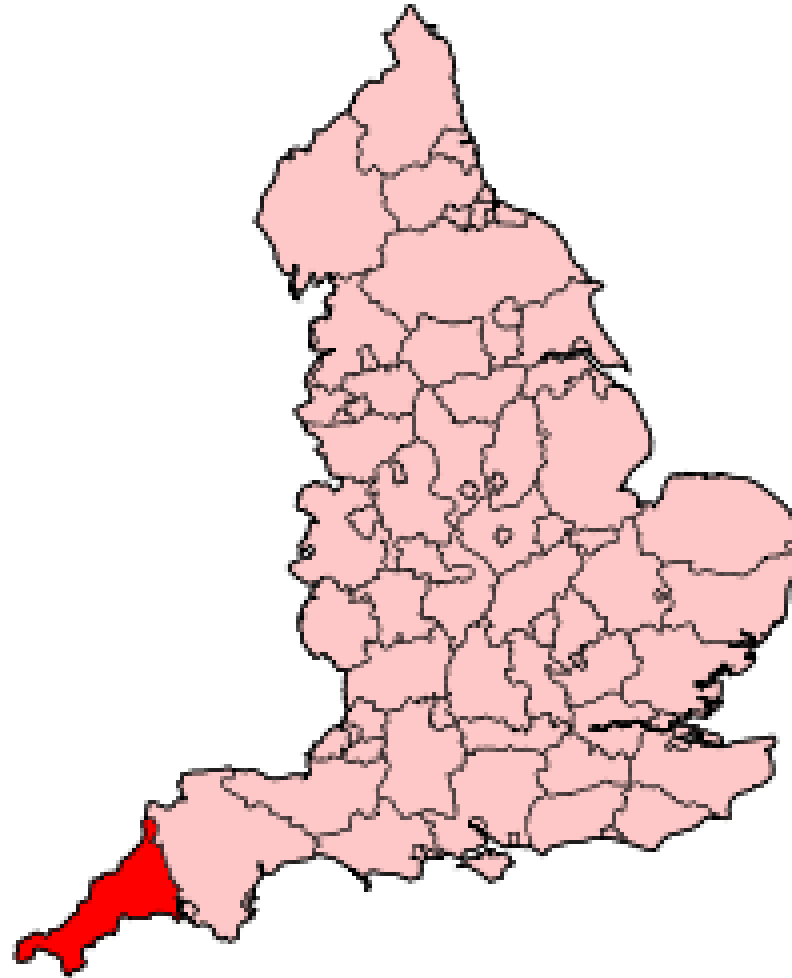
Nottinghamshire



Lawrence's Wedding (1913)



Cornwall





The Rainbow

- I. The “nonhuman” in *The Rainbow*
- II. Lawrence and the representation of consciousness
- III. Marriage and modern individuality

The Brangwens

Ur -Brangwens

Pages 9-13: “The Brangwens had lived for generations on Marsh Farm...” (Ur-Brangwens)

Tom’s Parents

Pages 14-16: “The Alfred Brangwen of this period” and his wife...

1: Tom and Lydia

Ch.1 ["How Tom Brangwen Married a Polish Lady"]

Ch 2 ["They Live at the Marsh"]

2: Will and Anna

Chapter 3 ["Childhood of Anna Lensky"]

Chapter 4 ["Girlhood of Anna Brangwen"]

Chapter 5 ["Wedding at the Marsh"]

Chapter 6 ["Anna Victrix"]

Chapter 7 ["The Cathedral"]

3: Ursula

Chapter 8 ["The Child"] - Chapter 16 ["The Rainbow"]

Ursula and Gudrun in love

Women in Love

“[There] is a constant revelation in Hardy’s novels: that there exists a great background, vital and vivid, which matters more than the people who move upon it.”

Study of Thomas Hardy (1914)

“The young corn waved and was silken, and the luster slid along the limbs of the men who saw it. 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.”

(10)

“And then it came upon him that he would marry her and she would be his life.

Gradually, even without seeing her, he came to know her.

(39)

The Rainbow

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“And then it came upon him that he would marry her and she would be his life.

Gradually, even without seeing her, he came to **know** her.”

(*TR*, 39)

“He did not think of anything, only knew that the wind was blowing.”

(41)

“The geese trailed away with uplifted heads under the low grey sky.

‘They don’t know you,’ said Brangwen. ‘You should tell `em what your name is.’”

(66)

“So there you have the ‘serious’ novel, dying in a very long-drawn-out fourteen-volume death agony, and absorbedly, childishly interested in the phenomenon. ‘Did I feel a twinge in my little toe, or didn't I?’ asks every character in Mr. Joyce or Miss Richardson or Monsieur Proust. ‘Is the odour of my perspiration a blend of frankincense and orange pekoe and boot-blackening, or is it myrrh and bacon-fat and Shetland tweed?’”

“Surgery for the Novel— or a Bomb” (1923)

I'm sure it's the burgundy. Yes. One,
two. [...]

Pprrpffrppffff.

Done.

Ulysses, 11.1290-1294

Methods of Representing Consciousness in *The Rainbow*

1. Psycho-Narration (“He did not think of anything, only knew that the wind was blowing.”)

→ Psycho-Analysis

2. Dramatization

→ Compression

→ Posture

→ The drama of the face

Psycho-Analogy

“Within himself his will was coiled like a beast,
hidden under the darkness, but always potent,
working.”

(171)

Methods of Representing Consciousness in *The Rainbow*

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Dramatization: Posture

- “He turned away indoors, humbly. There was the infinite world, eternal, unchanging, as well as the world of life.” (77)
- “She turned away, hearing only the sharp hiss of his mingling corn.” (114)
- “She turned indoors so that he should not see her tears.” (143)
- “She realized that her life, her freedom, was sinking under the silent grip of his physical will. [...] Then she turned fiercely on him, and fought him.” (172)

Dramatization: Face

- “Was this what she had to come to hear: how by doing this thing and by not doing that, she could save her soul? She did not contradict it. But the pathos of her face gave the lie.” (147)
- “A strained light came into his eyes, he had a slight knitting of the brows.” (21)
- “A tormented look came into his eyes, as though something were always dogging him.” (62)

The Rainbow

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“And always she was gone before he came. As he came, she drew away, as he drew away, she came. Were they never to meet? Gradually, a low, deep-sounding will in him vibrated to her, tried to set her in accord, tried to bring her gradually to him, to a meeting, till they should be together, till they should meet together as the sheaves that swished together.”

(114-115)

“He loved the undiscovered and the undiscoverable. He pored over the pictures intensely [...] How undiscovered the world was, how it revealed itself to his soul! What a fine, exciting thing his life was, at his hand! Did not Bamberg Cathedral make the world his own?”

(153)

Lincoln Cathedral



“All the moonlight upon her, all the darkness within her! [Remember the image of Africa we get in Conrad as huge and dark.] All the night in his arms, darkness and shine, he possessed of it all! All the night for him now, to unfold, to venture within, all the mystery to be entered, all the discovery to be made.”

(116)

“Within himself his will was coiled like a beast,
hidden under the darkness, but always potent,
working. ”

(171)

“Adam and Eve fell, not because they had sex, but because they became aware of their sex. When sex became to them a mental object-- that is, when they discovered that they could deliberately enter upon and enjoy and even provoke sexual activity in themselves, then they were cursed and cast out of Eden. Then man became self-responsible; he entered on his own career.”

Psychoanalysis and the Unconscious (1920)

“Sex is the fountain head, where life bubbles up into the person from the unknown.”

(1913)

“And he seemed to live thus in contact with her, in contact with the unknown, the unaccountable and incalculable”

(58)

“And each time he returned home, he went steadily, expectantly, like a man who goes to a profound, unknown satisfaction.”

(57)

“[H]e, satisfied, moved with a proud, insolent slouch of the body ... unaware of her, ignoring her very existence after taking his fill of her and getting his satisfaction of her.”

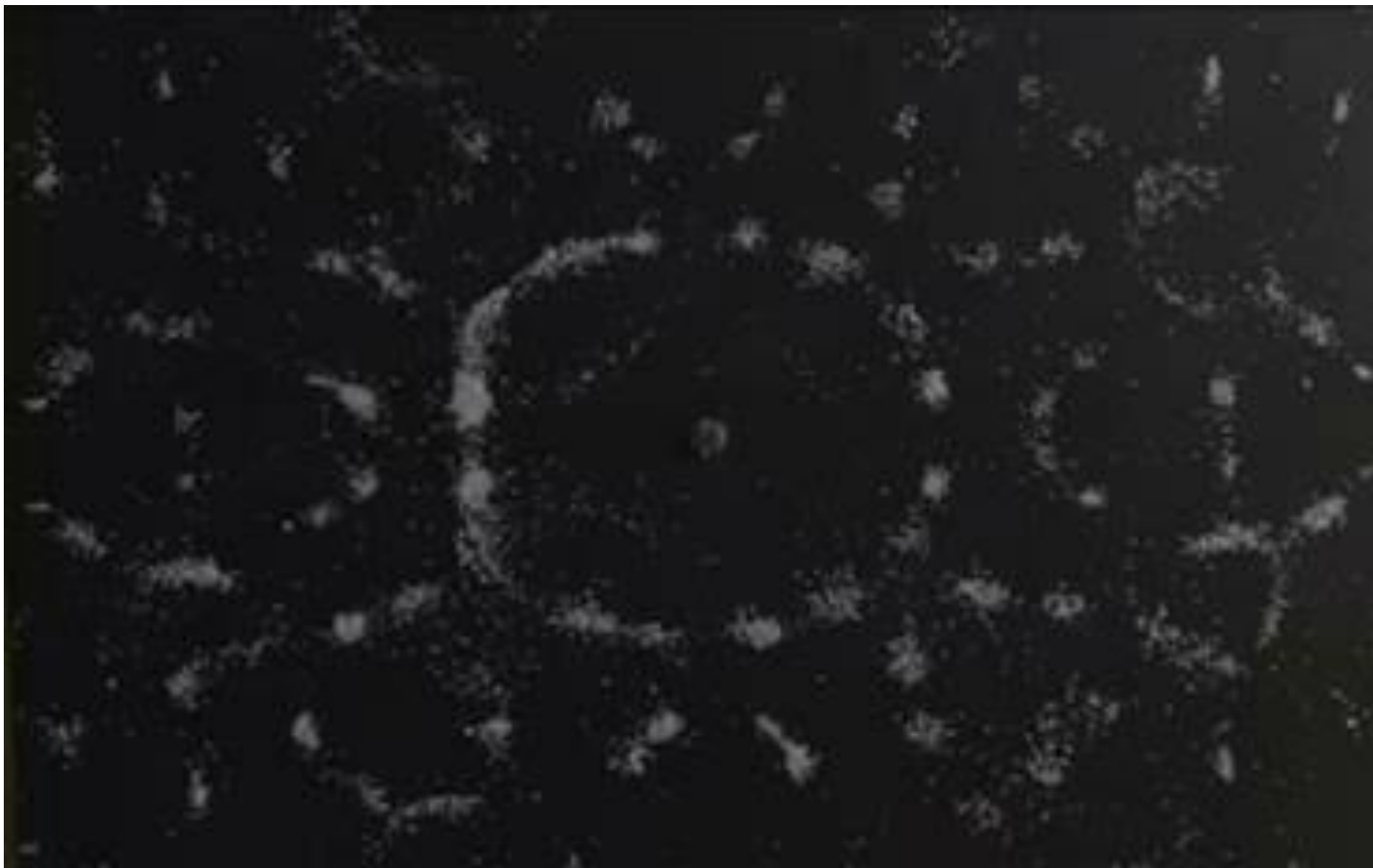
(151)

“To know is human, and in death we do not know, we are not human.”

(Women in Love, 191)

“You must not say my novel is shaky-- It is not perfect, because I am not expert in what I want to do. But it is the real thing, say what you like. And I shall get my reception, if not now, then before long. Again I say, don't look for the development of the novel to follow the lines of certain characters: the characters fall into the form of some other rhythmic form, like when one draws a fiddle-bow across a fine tray delicately sanded, the sand takes lines unknown.”

Chladni Figures



“Strange, to lift the stamp and see that eagle-beaked bird raising its breast to her. She loved creating it over and over again. And every time she looked, it seemed a new thing come to life. Every piece of butter became this strange, vital emblem.”

(109)

“Dawn and sunset were the feet of the rainbow that spanned the day, and she saw the hope, the promise. Why should she travel any further?”

(181)