

D.H. LAWRENCE ȘI DIMENSIUNILE CROMATICITĂȚII LINGVISTICE**D.H. LAWRENCE AND THE DIMENSIONS OF HIS LINGUISTIC CHROMATICITY**

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Abstract

The perception of literature is related to the perception of language and style. Literary works are thought to live by virtue of a series of language contexts which mutually modify one another. Without subjecting D.H. Lawrence's work to minute language analysis, certain points can be made that illustrates how language functions in his literary creations.

Consequently, our paper's aim is to explore some of the miscellaneous dimensions of D.H. Lawrence's language and style focusing on specifically chromatic effects of: his affectionate irony and transparent words; his highly sensuous adequate to paint language; his essentially visual, vivid and sometimes hard, violent style full of sensation and presentation; his mixed colloquial and formal style with a tone varying from the informal and intimate to the distant and abstract soft modulators; his almost impressionistic extravagance of colors, sounds and movements; his metaphorical, suggestive, stylistic ornamentation, etc.

We would also like to show that even a slight attempt to analyze D.H. Lawrence's language reveals the peculiar force and the uniqueness of his style.

Key words: *chromaticity, stylistic ornamentation, colloquial, dimension, utterance*

Cuvinte cheie: *cromaticitate, ornamentare, colocvial, dimensiune, rostire*

A general classification of Lawrence's diverse works would comprise: novels, short novels, novelettes, short stories (ranging from curious psychology to virulent satire), travel books, poems, letters, essays, literary critics, each of these types having its own style and language.

The purpose of our paper is not to describe and analyze one work or another from this point of view, but to show the dimensions of Lawrence's language chromaticity without special, particular reference.

The diversity in originality, the versatility made Lawrence's great literary output a remarkable one. Although the period in which he wrote and published was not very long, he was extremely fertile, attempting different kinds of writing, held together by the outstanding power of Lawrence's unique temperament, personality and style. For instance, novels like *Women in love*, *Sons and Lovers*, *The Rainbow*, *Kangaroo*, *The Plumed Serpent* a.s.o. are representative for the diversity of the themes and worlds they explore. On the other hand, the short novels and novelettes such as: *The Captain's Doll*, *St. Mawr*, *The Prussian Officer*, *England, my England*, as well as the travel books such as: *Mornings in Mexico*, *Twilight in Italy*, *Sea and Sardinia* etc. may also be considered masterpieces in literature. Interested both in poetry and in prose, Lawrence succeeded to prove his great literary gift, showed in an intensely personal spontaneous and university manner of writing.

Unfortunately, his writings were not successful during his lifetime as Lawrence was known to the wide public only as the author of "indecent books", mainly because he stressed passion focusing on the idea that it should be brought into balance with intellect, which is, in fact, the central message of his work.

We can find instances of interfusing of intense sensibility with the concrete world. He offers a firmly realized social dimension to the described situations. Speaking about Lawrence, Mark Schorer in his *Technique as Discovery* considered him „ a novelist who eschewed technique”, as one who did not „allow his technique to discover the fullest meaning of his subject”. [1]

Lawrence's style is not a matter of wordchoice, it has something which makes us profoundly alive to the beauty and wonder residing within the most. Lawrence uses symbolic mode of style requiring a highly sympathetic imagination on the part of the reader, one that would make him understand correctly the message and realize the presence of the „unknown”. This points to a continuous but unnoticed correspondence between words and their essential value.

A change of words between characters does not end when the information is received: the information itself may influence the opinions, the ideas and the behaviour of the receiver of the message and therefore he can make up other messages which may continue or interrupt the communication. In other words the transfer of information becomes a process of communication in Lawrence's dialogues only when the speaker's aim is to produce a certain effect on hearer's mind [2]

D.H. Lawrence's abilities in communication are so special that he can communicate through a book or a discourse, using very many words or one word only, in a loud voice or keeping silent, making a gesture or even only taking a look. Sometimes the means of communication are carefully chosen; some other times the choice is spontaneous, almost unconscious.

Taking into account the diversity of Lawrence's language communication, we may say that his characters are spiritual and funny or, on the contrary, boring, giving the impression that he despises the reader; one remark seems so misterious that it can't be understood, while another one is dull but obvious. The language, form, characterization, or imagination touch upon, and indeed flow into one another, and any discussion of Lawrence's style must take into account these more familiar aspects of his art. It is not so difficult to describe Lawrence's expressive power and identify the subtle connections, the delicate filaments that link the verbal fabric before us to the immensities under the skin.

Any attempt to an analysis of Lawrence's language would shift the focus to specifically verbal effects. The peculiar force of Lawrence's stylistic realism, its uniqueness lies just in the manner in which the verbal merges with and takes on the vitality of imaged life, and what we respond to is not the words as such, but their tone, of affectionate irony, and speaking about the vitality of imaged life, one can notice that Lawrence's style is almost all the time essentially visual.

His earliest works (*Love among the Haystacks* and *The white Peacock*) are rendered in a language that is almost transparent, while in *Women in Love* the language is highly sensuous, adequate to paint those lovely and wholesome pictures where Lawrence found his inspiration and meaning.

Lawrence himself admits the hard violent style, full of sensation and presentation of *Sons and Lovers*. Some passages are characterized by a quiet sober tone, achieved mainly through verbs that have veiled intransitive readings, suggesting either a pastoral languor or a mood of pleasurable sensation or an atmosphere that is congenial for contemplation. Lawrence indicated the difference between the “mob use of taboo words” and their private, individual definitions. He strongly believed that word-prudery was a kind of mob-habit which people needed to be shaken out of. In *Sons and Lovers* Lawrence uses the symbolic mode of style with confidence. Here, as elsewhere in Lawrence, the symbolic mode refers to the vital relationship existing between the human and the natural as between single individuals and the circumambient universe. During those times when Lawrence uses the symbolic mode of style successfully, we become aware of a magic of suggestion behind every action and utterance. The symbolic mode does not manifest itself in the symbolic scenes alone. In his symbolic scenes, by using many strategies of form and language such as profound phrases of tentativeness, like "as if," "as though," "almost like," and "somewhat," Lawrence makes a conditional evaluation of a situation or plot.

Sometimes Lawrence's style shows a mixed plethora of colloquial (evident mostly in the dialogues) and formal language (evident mostly in the narratorial descriptions). Even the tone varies from the informal and intimate level to the distant, abstract, formal one. The language does not so much describe the exact contours of objects or persons, as offers an evocative impression of the soft modulation of their action. Lawrence's language vividly captures the reader's attention with its almost impressionistic extravagance of colours, sounds and movements. Moreover, the language of some paragraphs is full, of stylistic ornamentations or is overtly onomatopoeic. Sometimes his language becomes more and more metaphorical and suggestive, less and less certain about the exact nature of the reality that he attempted to articulate. And what is very surprising is that such „textual” extravagance carries meaning, proving one more time the dimension of Lawrence's language chromaticity.

Sometimes we encounter something which almost trembles on the verge of expression, something which seems to refer to a lot more than the described events. For example, the similies, the stress-crowded units, the overall tone of urgency are part of his point of view with respect to war. In some cases the ironic vision transfers itself from fiction to a realized state in the reader's mind. Irony comes as a vital and responsible challenge from art to the exaggerations of false aristocracy, to chronic personal pride, to artificial forms of life and influence. The ironic mode of style is the expression of a significant aspect of Lawrence's personality as man and artist, and it enacts his real-life rejection of spurious and pretentious modes of behaviour. The tone of a large part of *Daughters of the Vicar*, for instance, has a certain harsh and reductive aspect that is rare in Lawrence, an aspect that appropriately reflects the minimal nature of the characters' connection with the deep and spontaneous sources of vitality and health. An ability to wonder at the mystery of commonplace things, to enjoy states of doubt and uncertainty, to move away from egoistic self-assertion toward the profound impersonality of self-knowledge through self-criticism is what the vicar and his family have deprived themselves of. But the ironic mode also does a positive job for Lawrence. It suggests, in an indirect way, the sympathy with which he would like to treat his characters. The feeling of total frustration that haunts the members of the vicar's family is the direct and inevitable outcome of their complete lack of faith in the instinctive life, but it has something rather tragic about it also.

To express his interest in human states, Lawrence chooses a rare existential intensity and a high poetic tone whose chromatic value is identified in author's attempts to let the individual free from the limits of a anthropocentric vision. The vivid narration of the sensations represents a dominant part in Lawrence's style and language. The author passes easily from a soul to another, from a situation to another with the intention to sabotage the character, to speak of alotropic states without deepening the poem of vitality.

Lawrence used to rewrite his works again and again, trying to offer an anti-intellectual vision upon vitalism. He changes not only some of his ideas but also his language style. He conceives life scenes, presented in a discontinuous manner, highlighting his obsession to make out of the need of comprehensibility, his heroes'

final aim. Therefore his language balances between naturality, simplicity, Adamic freedom, and sophisticated, aesthetic, narcissist approaches, between the dark and the light sides of his style.

His hesitations, re-phrasals, corrections, specific to some of his works, may be accepted from the communicative and language perspective.

His linguistic utterance, besides the information provided, offers chromatic information (message) about language semantic dimension. Therefore the power of language overlaps the strength of event narration. Sometimes a character may be identified with Lawrence. He is either put to speak the language of educated people or a Midland dialect, which the author himself would sink into when he felt anyone was snobbish. The sensitive educated style of a character corresponds to that of other Lawrencean male characters who are aware of the magnificence of nature. Here is the place of impressive smart dialogues, full of figures of speech as basic language ornamentation.

Lawrence's language is like a shaken dance on the edge of a knife. It can easily fall on either sides, simple or extravagant words, common words expressing the dull reality and effects of poetry such as "the continual slightly modified repetition", which is admitted by Lawrence himself.

The kind of repetition used in his works is not the kind of writing ordinarily found in a business report or a scientific treatise, but a different result is desired. Lawrence wants to make the reader *see* a symbol emotionally and the movement of the writing, with the near-repeating of tune-phrases helps to accomplish this. Lawrence's language is not prolix, his impressionistic gift enables him to condense into a quick, vital image what more deliberate writers would take far greater space to describe, having none of the living and kinetic qualities that Lawrence has.

The flowing repetitions effects which are found in his prose are not a mark of carelessness. They are introduced deliberately to impress the reader, to give chromaticity to his language. In spite of the large variety of his literary styles, D.H.Lawrence considered himself as primarily a novelist „And being a novelist, I consider myself superior to the saint, the scientist „the philosopher, and the poet” – men who may be „great masters of the different bits of the man alive”, but never of the whole man”. He also admitted that his „great religion is a belief in the blood, the flesh, as being wiser than the intellect. We can go wrong in our minds. But what our blood feels and believes and says is always true”. [3]

Conclusions

Lawrence seems to consider that literature is the autobiography of humanity, and therefore, imaginative literature focuses, as nothing else can, on the important elements that comprise the life of man. This is what Lawrence meant when he called the novelist superior to the saint,(...) and the poet; they cannot reach the whole man as the novelist can. Even his „blood-knowledge” ideas, whatever their moral status, were intuitional expressions of a symboliste kind.

In Lawrence there is an abundance of poetry and language chromaticity to enjoy, not only in the lyrics, but also in the novels and stories, for in vision and language Lawrence was always essentially a poet. [4]. He succeeded to lend his linguistic style some of his own heightened sensitivity, using the medium of verbal language toward creating scenes or characters, evolving plots, or testing his own private beliefs against his "created" world of art.

Considered a legend or even a prophet by some people, rejected or despised by many others, often re-evaluated by a lot of critics, Lawrence's message has remained inaccessible even nowadays, and still Lawrence, with his manifold dimensions, is one of the richest reading experience of our time.

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