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### **INTERMEDIALITY IN THE NOVEL BY D.G. LAWRENCE “RAINBOW”**

**Summary.** *The novel “Rainbow” was supposed to become a “new Word” for the people during the First World War. The purpose of the article is to trace the influence of biblical allusions and works of art on the creation of images like Lydia, Tom, Will, Anna and Ursula. Three generations of the Brengwen family become the object of analysis. Lawrence’s paintings to create characters’ images are used for the first time in literary criticism. An attempt is also made to highlight the features of an angel in the image of Will and to indicate their significance for the novel as a whole. The article uses comparative and intertextual research methods. The philosophy of John Ruskin, his books and lectures on art influenced the novel as a whole. His own works reveal the difficulties and contradictions that the characters experience in finding themselves through denial or communion with church symbols. The image of Will is endowed with the features of one of the archangels of the Lord, namely, the archangel Uriel. This image is repeatedly found in Western literature, as well as in the Orthodox tradition. The images of the heroes are more fully revealed thanks to the appeal to the painting of the Florentine artist Fra Angelico, whose painting “The Last Judgment” is mentioned twice in the novel, as well as through Lawrence’s own works, which are a visual embodiment of the spiritual search for heroes. The psychology of a woman, her perception of the surrounding reality, the ability to influence the worldview and faith of a man is regarded as a divine gift. A woman who accepts this gift (even subconsciously) gradually “brings” a man into religion (Lydia - Tom), but if she focuses on the “worldly”, real - family, children (Will - Anna), she is able to “extinguish” faith in a man, even if before meeting her he was a believer. Lawrence does not deny the mutual influence between a man and a woman, however, according to the “Rainbow”, the influence of a woman prevails. Lydia and Anna managed to become those “angels at the Gate” that were discussed in the philosophical introduction to the novel.*

**Key words:** *intermediality, art, outlook, “Rainbow”, Lawrence.*

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## ІНТЕРМЕДІАЛЬНІСТЬ У РОМАНІ Д. Г. ЛОУРЕНСА «ВЕСЕЛКА»

**Анотація.** Роман Д. Г. Лоуренса «Веселка» мав стати «новим Словом» для народу в роки Першої світової війни. Криза буржуазного суспільства, вплив індустріалізації на стосунки між людьми спонукав автора створити твір, що змінив би їхній світогляд. Мета статті – простежити вплив біблійних алюзій та творів мистецтва на створення образів Лідії, Тома, Вілла, Анни та Урсули. Об'єктом аналізу стали три покоління родини Бренгвен. Картини Лоуренса задля осягнення образів персонажів залучені до аналізу в літературознавстві вперше. Також зроблено спробу висвітлити риси ангела в образі Віла та вказати на їхнє значення для роману загалом. У статті використано порівняльний та інтертекстуальний методи дослідження. Філософія Джона Раскіна, його книги та лекції про мистецтво вплинули на роман у цілому. У його власних творах показані труднощі й суперечності, які відчують герої. Їхній світогляд та почуття розкрито через біблійні алюзії, церковну символіку та твори мистецтва. Образ Віла наділений рисами одного з архангелів Господніх, а саме архангела Уриїла. Цей образ неодноразово використано в західній літературі, а також у православній традиції. Образи героїв повніше зображені завдяки зверненню до живопису флорентійського художника Фра Анжеліко, картина якого «Страшний суд» згадана в романі двічі, а також до власних творів Лоуренса, що є візуальним втіленням духовних пошуків героїв. Психологію жінки, її сприйняття навколишньої дійсності, здатність впливати на світогляд і віру чоловіка трактовано як божественний дар. Жінка, яка приймає цей дар (навіть підсвідомо), поступово «вводить» чоловіка в релігію (Лідія – Том), але якщо вона зосереджена на «земному», реальному – сім'ї, дітях (Вілл – Анна), то здатна «згасити» віру в чоловікові, навіть якщо до зустрічі з нею він був вірянином. Лоуренс не заперечує взаємовпливів між чоловіком і жінкою, однак, за «Веселкою», вплив жінки переважає. Лідія та Анна зуміли стати тими «янголами біля Воріт», про яких йшлося у філософському вступі до роману. Історія Урсули не завершена й матиме продовження в другій частині роману «Закохані жінки».

**Ключові слова:** інтермедіальність, живопис, світогляд, «Веселка», Лоуренс.

**The actuality of the problem.** D. H. Lawrence's creative heritage has repeatedly become the object of domestic and foreign literary studies. His novel "Rainbow" was not appreciated by contemporaries, because they could not recognize the message that the author tried to convey to them. On the eve of the First World War, the writer made an attempt to create a "new Bible", thereby pointing out numerous destructive processes in the life of an individual and society as a whole. Turning to the Holy Scriptures, Lawrence studies the relationships of the characters through the prism of biblical stories. The works of art to which the author refers contribute to the visual disclosure of the characters' feelings. Lawrence's own paintings provide an opportunity to reveal the worldview of the author, the heroes and the essence of his message to contemporaries.

**Analysis of recent research and publications.** In modern literary criticism, Lawrence's work was considered within the literary tradition of the late nineteenth and early twentieth centuries. K. Sagar in the book "Lawrence's Paintings" makes an attempt to analyze the author's works of art, to point out their connection with the literary heritage, taking into account the correspondence

and memories of contemporaries (Sagar, 2003). B. Goldstein in the work "The World Broke in Two" describes the life path of four writers: Virginia Woolf, Eliot, Lawrence and Forster. Each chapter is devoted to a certain period of the life of one of the authors. Intertextual connections are almost never established. The book is of great importance for creating a detailed biography of artists (Goldstein, 2017). The closest to this study is the article by J. Meyers "Rainbow and Fra Angelico". The author indicates some biblical allusions, but does not consider them from the point of view of their influence on the creation of images in the novel. The attention is paid to comparing the symbolism of the novel with the work of the Italian Pre-Raphaelite artist Fra Angelico and his painting "The Last Judgment" (Meyers, 1974).

**The purpose and tasks of the research.** The purpose of the article is to trace the influence of biblical allusions and works of painting on the creation of images of Lydia, Tom, Will, Anna and Ursula. Three generations of the Brengwen family become the object of analysis. The task of the study is to trace the use of biblical allusions in the novel and the use of Fra Angelico's art-

works and Lawrence's paintings to create characters' images. An attempt is also made to highlight the features of an angel in the image of Will and to indicate their significance for the novel as a whole.

**Research methods.** The article uses comparative and intertextual research methods.

In 1913 Lawrence began to work on the novel "Sisters". A year later he made some changes and intended to publish it under the title "The Wedding Ring" (1914). Numerous changes in Lawrence's worldview, the outbreak of the First World War led to the subsequent revision of the text. Two years later he prepared a manuscript titled "Rainbow", which was going to become a "new Bible" for a war-torn people, "something new in the art of the novel" (Zytaruk, 2002, p. 395).

"Rainbow" considers the relationship of three generations of the Brengwen family (Tom - Lydia, Will - Anna, Anton - Ursula). The novel opens with a contrast between masculine and feminine principles. While a man is connected with nature, a woman feels chained in "the world imprinted in the word" (Lawrence, 2001, p. 3), strives for knowledge, freedom, struggle "on the verge of the unknown", for strong urban "male creators", wants to "join the host of fighters" (Lawrence, 2001, p. 5). So they live "separately, but firmly connected, not really knowing what the other is thinking - two branches from a single root" (Lawrence, 2001, p. 5).

Lydia's daughter Anna did not perceive Tom as a father for a long time. And only after the unity of the parents, "Anna finally calmed down between them. Looking from her father to her mother, she was sure of her safety and, at the same time, her freedom. She played between the pillar of fire and the pillar of cloud without trembling, for both on her right and on her left hand reigned a firm confidence. They did not appeal to her now, hoping that she would support with the last of her childish strength, fasten the cracked vault. Father and mother united for heavenly bliss, but she is free to play her childish games somewhere below, between them. When they finally joined hands, their house became strong and became the shelter of God. And they rejoiced" (Lawrence, 2001, p. 180). Lydia and Tom created a rainbow under which their child could live and develop in safety. "A pillar of cloud and fire" is taken from

the Biblical story of the Jews wandering in the wilderness, when "God walked before them by day in a pillar of cloud, and by night in a pillar of fire" (Ex. 13:21). The biblical allusion symbolizes the divine presence among the spouses.

The union between spouses has a visual embodiment in one of Lawrence's paintings. "Holy family" personifies peace and harmony between a man and a woman, a halo glows over each of them. Next to the parents is a happy, smiling child. All objects, furniture and even the window in the room are round, which creates a feeling of completeness and integrity. On the "effect of many completed and unfinished circles", creating a "hint of a rainbow" (Sagar, 2003, p. 30) noted Robert Millett. Kate Sagar also connects this picture with the novel "Rainbow", symbolizing harmony, "the balance of opposites - sun and rain, man and woman" (Sagar, 2003, p. 30). As confirmation, the author of the preface to Lawrence's paintings cites the fragment quoted above, where Anna is under the "arch" created by Tom and Lydia (Sagar, 2003, p. 30).

At the age of eighteen Anna met her father's nephew Will, who had moved to Ilkeston to work in a lace factory as a designer. Thus began their joint history, "looking into each other, they saw each other - strangers and at the same time close, very close, and like a hawk in a swift fall, rushing, sunk down, they sunk into a dark fire" (Lawrence, 2001, p. 221). Will was fond of woodcarving. He carved an oil stamp for Anna, on which a phoenix bird towered.

The young man also worked on a bas-relief for the church depicting the creation of Eve: "the sleeping figure of Adam, on his face is suffering, and the Lord is a vague powerful outline of a figure leaning over Adam and stretching out his outstretched hand towards him; and Eve - a small naked and very feminine figure, rushing like a flame to the hand of the Lord from the open side of Adam" (Lawrence, 2001, p. 221).

Attention should be paid to the obvious connection between the first (creation of the phoenix) and the second (bas-relief of Adam and Eve) of Will's works. According to legend, the phoenix bird lived in the Garden of Eden, and its nest was in a rose bush (Rev.Bar.6:3-11). During the expulsion of Adam and Eve, a spark escaped from the sword of the angel that expelled them from paradise, which ignited the nest of this bird.

Phoenix burned down, then it was reborn from the ashes. It symbolizes renewal, the Sun, life in paradise, the triumph of eternal life, the resurrection of Jesus Christ, victory over death, the Virgin Mary. All these symbols will be repeated many times in the novel.

In a dispute with her husband Anna repeatedly denies Christian symbols, mainly those associated with the life, death and resurrection of Jesus Christ (the irritation caused by some lines from Ave Maria, mockery of the lamb in church, etc.). A quarrel arises between the spouses over Pieta, in which Anna criticizes the worship to the wounds of Jesus and all the symbols associated with Holy Communion. The visual embodiment of their quarrel is Raphael's "Controversy", to which Will is riveted. This painting by Raphael Santi is better known as The Disputation or Dispute about Holy Communion (1509) between nominalists and realists regarding the transformation of bread and wine into the body and blood of Christ.

It can be assumed that the image of Will is endowed with the features of one of the angels of the Lord, namely the angel Uriel. Translated from English, the name Will means "willpower, desire, energy", which is typical for this image as a whole. Consideration of the Will image from the point of view of his divine nature expands the boundaries of the novel, as there is not only a deep search for completeness and integrity between a man and a woman (Tom – Lydia, Will – Anna), but also another parallel is created - the search and reunification of man experience on Earth with the spiritual one (Will as a man – Uriel as an angel).

Uriel was one of the four main archangels. His name was associated with the word "fire", "flame". During the first meeting of Anna and Will, the girl feels that he is "somewhere on the threshold of her consciousness, ready to penetrate there" (Lawrence, 2001, p. 214). As she listened to him, she felt "flying fire crawling through her veins" (Lawrence, 2001, p. 215). He "follows her like the devil followed Lincoln". Sometimes he seemed to her "a powerful and terrible beam of flame. He appeared at the door, and the radiance of his face was an annunciation to her (a biblical allusion to the appearance of the archangel Gabriel (Luke 1:19) - A.E.), and her heart began to beat faster. And she froze in antic-

ipation. She was afraid of his dark and burning nature and resisted it. (Lawrence, 2001, p. 326). The following fragment of the novel is also interesting, indicating the supernatural nature of this image: "Where did he go through the blinding night of infinity? Where, beyond the darkness, sat the vague image of the Lord Almighty, who plunged him into this world and guided him?" (Lawrence, 2001, p. 227). Returning from the March, the young man again and again recalled Anna's words: "I love you, Will, I love you!" And he trembled with fear, and these words again and again struck him in the very heart. And he did not dare to imagine her - burning eyes in a transformed face. The Hand of the Almighty, shining brightly reached out to him from the darkness. Submissive, trembling with fear he continued on his way, and his heart contracted and burned from this touch" (Lawrence, 2001, p. 227). He creates a bas-relief of Adam and Eve with two figures of angels covering their faces with wings. At dusk, he sees angels with covered faces on both sides of the road. The girl is waiting for him while "he was like an angel with his face covered" (Lawrence, 2001, p. 229). Will does not recognize himself as "a part of humanity" (Lawrence, 2001, p. 302). In the church he is looking for "dark, nameless, inspiring great and full of passion mysteries" (Lawrence, 2001, p. 302). "His soul is dark, inhuman, faceless had nothing to do with people. And in the mysterious twilight of the church, his soul lived and soared, releasing like an otherworldly being, vague, incomprehensible. <...> imagining himself a disembodied soul, he seemed to free himself and run away" (Lawrence, 2001, p. 303) from Anna. When their relationship was a "triumph of love," his soul "like that of a six-winged seraph, drowned in bliss, and he praised the Eternal, like a beating pulse, feeling the radiance emanating from above, and burned like a torch of endless praise, and eternity pierced him with its touch" (Lawrence, 2001, p. 326). Sometimes it seemed to Anna that he "conquered her like an angel from Genesis" (Lawrence, 2001, p. 327).

Many theologians and researchers believe that the angel Uriel has the rank of seraphim, despite the fact that in most sources he is depicted as an angel or archangel with two wings. If we assume that the image of Will is made from the image of the angel Uriel, then his connection with the figure of the lamb on the stained glass window,

the image of Pieta, church painting, the Bamberg Cathedral, “opening the gate to the unknown” becomes obvious (Lawrence, 2001, p. 315).

An important, turning point in the relationship between Will and Anna was a quarrel regarding the bas-relief of Adam and Eve, where Anna points out that Eve in her husband’s work looks like a “doll” and a “puppet”. Will burnt the bas-relief of Adam and Eve. Not expecting such an act from her husband, she cried all day and cleansed her soul. From the ashes of this pain, a new weak flame of love was born (connection with the phoenix created by Will, reborn from the ashes). She suddenly realized that she was pregnant. A shudder of amazement and anticipation pierced her soul. She wanted a child.

A third note on the creation of Adam and Eve (including the Fall and Expulsion from Paradise), Anna’s nihilism regarding the creation of a woman from a man’s rib has a visual expression in two of Lawrence’s paintings “Throwing Back the Apple” and “Flight Back to Paradise”. The first shows Adam, Eve and God under the Tree of Knowledge in the Garden of Eden. Eve faces Adam and hands him an apple. Adam throws an apple at God. Commenting on this picture, Keith Sagar correlates Adam with Lawrence, Eve with his wife Frida: “The apple that Adam/Lawrence throws is not knowledge, but self-consciousness, since it was self-consciousness that led to a sense of shame, the fall and expulsion from paradise. Adam’s refusal of the apple is a reproach not only to God, but also to Eve/Frida, who would have taken it” (Sagar, 2003, p. 43). We find confirmation in Lawrence’s article “Fantasy of the Unconscious”: “Tear off all her beautiful clothes of a modern woman and a wonderful creature. Bring her back to naked Eve and send the apple flying” (Sagar, 2003, p. 43).

The second picture shows Adam, Eve, striving to get back to paradise and an angel with a sword blocking her path. Everything around them is covered with fire, in the distance there is a house and towers (possibly mines). Lawrence wrote to his friend and artist Brewster regarding this work: “I propose to take part in a painting competition. I’m just finishing up a wonderful large canvas. Eve tries to make her way back to heaven between Adam and the Angel at the Gate, a struggle takes place between them - behind them the world remains on fire. Wonderful fun

and, of course, *capo lavoro!*” (masterpiece, Italian) (Sagar, 2003, p. 40).

We can assume that the angel in the picture is Uriel, the connection with which was discussed above in the novel. In the Orthodox tradition, Uriel rules over the heavenly bodies and was appointed to guard paradise after the fall and expulsion of Adam (Genesis 3:24). He is depicted with a drawn sword in his right hand and a fiery flame in his left. In Western literature the image of Uriel is repeatedly found. In the works of the Dutch playwright Joost van den Vondel the image of the archangel Uriel is presented in three tragedies “Lucifer”, “Noah” and “Adam in exile”. In the latter like in Lawrence’s picture, he expels Adam and Eve from Paradise for their fall into sin.

Once Anna saw her husband looking at a reproduction of Fra Angelico’s “The Ascension of the Blessed into Paradise”. The work of the Italian painter made Anna delighted and she desired to dance before the Almighty: “This beautiful chain of innocent souls, hand in hand moving towards the radiance, this truly angelic harmony made her cry with happiness” (Lawrence, 2001, p. 345). Anna’s dance is not accidentally caused by a reaction to the Fra Angelico reproduction, in which the righteous are separated from the sinners by open graves located in the center of the picture. The righteous, hand in hand dance before the Almighty, creating a circle, while Satan takes sinners to hell.

Lawrence has a painting called “Dance Sketch” where a naked man and woman dance around a fire. In addition to them, a goat dances on its hind legs. Keith Sagar cites a letter from Lawrence to Brett describing this painting: “Adam and Eve are under the tree of knowledge. Almighty God disappears in indignation, and the animals jump” (Lawrence, 2001, p. 63). Based on the letter this painting was conceived as a continuation of the theme of Adam and Eve and is related to the two paintings by Lawrence described earlier. If this work is considered in comparison with the reproduction of Fra Angelico and take into account the gospel division of the righteous and sinners into sheep and goats, it can be assumed that Lawrence presents the dance of sinners - Adam and Eve, and the animal is depicted here as a symbol.

Keith Sagar has a different opinion regarding the “Dance Sketch”. According to her, the

disappearance of God and the dance of the first people and animals are connected with their acquisition of the "paradise of unity". "This paradise is Lawrence's version of what is now called Gaia or deep philosophy" (Sagar, 2003, p. 63). As confirmation, the researcher cites the following fragment of Lawrence's article "Art and Morality": "Everything living or inanimate flows in its own strange, intertwining stream, and no one, neither man, nor the God of man, nor everything that man thought, felt or knew is not fixed or permanent. Everything is moving. And there is nothing true or good or right but his own living kinship with the universe around him; with what is in flow with him" (Sagar, 2003, p. 63).

The source of the philosophy of the religion unity, divine nature and man apparently is taken from the work of the artist and literary critic – John Ruskin, whose personal life, worldview and work were well known to Lawrence. Concerning Ruskin's character traits, Lawrence wrote to Edward Garnett, comparing the artist to Paul Morel, the protagonist of his novel "Sons and Lovers". In "Rainbow" the worldview concepts of the artist about the comprehension of the divine through nature and imagination come to the fore. D. Ruskin's thoughts on the search for truth are close to the philosophical understanding of the novel.

Lydia, Will and Ursula are in the process of finding their own truth. Only one of the two in each pair, consciously or not, makes a search until both reach some kind of harmony - Tom "ascends" to the level of Lydia, who, in turn, "descends" to the level of her husband. This happens in every generation, with the exception of Ursula, who is unable to "descend" to the level of Anton.

Lawrence turns to painting again. Will is fascinated by a reproduction of Fra Angelico's "Last Judgment". The artist's painting depicts the souls of the righteous and sinners. In the center of the picture is a rectangle stretching into the distance with open graves, from which the dead are called to the Last Judgment. Judgment is administered by Christ, surrounded by the Mother of God, John the Baptist and angels. On the right hand of Christ are the souls of the righteous, on the left – sinners. Two angels at the bottom of the central arch trumpet, announcing the coming of the Day of Judgment. Saints, angels and

Christ are placed in peculiar arches, which create a connection with the image of the rainbow in the novel. The artist's land is completely bare. Only the Garden of Eden remains a blooming and full of life.

This is the second reference to Fra Angelico's reproduction of "The Last Judgment". This Italian artist has two canvases with this title (1431, 1530). Both paintings are a triptych, but the difference is noticeable in them - in the painting of 1450 the open graves in the foreground of the work are almost invisible. Lawrence paid great attention to this work. It is repeatedly mentioned in his correspondence of 1913-1915, which coincides with the period of the creation of the "Rainbow".

Lawrence's concept was reflected in Ursula's passion for painting by the Florentine master. The girl, like her father is fascinated by the details of Fra Angelico's painting. She admired the colors, the transmission of light. She liked the way angels, demons and hell were depicted. "But the image of the Almighty in a host of angels for some reason oppressed, giving rise to a dreary feeling in her. The very figure of the Almighty caused melancholy and indignation. Is this faceless draped something the limit of all things? And all these charming angels, and the beauty of lighting - everything is subordinated to this banal figure? She was disappointed, but did not dare to blame" (Lawrence, 2001, p. 544). Looking at other reproductions, the girl's soul was filled with joy at the sight of the Star and the Magi. She is "chilled" p. (Lawrence, 2001, 548), when "the veil in the temple is torn in two from top to bottom, and each soul, escaping from the body together with the spirit of the Savior falls dead" (Lawrence, 2001, p. 548).

**Conclusion and prospects for further research.** The novel "Rainbow" was supposed to become a "new Word" for the people during the First World War. Cleansing of the soul, rethinking the relationship between man and woman, man and nature, the divine and the mundane seemed possible to the writer by referring to the Old and New Testaments, as well as through art. The philosophy of John Ruskin (art critic and artist), his books and lectures on art, in which attention is paid to the destiny of man, the harmfulness of materialization, the search for spiritual perfection through art, nature, religion,

largely coincided with Lawrence's ideas and influenced the novel as a whole. His own works more fully reveal the difficulties and contradictions that the characters experience in finding themselves through denial or communion with church symbols. Their spiritual development is revealed through an appeal to church painting, visiting cathedrals and churches. The image of Will is endowed with the features of one of the archangels of the Lord, namely, the archangel Uriel. This image is repeatedly found in Western literature, as well as in the Orthodox tradition. The images of the heroes are more fully revealed thanks to the appeal to the painting of the Florentine artist Fra Angelico, whose painting "The Last Judgment" is mentioned twice in the novel, as well as through Lawrence's own works, which are a visual embodiment of the spiritual search for heroes. The psychology of a woman,

her perception of the surrounding reality, the ability to influence the worldview and faith of a man is regarded as a divine gift. A woman who accepts this gift (even subconsciously) gradually "brings" a man into religion (Lydia - Tom), but if she focuses on the "worldly", real - family, children (Will - Anna), she is able to "extinguish" faith in a man, even if before meeting her he was a believer. Lawrence does not deny the mutual influence between a man and a woman, however, according to the "Rainbow", the influence of a woman prevails. Lydia and Anna managed to become those "angels at the Gate" that were discussed in the philosophical introduction to the novel. The story of Ursula is not completed and will be continued in the second part of the novel "Women in Love". Intertextual features of the novel are promising for further study (the influence of the works of Forster, Eliot, Joyce).

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