



**The Colour Images in D.H.
Lawrence's Early Poetry:
Love Poems and Others**

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Abstract



D. H. Lawrence is one of the most important writers of the twentieth century who excelled in various fields of literature, including poetry. The research attempts to tackle one of Lawrence's tools utilized in writing his early poems which is colour imagery relying on the close study of 'Love Poems and Others'. The research also highlights how Lawrence has managed to connect utilized colours to the main themes of the poems in order to reflect the extent of these colours impact on understanding the image depending on the thematic analytical approach.

Key Words

Colours – visual image – reference – connect – theme – reflect

المستخلص

يعد د. هـ. لورانس أحد أهم كتاب القرن العشرين والذي برع في مجالات الأدب المختلفة ومنها الشعر، يحاول البحث أن يتصدى لأحد أدوات لورانس المستخدمة في كتابة أشعاره المبكرة وهي الصورة الشعرية الملونة معتمدا على الدراسة المتأنية لـ " قصائد حب وأخرى". كما يبرز البحث كيفية نجاح لورانس في ربط الألوان بالموضوعات الأساسية للقصائد ليعكس مدى قدرة هذه الألوان على فهم الصورة بالاعتماد على المنهج التحليلي الموضوعي.



الألوان - الصورة المرئية - إشارة - يربط - موضوع - يعكس

David Herbert Lawrence is one of the greatest and important English writers of the twentieth century whose literary creativity extended to various fields including novel, short story, poetry, essay and criticism. He began his artistic career in writing poetry by 'To Champions' and 'To Guilders Roses' in ١٩٠٥ at the age of nineteen and continued writing poetry. He wrote about five poetic volumes; his first one was 'Love Poems and Others' which came out in ١٩١٣ (Banerjee, ١).

Lawrence was able to create a special path in writing poetry through which he distinguished from some of the movements works that were prevailed in the nineteenth century such as the 'Victorian era poetry' and 'English Romantic Poetry', although he was slightly influenced by the latter as it was a movement against the Victorian era which he has always rejected its principles. The intellectual disparity that England witnessed was not the only factor of shaping Lawrence's thought and making him take his own path in literature. Rather, the increase of confusion and intellectual decay as a result of the tremendous scientific progress and material prosperity of England and the new currents claiming the revival of poetry and linking it with fine arts such as Imagism were also among the most important factors which contributed to helping Lawrence establish his own principles and views that he continued

following until the end of his literary career(Enanni^{٢٥-٢٧}).

Imagism represented one of the most important intellectual trends that spread in the second decade of the twentieth century, and claimed to enrich intellectual life in a different form of literature, based on some principles established by Ezra Pound. Moving away from the traditional form of writing poetry and providing a detailed real artistic image far from generalizations have been among the principles of Imagism that made Lawrence interested in this intellectual movement and try to get closer to its pioneers, such as Amy Lowell, Hilda Doolittle, and others (Enanni^{٥١٥}).

Because of Lawrence's influence of Imagism that relies on presenting a clear image to the reader, it was not unusual for him to employ colours as an essential tool in creating his poetic image as colours are simply used in everyday life and always easy for the reader to perceive. So, he has benefited greatly from being a painter (Banerjee^٧) in combining the ability of painting and write poetry in creating poetic images that look like paintings and this research seeks to highlight his mentioned ability in applying colour words in his imagery for the purpose of serving and enhancing the different themes of 'Love Poems and Others'. In other words, the close study of images in



Lawrence's early poems of 'Love Poems and Others' will reveal how he has utilized colours as a tool to reflect the different themes of the volume poems.

Lawrence has been intelligent enough to realize that colours are considered a rich source of symbolism, so he has relied on some basic colours in creating his imagery and wanted to utilize each colour to refer to the poems themes. Despite the fact that white, red, blue and black have been the dominant colours in his imagery, he has utilized many other colours and even went to the use of some adjectives as alternatives of colours for the purpose of diversity in description. It is also worth noting that although he sometimes repeats one colour in more than once in a poetic image, he has been able to symbolize more than one theme by utilizing it. For example, red may symbolize and reflect violence in an image, as it is the colour of blood, but it may also symbolize hot love and the warm feelings as it is a hot colour utilized for expressing the hot feelings of love. This shows that he has not been following a fixed pattern in the use of colour, but the atmosphere of the poem is what necessitates the use of colour in appropriate manner in line with the situation reflected by the poet himself

The impact of the use of colours in images by Lawrence has extended to their use in the titles of some poems such as 'White Blossom' in which he depicts a

visual image of his beloved and compares her to the white tiny moon and a white small jasmine blossom. On applying the idea that each colour may reflect more than a theme, it is shown that white may appear as a reference to his beloved's beauty at first, but his use of some adjectives such as 'small', and 'tiny' in describing things compared to his beloved indicate that he intends to refer to their youth when they were young. So, 'white' here is a reference to his beloved's virginity and this is what he himself confirms at the end of the poem when he describes her as white love of his youth in a hidden indication to her state as virgin when she was young. Lawrence says;

A tiny moon as white as small as a single jasmine
flower

Leans all alone above my window, on night's wintry
bower,

Liquid as lime-tree blossom, soft as brilliant water or
rain

She shines, as the one white love of my youth, which all
sin cannot stain. (Lawrence, xxv.)

In 'Violets' Lawrence depicts a descriptive image of a young man burial called 'Ted' whose two sisters and his beloved attend his burial, but one of his two sisters disapproves her existence in that place. From the very



beginning of the poem, it has shown that Lawrence attempts to employ colours to enhance the sad atmosphere of the poem as he has chosen 'violets' to be the title. Because death and mourning are the main themes of the poem, Lawrence creates his colour palette depending on colours that reflect these themes appropriately. He begins with purple as violets are always purple flowers that have been used in mourning as they have a symbolic meaning of death (Inciuraite^{٩٥}). He continues his palette with 'white' as he depicts a visual image in which white flowers were on the top of the coffin. Using 'white' here is to give a state of cooling as it is the colour of ice and it also has an impact of soothing the pain especially the pain of parting (Hemdan^{٩٧}). Lawrence says;

Sister, ta knows while we was on the plank

Aside o' th' grave, while th' coffin wor lyin' yet

On th' yaller clay, an' th' white flowers top of it

Tryin' to keep off 'n him a bit o' th' wet, (p,xlii.)

In a visual image, Lawrence utilizes 'black' in depicting the huddling to describe the black clothes that people wear during the funeral ceremonies as a reference to death and sadness repeating the same utilizing of the colour reference later, when he describes Ted's beloved's jacket. He says;

An' parson makin' haste, an' a' the black

Huddlin' close together a cause o' th' reain,

Did t' appen ter notice a bit of a lass away back

By a head-stun, sobbin' an' sobbin' again? (p,xlii.)

In an expressive visual image, Lawrence depicts Ted's beloved unties the 'blue' and 'white' ribbons or tissues that were utilized to tie the violets to. Choosing blue and white here is because of their cooling impact, so they may be used as a reference to the pain soothing. Although Lawrence used to utilize 'blue' in the reference to the sky or the sea, the situation forces him to use 'blue' in a different way to fit the situation. He says;

Sraightin' my-sen as well. 'Ed undid her black
Jacket at th' bosom, an' took from out of it
Over a double 'andful of violets, all in a pack
Ravelled blue and white---warm, for a bit (p, xliii.)

Once again, Lawrence symbolizes his beloved as the moon in 'Aware'. He depicts a visual image in which he imagines his beloved as the moon which he waits for every day. Lawrence is clever enough to employ only two colours in showing the change in his beloved's feelings. He describes the moon which he imagines after that he turns into his beloved as 'golden' to reflect the warmth of her feelings as 'golden' is the colour of sunrays in a direct reference to the theme of her hot love. Then, he imagines that that golden moon shifts into 'white' in a deceptive reference to the reader to the beauty of his beloved as 'white' here is not a reference to the beauty of this beloved,



but in fact , it is a reference to the cold feelings of his beloved as 'white' is the colour of ice. In a visual image, he confirms the idea that this beloved's feelings became cold towards him as he as the lover begs the moon that turns into a woman whom he loves not to depart and leave him.

He says;

Slowly the moon is rising out of the ruddy haze

Divesting herself of her golden shift, and so

Emerging white an exquisite; and I in amaze

See in the sky before me, a woman I did not know

I loved, but there she goes and her beauty hurts my

Heart;

I follow her down the night, begging her not to depart (p,xxiii.)

In 'Cherry Robbers', Lawrence depicts a visual image of long 'dark' branches of a cherry tree with some cherries hung on them and compares this tree to an Eastern girl with dangled jewels from her curls. Although Lawrence tends to depend on candid colours in his images, he never hesitates to utilize some adjectives that have the same impact as candid colours. Here, he utilizes 'dark' which is a synonym for brown. For more than a reference as it refers to the maturity of the tree and thus its ability to give fruit from one side and as a reference to the girl's curls colour as Eastern girls usually have dark hair. He is also so genius enough to employ other two synonym colour words in depicting the shape of both the tree and the Eastern girl and how they seemed beautiful, decorated and seductive. In

other words, to depict cherries as 'crimson' is a hidden reference to the maturity and beauty of the cherries which mean they became ripe and are enticed to have. On comparing the maturity of cherries to the maturity of the girl, it will be expected that red jewels in her hair has the same reference of enticement in addition to some violence that may be shown after that with both the fruit that will be eaten and the girl that may lose her virginity. Lawrence says;

Under the long, dark boughs, like jewels red

In the hair of an Eastern girl

Shine strings of crimson cherries, as if had bled

Blood-drops beneath each curl.(p,viii.)

In the second stanza, Lawrence depicts a visual image of a 'blackbird' which robbed some cherries from the tree and compares that blackbird to the lover who robbed the girl's virginity. Lawrence confirms this idea by utilizing 'red' to describe the dye stuck on the bird's feathers and compares the situation of the blackbird to the lover in another hidden reference to the violence that may have been happened. It is also worth noting that Lawrence's love to nature helped him in choosing the colour of the bird. To describe a bird as a 'blackbird' means that he is very knowledgeable that it is male. He enhances that by depicting a visual image of three dead female birds that may have died after a violent action between them and the



blackbird. So, 'red' here has a symbolic meaning to the blood. Lawrence says;

Under the glistening cherries, with folded wings

Three dead birds lie:

Pale-breasted throstles and a blackbird, robberlings

Stained with red dye. (p,viii.)

In the third stanza, Lawrence depicts a visual image of the girl laughing and offering a 'scarlet' fruit to her lover. 'Scarlet', which is the brightest and most attractive degree of 'red', is utilized to reflect that the girl offers the best of what she has in order to invite the lover for a 'sexual act' (Mukhopadhyay, ٧٩), but because 'red' is often related to the theme of violence in many of poems imagery, it is not strange that the reaction of the girl shifts from laughing into crying in the end. Lawrence says;

Under the haystack a girl stands laughing at me,

With cherries hug round her ears—

Offering me her scarlet fruit: I will see

If she has any tears.(p,viii.)

Lawrence depicts some of his visual images relying on 'red' as a main colour to apply his own view that 'red' is sometimes utilized to connect pain to joy. He has already applied the idea previously in 'Cherry Robbers' when he connects the joy of love to the pain followed the sexual action and confirms that connection by showing that there were tears in the end although the girl was laughing in the

beginning. Once again, in 'Red Moon Rise', Lawrence depicts some visual images relying on the idea of the connection between pain and joy and utilizes 'red' in his depiction. He begins with depicting himself on a train at night following the darkness of the sky that descended to the ground to be seen as an immense dark wall, but suddenly, a red crack appeared in the middle of this darkness and a red moon inside of it appeared. In this image, Lawrence utilizes 'red' as a reference of birth. He attempts to give a complete image of the moment of birth when the baby appears from the womb of his mother and compares this image to the visual image of the moon (Mackey, ١١٩). Lawrence says;

To escape in the sleep terror of this immense deep
darkness, and we lie
Wrapped up for sleep. And then, dear God, from out
Of the two fold darkness, red
As if from the womb of the moon arises, as if the twin-
Walled darkness had bled
In one great spasm of birth and given us this new, red
moon-rise (p,xxvi.)

On applying the idea of connecting pain to joy,
Lawrence utilizes 'ruddy' to give the same impact as 'red' in



clarifying that there is pain or spasm as a result of the birth and confirms that y describing the moment of the birth as 'ruddy terror of birth'. He says;

From this ruddy terror of birth that has slid down (p, xxvi)

Then, he utilizes 'red' to connect this pain of the birth to the joy that is felt because of begetting a new born. Lawrence says;

Lies God all red before me, and I am glad.

As the Magi were when they saw the rosy brow (p,xxvii.)

Lawrence continues relying on red and its degrees as he utilizes 'rosy', which is the lightest degree of the red, in his describing to the brow of Christ. He gives a Biblical reference to the pleasure that was felt by the Magi on seeing Christ after his birth (Mackey, ١١٩) and compares the image of Christ as a new born to the little moon that has just appeared. Lawrence says;

As the Magi were when they saw the rosy brow (p, xxvii.)

Although Lawrence cares a lot about utilizing 'red' to refer to the theme of birth, he also utilizes 'blue' to describe his beloved's eyes. It may be shown that it is not strange to describe someone's eyes as they are blue, but because of the atmosphere of the poem and the association of the moon with the sky that is always blue, he attempts to confirm the reference of the birth in another different way. He depicts a visual image of his beloved who cries because

she does not want to surrender to persistence in her relationship with her lover for fear of the moment of birth that may be the result of surrendering to this relationship and compares this image to a visual image of the blue sky that also fears from the same moment when the moon emerges from its bowels. Lawrence says;

And though it be love's wet blue eyes that cry

To hot love to relinquish its desire, (xxvii.)

In 'Dream- Confused', Lawrence depicts a descriptive image of his confusion that he felt when he was asleep and dreamt of his beloved. He attempts to analyze his dream according to his desires. He depicts a visual image of the moon which he imagined that he saw as 'red'. He also imagined that she may be his beloved in a hidden comparison between the moon and his beloved. To depict the moon as red may have a reference to the time of lunar eclipse when the moon is appeared as big and red as he exactly described and comparing the moon to his beloved has more than a reference. It refers to the pain which he will feel when his beloved leaves quickly as the red moon does not last long and it also refers to the sadness he feels because he is not sure that he really saw his beloved because the image of the red moon is always confused and not clear enough. Returning to the connection of pain and joy utilizing 'red', it may be shown that Lawrence builds a



complexed image in which red is a reference of the pain felt due to the quick departing of the moon or of his beloved, however in English culture books, dreaming of a red moon has an indication of great joy (Zadkiel, ٩٨).
Lawrence says;

Is that the moon
At the window so big and red?
No one in the room,
No one near the bed----? (p, xxxii.)

The death of Lawrence's mother was considered an important stop for him to re-evaluate his relationships with women, so it is not strange to find a poem or more to show his memories about the relationship between him and his mother such as 'Reminder' in which Lawrence relies on some main colours and also adjectives to build his imagery. He begins with 'red' which he has utilized to describe his mother's tortured soul in the heaven because she left and broke up him. He describes this torment as 'red fleck on the sky', so 'red' here is a reference of his mother's pain due to their parting after her death. Lawrence says;

And you remember
How towards the north a red blot on the sky
Burns like a blotch of anxiety (p, xvi.)

He confirms his depiction about the pain and agony that his mother feels after death by depicting another visual image in which he directly says that the glowing in the sky is the 'red reflection' of her agony. He is clever enough to utilize 'dark' as a synonym of 'black' to refer to death. He says;

When only there glowed on the dark of the sky

The red reflection of her agony (p,xvi.)

In an expressive visual image, Lawrence utilizes two opposite colours to employ in his affected conception from the Greeks of good and evil as they used to express evil as 'black' and good as 'white' (Philip, ٢٢) . He depicts his mother as the moon which is usually in 'white' separating herself from the 'blackened' skies. Lawrence shows his mother as the white moon which is a reference of good and how she tries to separate herself from the black skies which are considered a reference of evil. Lawrence says;

And twice after great kisses, I saw

The rim of the moon divinely rise

And strive to detach herself from the raw

Blackened edge of the skies.

Strive to escape;

With her whiteness revealing my sunken world (p, xvii.)



He continues utilizing 'white' in describing of his mother as he depicts a visual image of his mother as the white moon whose light is not for everyone. Unlike the magnolia tree whose shadows are for all, this white moon only shines for him like a private lamp. Here, he confirms the idea that his mother represents the real good for him. In other words, 'white' is a reference of his mother's love which presents all good for him. Lawrence says;

... But the moon

Never magnolia-like unfurled

Her white, her Lamp-like shape. (p, xvii.)

In an imaginary image, Lawrence hopes that God gives him and his mother the chance to be together by giving them the keys of the sky to enjoy love. He utilizes 'white' in two references, but one of them is so complicated. To depict the mother's passion as 'white' is a reference to good inside her, but the whole image has a hidden reference to death as they cannot be together again until after his death. Because it is not usual for Lawrence to use 'white' as a reference of death, he did not repeat this use again in any other images of the volume poems. He says;

--- I wonder now if God allows

Us only one moment his keys.

If only then

You could have unlocked the moon on the night,

And I baptized myself in the light

Of your love; we both have entered then the white
Pure passion, and never again(p,xvii.)

In 'Coldness in Love' Lawrence relies on few colours to be suitable for the sad situation of the lover who has just been abandoned from his beloved. He depicts a visual image of sea and the sky which became 'grey' and compares the shape of the grey sky as a spider cloth which is sagged dusty. Lawrence attempts to reflect that the whole world with its sky and sea became colourless after the abandoning of his beloved showing that he does not enjoy any element of nature. So, he utilizes 'grey' as a reference to his sadness and the loss of nature pleasure. He says;

The sea and the sky went grey, as if there had sunk
A flocculent dust on the floor of the world: the festoon
Of the sky sagged dusty as a spider cloth,
And coldness clogged the sea, till it ceased to croon.(p, xi.)

Lawrence depicts another visual image in which he describes the grime of weed as 'black' to continue to reflect the state of sadness and to show the ugliness of nature around him. So, utilizing 'black' here is a reference to his sad and negative feelings (Luo, ٥٩) towards everything around him. He says;



A dank, sickening scent came up from the grime

Of weed that blackened the shore, so that I recoiled(p,xi.)

He repeats utilizing 'grey' to describe the fall of the night gradually and how grey descends to turn into darkness. Lawrence is so intelligent in utilizing 'grey' in his depiction as he attempts to reflect that the fire his beloved caused in his heart due to her abandoning will turn into ashes depending on the idea that 'grey' is the colour of ashes. He also shows that her love will disappear from his heart by the dark. He says;

And all day long that raw and ancient cold

Deadened me through, till the grey downs darkened to

Sleep.(p.xi.)

Although Lawrence's love experiences with women garnered a great deal of the volume poems, he did not neglect to show other types of love such as love of work. In 'Morning Work', he appreciates this type of love and depicts his imagery to reflect that, but strangely enough, his intense love for nature made him start his imagery with 'red' in the visual image of piled wet timber to reflect the violence and cruelty of the man with the elements of nature. He utilizes 'red' as a reference to violence imagining that trees are bleeding after cutting them and turning them into timber. Then quickly, he moves to the visual image of the labourers describing them as ' a part of blue of the morning'. Utilizing 'blue' here may be shown as a reference to the colour of their uniform, but in fact,

Lawrence attempts to reflect that their appearance is a reference to the day beginning with its blue sky. In other words, Lawrence's connection between the labourers appearance in 'blue' in the morning and the 'blue' of the sky reflects how he values and raises their position in society. Lawrence says;

A gang of labourers on the piled wet timber
That shines blood-red beside the railway siding
Seem to be making out of the blue of the morning
Something faery and fine, the shuttles sliding, (p,xxxv.)

Although 'red' in most of Lawrence's images is related to the theme of violence, but as it mentioned before, the atmosphere of the poem acts as a guide to the direction of utilizing colours within it, so, when Lawrence describes the labourers' faces and hands as 'red-gold spools' in a visual image, he does not reflect any violence at all. He utilizes 'red' as a reference of the enthusiasm with which they work makes blood flow to their faces and hands. Adding 'gold' to 'red' is in order to raise the value of their work on one hand, and to indicate that they continue working all day long, so the sun reflects its golden rays on their faces and hands to appear with this attractive appearance as if they represent the whole day. He also describes mining as 'cerulean' to reflect that their existence in blue inside the mine makes the image itself look 'blue' as



'cerulean' as a synonym of 'blue', which indicates that they never stop working. Lawrence says;

The red-gold spools of their hands and faces shuttling
Hither and thither across the morn's crystalline frame
Of blue: trolls at the cave of ringing cerulean mining,(p,xxxv.)

Lawrence admiration for the workers did not stop at writing 'Morning Work', but extended to writing another poem in which he continues to show his appreciation for that working and toiling class. In 'Men', which is one of 'Transformation' series, he repeats depicting labourers as shuttles that go through the 'blue' frame of the morning confirming the idea that their appearance always relate to the beginning of the day or as a reference to their activity and love to work. Lawrence to link his description of the labourers' hands and faces which he describes as appearing in red-gold, with the description of their hands that is flashed like rockets to heaven. Using 'flash' in this visual image gives the same impact as gold as both of them has a shiny impact which reflects the hard work they do that makes them sweat and their sweat sparkles in the sunlight and shown as rockets which reach the sky. So, Lawrence employs 'flash' as an alternative for gold to serve the theme of appreciation and admiration for the labourers. He says;

OH labourers, oh shuttles across the blue frame of
Morning,

You feet of the rainbow balancing the sky!

Oh you who flash your arms like rockets to heaven,(p, xxxvii.)

'Black' is one of the most major colours on which Lawrence relies in some of his images. He employs it for some different themes such as death, expressing his sad state and negative attitude of his beloved in some poems. In 'Lightning', Lawrence only utilizes 'black' as a single colour in the entire poem, as he has been sure the ability of this colour to reflect a true image of his beloved's feeling towards him and his love after discovering how he was deceived.

In a visual image, Lawrence depicts the last night he and his beloved spent together describing the night as 'black'. He utilizes 'black' here as a reference to sadness he felt after realizing her true feelings. Although it is not strange to describe night as 'black', the atmosphere of the poem directs 'black' towards expressing sadness. Lawrence also attempts to give 'black' more than one reference as he employs 'black' as a virtue mask which she hides behind in order not to go too far with her and easily discovers that she is not virtuous, but she simply does not love him. So, 'black' here reflects how she is cold and frigid (Banerjee, ١٨٨-١٨٩). He is also so clever in employing 'lightning' as an alternative to 'white light' that shows her face in the darkness as inert in dread and wilted in fear. So 'lightning' here is a reference to revealing the truth of her feelings

towards him. Lawrence says;

That the black night hid her from me, blotted out every
speck?

I leaned me forward to find her lips,

And claim her utterly in a kiss,

When the lightning flew across her face,

And I saw her for the flaring space

Of a second, afraid of the clips

Of my arms, inert with dread, wilted in fear of my kiss. (p,xix.)

'Lightning' is not the only poem in which Lawrence relies on only one colour to depict imagery that describe the relationship between him and his beloved, as he repeated his dependence only on 'black' again in 'The Appeal'. Because of his repeated frustrations and failure in love relationships, he tends to employ 'black' as it is the perfect colour that suits this situation. In 'The Appeal' Lawrence reflects an expressive image of the pain that he felt due to his beloved's cruelty and cold feelings towards him. He depicts a visual image in which he compares himself to mistletoe berries that burning on a black tree comparing his beloved to this black tree. Lawrence has meant to compare his beloved to a black tree because describing trees as black means that they are lifeless and cannot give fruit anymore such as his beloved whose love to him is vanished leaving her emotionless. So, 'black' here

is a reference to her lack of emotions. Lawrence says;

You, Helen, who see the stars

As mistletoe berries burning in a black trees, (p,xxix.)

Although Lawrence describes his beloved as 'Night Bacchante' in a visual image to reflect that she almost controls their relationship, he does not mean to describe her as a good one. He indirectly depicts her as the only one responsible for the failure of their relationship. He depicts a visual image of his kisses that are wasted as steam that goes in vain through the night's black nose. He utilizes 'black' here, as a reference to her neglect and disregard for him. Comparing her receiving kisses to the nose of the night, which receives and absorbs everything, indicates that she was not for him alone, but she could have accommodated more than one relationship at the same time. Perhaps this is an allusion to Helen's relationship with another colleague of hers in the same workplace (Mukhopdhyay, ٨٤). Lawrence says;

Helen, you let me kisses steam

Wasteful into the night's black nostrils (p,xxix.)

Unlike utilizing 'red' as a reference to pain and violence in so many of the volume imagery, Lawrence seems to change his mind as he utilizes 'red' as a reference



to love. In fact, Lawrence's utilizing of 'red' in his depiction of love is not contradictory. Rather, he usually depicts 'red' in images of his beloved's pain and the humans' violence with nature elements, but in 'Dog-Tired', 'red' is a reference to his hot love and his warm feelings towards his beloved. He depicts a visual image in which he compares a 'burning vetch clump' that burned red to his love that became so hot inside and desires that she comes to share love with him before it decreases. He attempts to reflect her neglect to him which may end his love such as changing the beautiful red vetch into wilted plant. Lawrence says;

If she would come to me now,
Before the last mown harebells are dead,
While that vetch clump yet burns red; (p,xl.)

'Green' is one of the distinctive colours in the volume images as it only appears once in 'Dog-Tired', but it is not unusual thing because 'green' is the colour that most reflect the beauty of nature which the volume lacks to show. Owing to Lawrence's frustration in love relationships, he often employs colours that suit with his sad state, 'green' is not one of those colours which can be utilized to reflect the negative sides of nature elements. In 'Dog-Tired', Lawrence depicts a visual image in which he utilizes 'green' to describe what he will do if his beloved comes and stays with him a little. He compares his beloved to the hill which he will collect the warm hay from its brow like what he will do with his beloved whom he will collect

hair from her brow and lies in her lap till the 'green' sky stops quiver. He utilizes 'green' here not to describe the real sky, but it is a reference to his beloved's eyes which will be his sky when he lies in her lap. He attempts to reflect how he longs his beloved and her eyes so much. Lawrence says;

If she would come

I would gather up the warm hay from

The hill brow, and lie in her lap till the green

Sky ceased to quiver, and lost its tired sheen.(p,xl.)

In 'End of another Home Holiday', Lawrence employs his colour palette to highlight the main themes which are his sadness because of his mother's death, his longing to his mother and his regret for leaving her alone. He starts his visual images with depicting the sycamore as 'black'. Here, he attempts to reflect that he sees living things as dead after his mother's death as sycamore is a plant which is always in 'yellow' or 'red', but describing it as 'black' means it becomes withered and does not alive anymore. He reinforces his idea about seeing living things as lifeless after his mother's death by describing the 'white phlox' as 'dim'. He may utilize 'dim' as an alternative to 'brown' to confirm that it also became withered and lifeless.



Employing dark colours correctly help him a lot to reflect his sadness. Lawrence says;

When shall I see the half moon sink again

Behind the black sycamore at the end of the garden?

When will the scent of the dim, white phlox

Creep up the wall to me, and in at my open window? (p,xiii.)

When he starts to remember how his mother was after leaving her, he imagines that she was old enough not to leave her to show his regret doing that. He depicts a visual image of his mother as lonely and 'greying'. Utilizing 'greying' here is a reference to her old age and how she needed to be cared from him. Lawrence also manages to reinforce his remorse for leaving her and pursue his effort to realize the desire to be separated from her and to be independent on his own (Mukhopadhyay ١٠٣, ١٠٤) by depicting 'the light' which has gone from under his mother's room as vanished to reflect that he lost the 'white' colour which was always lit to guide his way. So, 'light' is also an alternative to the 'white light' which is a reference to his mother's care for him. He says;

The light has gone from under my mother's door.

That she should love me so,

She, so lonely, greying now,

And I leaving her,

Bent on my pursuits!(p,xiii.)

He repeats utilizing 'grey' later as a reference to her old age to confirm that she was close to death and needed him to be with her saying;

Frail and sad, with grey bowed head,

The beggar-woman, the yearning-eyed

Inexorable love goes lagging.(p,xiv.)

Lawrence is always keen to utilize synonyms for colours to avoid repetition as much as possible so that the reader does not get bored. Here, he builds his visual image on utilizing 'dark' as an alternative of 'black' which both are references to death. He depicts his mother as a grain that struggles down in the 'dark'. He attempts to reflect his mother's struggle after her death because she left alone once, but in the dark of the grave and no one is sad because of her departure. He says;

The sun and the rain do not ask the secret

Of the time when the grain struggles down in the dark.

The moon walks her lonely way without anguish,

Because no loved one grieves over her departure.(p, xiii, xiv.)

'Blue' is one of the main colours on which Lawrence relies in the images of sky. Although it is usually utilized as a reference to hope because it is the colour of the sky that always brings good or gives the feeling of peace (Inciuraite, ٩٥,٩٨), Lawrence manages to employ 'blue' in



a completely different way to reflect the sad state of his beloved. In 'A pang of Reminiscence', he depicts a visual image to the moon which goes high in the sky and becomes so far from him comparing this moon to his beloved to reflect the fact that they separated from each other. He also compares his beloved's eyes that have tears inside to the sky that has rain describing her eyes as 'trembling blue'. He utilizes 'blue' here as a reference to his beloved's regret and sadness because she abandoned him. Lawrence says;

Wistful and candid, watching me wistfully, and I see

Trembling blue in her pallor a tear that surely I have seen before,
(p,xxiv.)

'Cruelty and Love' is one of the poems that deal with a different kind of love which is the sadistic love. It is the kind that is not familiar among the volume poems as the poems images have managed to reflect the main themes which are domination of the man over the woman and the submission and surrender of the woman to the man to fully enjoy the ecstasy of love. Lawrence starts depicting his visual image with a hunter's wife who explains that the reason for her delight is that the 'dark' hands stretched out to lift the 'golden' light so that it gets dark. As it is Lawrence's technique in utilizing some adjectives as colour alternatives, he employs 'dark' as a reference to the black of the night. He attempts to reflect how this wife feels happy because of the coming of the night and the end of the day as it is the time for the return of her husband after a long

day of hunting, utilizing 'golden light' as a reference to the
daytime. Lawrence says;

What large, dark hands are those at the window
Lifted, grasping the golden light
Which weaves its way through the creeper leaves
To my heart's delight? (p,v.)

In an expressive image, Lawrence depicts the twilight scene on the wife's tongue that sees 'redness' in the breast of evening. Lawrence utilizes 'redness' as a reference of blood that resulted from love wound as he attempts to reflect that the daylight is as a human who bleeds from the wound caused by being far at the nighttime. So, 'redness' here is a reference to the twilight time and the daytime ending. Lawrence says;

Ah, only the leaves! But in the west,
In the west I see redness come
Over the evenings burning breast—
--'Tis the wound of love goes home!(p,v.)

Lawrence continues description utilizing the wife's voice that there is a man that went to hunt in the 'yellow', evening glow. He utilizes 'yellow' in this visual image as a reference to the daytime when saunters go hunting, confirming his idea by adding 'glow' to increase the vitality of the colour. Lawrence says;



Into the yellow, evening glow

Saunters a man from the farm below,(p,v.)

In the wife's description to a hunting swallow that her husband had hunted, she shows that there is 'red' upon its throat. 'Red' here is a reference to the blood that was bled after cutting its throat. It is also a reference to the cruelty and severity of this hunter. Lawrence says;

Her small head, making warm display

Of red upon the throat. (p,v.)

The wife completes describing the swallow when her husband shot it and how it cries and slides off from 'blue stoop'. 'Blue' is a reference to the sky which reflects hope and life for that swallow. Lawrence says;

Whose plaintive cry is heard as she flies

In one blue stoop from out the sties

Into the evening's empty hall. (p,vi.)

Lawrence moves to the most important visual image in which he utilizes 'brown' to describe the rabbit that the hunter had managed to hunt. He describes that rabbit as a 'brown ball of quivering fears'. Utilizing 'brown' here is a reference that it is not a common or domestic one. It shows that it is a wild one which may be dangerous or difficult to be hunted, so this is a hidden reference to the severity of

that hunter to be able to fudge and control different kinds
of birds and animals. Lawrence says;

To be choked back, the wire ring

Her frantic effort throttling:

Piteous brown ball of quivering fears! (p.vi.)

Lawrence has intended 'White' to be the most frequent colours in his imagery as it is the best one to reflect the cold feelings of his beloved. He relies on the idea that it is the colour of ice to reflect not only its colour but also its cold nature. In 'Lilies in the Fire', Lawrence depicts a visual image in which he compares his beloved to 'white lilies' and compares himself to the sunbeam. In an attempt to reflect that his beloved was not completely cold towards him, he describes her as all 'white' and 'gold' as he reflects that the 'gold' lilies represent the part inside which still loves him and affects his love, unlike the 'white' lilies' which became cold. So, comparing himself as sunbeam reflects the effect of him on being 'gold'. Lawrence says;

AH, you stack of white lilies, all white and gold,

I am a drift as a sunbeam, and without form

Or having, save I light on you to warm

Your pallor into radiance, flush your cold (p. ix.)

He confirms his idea about her cold feelings by repeating utilizing 'white', but showing her as 'wilt dead



'white' reflects that he does not love her anymore. Adding the adjective 'wilt' reflects the impression that she is close to turn 'brown' or in other words, it is a reference to the end of their relationship like the end of life for these lilies.

Lawrence says;

Your radiance dims when I draw too near, and my free

Fire enters your petals like death, you wilt dead white. (p.x.)

Lawrence has been shown as influenced by Bible in 'Red Moon-Rise', so it is not strange to notice this influence once again in his depiction to life in the paradise in 'Renaissance'. He builds his depiction depending on the idea that Adam did not make the sin of biting the forbidden apple, so he lived peacefully with Eve realizing that they represent a part of the whole creation (Lockwood, ٢٩,٣٠). Lawrence starts his usable palette with 'purple' as a reference to luxury and loyalty (Niazi, Ahmed, Aftab). Because they are the only humans in paradise, using 'purple' is to reflect the luxury life they live together as if Adam is the king and Eve is his queen. He also adds 'white' in his depiction to the paradise as a reference to peaceful state they enjoy there. Although Lawrence utilizes 'white' in so many images to reflect the cold feelings of his beloved, the atmosphere of the poem directs 'white' to reflect peace which they have. Lawrence says;

WE have bit no forbidden apple,

Eve and I,

Yet the splashes of a day and night

Falling round us no longer dapple

The same Eden with purple and white. (p, xxxviii.)

Lawrence completes his palette with 'red' which he utilizes to depict a visual image of the heifer. Describing it as 'red' here is to reflect that it has just been born. Then, he repeats utilizing 'red' in describing the sow that he saw last night grabbing her litter after having a new born. So, 'red' here is a reference to the new birth and a new life. Returning to the connection between pain and joy, Lawrence connects the pain felt by the sow to the joy it felt after giving birth to its newborn. He says;

My little red heifer, to-night I looked in her eyes,

----She will calve to-morrow:

Last night when I went with the lantern, the sow was

Grabbing her litter

With red, snarling jaws: and I heard the cries

Of the new-born, and after that, the old owl, then the

Bats that flutter. (p, xxxviii.)

Lawrence has been able to utilize his artistic talent in painting to enrich his images with expressive colours that can enable the reader to easily understand the development of events. In 'A Song-day in autumn' He depicts a visual



image in which he builds the idea of his beloved's delay in making the decision to return to him and regret for leaving him on employing 'brown' in reflecting that it took a long time to make her decision till the leaves became 'brown'. Lawrence may utilize 'brown' not only to depict the leaves; he may reflect a hidden reference to the withering of their relationship. Lawrence says;

WHEN the autumn roses

Are heavy with dew,

Before the mist dicloses

The laef's brown hue, (p, xxi.)

In a visual image, Lawrence utilizes 'white' to reflect that his beloved was as a snare that succeeded to keep and catch him. In other words, He utilizes 'white' as a reference to his beloved's virtue and purity which she pretended to have in order to be away from any sexual invitation of him. Although he utilizes 'auburn' in depicting his beloved's hair, it may be utilized only for the purpose of description. Lawrence says;

You would, among the laughing hills

Of yesterday

Walk innocent in the daffodils,

Coffing up your auburn hair

In a puritan fillet, a chaste white snare

Unlike 'light blue' which always connects to happy actions as it is the colour of the sky, 'dark blue' is utilized

as a reference to sadness (Nfazi, Ahmed, Aftab,^٣).
Lawrence employs 'blue' in a visual image which he
depicts to reflect that her returning removed his sadness
that he felt during her abandoning to him. Lawrence says;

When from the autumn roses
Trickles the dew,
When the blue mist uncloses
And the sun looks through,
You from those startled hills
Come away,(p, xxi.)

In 'The Earth' Lawrence depicts a visual image to
the earth as he sees. He reflects the idea that the Earth has
two opposite sides one of them is ugly, but the other is
beautiful, showing that it is humans' duty to accept both of
the two sides as they are. To reflect how beautiful the earth
is, he depicts it as green as lemon. Although he does not
explicitly mention the 'green', he indicates that it is 'lemon-
coloured'. So, the hidden green here is a reference to the
beautiful nature of earth as it is the plants colour. Then, he
moves to depict the brightness of earth as a brown jewel
that looks like horse-chestnut. He employs 'brown' to
reflect that the whole earth is as the rich soil in which all
kinds of plants can grow. So, 'brown' can reflect the feeling
of stability. Lawrence says;



OH Earth, you spinning clod of earth,

And then you lamp, you lemon-coloured beauty;

Oh Earth, you rotten apple rolling downward,

Then brilliant Earth, from the burr of night in beauty

As a jewel-brown horse-chestnut newly issued:-- (p,xxxvii.)

In 'A Snow Day in School', which is one of The Schoolmaster' series, Lawrence has managed to reflect his experience as a teacher. He builds his images on depicting how boring the time was for him in the classroom, while this was different for his students. In a visual image, he depicts the students' faces with a 'yellow' light that fell on. He utilizes 'yellow' to reflect more than one reference as it has a stimulating effect which may reflect the activity of his students, it can also be as a reference to the delight that his students feel during the class as it is the colour of the sun rays which always reflect the feeling of delight (Niazi, Ahmed, Aftab, ٣,٤). Lawrence says;

But the faces of the boys, in the brooding, yellow light

Have shone for me like a crowded constellation of stars,

Like full blown flowers dimly shaking at the night,

Like floating forth on an ebbing shore in the moon. (p,lix.)

In depicting a visual image of his students comparing them to stars, flowers and bubbles of the foam, he shows that there is darkness comes out of each one. He utilizes 'dark' as an alternative of 'black' which both are references to the unknown hidden inside their minds (Niazi, Ahmed,

Atab, ٢) which he hopes to realize to be ready to answer their questions. He says;

Out of each star, dark, strange beams that disquiet:

In the open depths of each flower, dark restless drops:

Twin bubbles, shadow-full of mystery and challenge in the foam's whispering riot.

-- How can I answer the challenge of so many eyes!(p, lix.)

Lawrence has utilized two other colours which are 'ruddy' and 'black' in depicting the visual image that he ends the poem. He depicts himself as 'black rook' as a reference to his loud voice as a teacher which should be heard in such the hoarse silence. He attempts to reflect how hard his work was. He connects 'black' to the theme of boredom he reflects because of his existence at school. Utilizing 'ruddy' to depict the schools may only be for the purpose of description of the outer structure colour. He says;

The snow descends as if the dull sky shook

In flakes of shadow down; and through the gap

Between the ruddy schools sweeps one black rook. (p,lix.)

'Grey' is distinguished by its ability to reflect a state of coolness and calm that Lawrence might have desired to reflect in 'Corot'. He builds his visual images only on 'grey' as the poem highlights one of the artistic works of a painter



called Corot. Lawrence relies on some visual images that reflect God's ability to create many forms of life, but because these images reflect the time of autumn or winter, as he depicts the images of mist, fallen leaves and rain, it is not strange to utilize 'grey' as it has a cool impact which is suitable to go with these cold times. He may also attempt by utilizing 'grey' in 'grey flame on subtle issuing out of the dawn' to reflect that the light of the new day will come soon to clear the 'black' of the night. In other words, he utilizes 'grey' as a reference to both the end of darkness of the night and the appearance of the day light. He says;

The trees rise tall and taller, lifted
On subtle rush of cool grey flame
That issuing out of the dawn has sifted
The spirit from each leaf's frame. (p, xxxiii.)

Lawrence's ability to utilize some colour alternatives helps him a lot to widen the use of his colour images. In 'Bei Hennef', Lawrence shows his experience during his existence by an attractive river in Rhineland (Lockwood, ٦٠) to reflect how much he loves his beloved and connects that to the elements of nature. He depicts a visual image of the sky in which he describes its pale look as 'wan' and wondering. Here, he utilizes 'wan' which is an alternative to 'yellow' as a reference to the twilight time when the day is close to end and this charming look makes him feel that it is almost the bliss. He says;

The little river twittering in the twilight,

The wan, wondering look of the pale sky,

This is almost bliss.

By the end of the previous display, the researcher shows that Lawrence has been the skillful poet who turns simple colour words into expressive images by employing them properly. Utilizing colours in depicting visual images in Lawrence's imagery are clarified into two opposite views; one of them supports the idea that colours are important tool in depicting visual images because they are simple to be imagined (Pandya, ٢٣٣). They can also be utilized in everyday life, so most people can understand them easily. The other view reflects that Lawrence's colour words are limited and few in some visual images, but these images are so expressive (Maynard, ٦٢).

The researcher attempts to shed light on Lawrence's ability to utilize colour words and some of their synonyms to reflect different themes of the poems. It is also worth noting that despite he may repeat utilizing the colour, he varies in employing this colour to suit different situations. For example 'white' is utilized once as a reference to his beloved's virginity, and again as a reference to the cold feelings of her. So, the close reading to the poems depending on the thematic analytical method tries to show how perfect Lawrence has succeeded in utilizing colours.

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