

ПОРІВНЯЛЬНЕ ЛІТЕРАТУРОЗНАВСТВО

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THE CONCEPT OF THE IMAGE OF AN ARTIST IN V. VYNNYCHENKO'S *OLAF STEFENZON* AND D. H. LAWRENCE'S *SONS AND LOVERS*: TYPOLOGICAL ASPECT

*The article analyses typological similarities of the images of artists in V. Vynnychenko's short story *Olaf Stefenzon* and D. H. Lawrence's novel *Sons and Lovers* which have been traced at different levels. It was pointed to such reasons of choosing the heroes-painters as the growing interest in art, its methods and techniques in Ukrainian and English literature of the late 19th – early 20th century and the authors' personal passion for painting. It was found out that V. Vynnychenko and D. H. Lawrence rejected the traditional forms of realistic narration and struggled to enrich it with new possibilities borrowed from visual arts. Influenced by impressionistic tendencies they used analogical methods of characterization paying more attention to the inner world of the characters. The authors provide the profound study of their emotions and feelings. Besides similar ways of portraying writers display their skills of painters in depicting the scenery. Like impressionists they rendered reality focusing on the character's perception of it at a certain moment. They also emphasized the importance of light effects and accentuated on color and its hues. V. Vynnychenko and D. H. Lawrence managed to convey their ideas on art not only through the manner of narration but also more directly through the creative work of the main characters. Both authors belonged to a new generation that did not accept academism. They did not care about the style, technique or shape. Another significant feature that unites the images of artists in these literary works is the inner conflict that arouses inside the main characters. They don't fight with the society, but with their contrary feelings. The artists *Olaf Stefenzon* in V. Vynnychenko's short story and *Paul* in D. H. Lawrence's novel reflect not only their authors' ideas but also Z. Freud's theory about sublimation. The artists' libido was transformed into creativity. Thus, the images of painters in V. Vynnychenko's *Olaf Stefenzon* and D. H. Lawrence's *Sons and Lovers* illustrated strong connection between art and literature.*

Key words: *artist, painting, creativity, literary impressionism, "being honest with oneself", psychoanalyses.*

Introduction. The field of investigation the interrelations of literature and art is very fruitful. They can be found in the analysis of multitalented writer's creativity, their literary works with impacts of fine arts, the styles and methods of narration, the images and symbols used in the texts, etc. Though the interest in this phenomenon is rooted in the ancient times its complexity and profoundness caused the urgent need for the emergence of a separate brunch in Comparative Literature of the second half of the twentieth century called "interart comparison" [1, p. 283]. Much has been done in this respect by Ukrainian and foreign researches. The problem of a manifestation of literature and art interact became of vital importance in the studies by D. Nalyvaiko, O. Rysak, N. Tishunina, V. Budnyi,

M. Ilnytskyi, R. Wellek, O. Worren, U. Weisstein and others. Numerous researchers were dedicated to the writers whose works are vivid examples of such manifestations: J. Stewart, W. Hart, N. Mikhal-skaia investigated the influence of painting, impressionism in particular, on Lawrence's literary works; N. Kalenichenko, M. Zhulynskyi, O. Fedoruk studied V. Vynnychenko's literary activity marked by painting impacts. Nevertheless, the problem of the image of an artist in the literary works that unites all the types of abovementioned interrelations of literature and art is still opened for discussion.

The main **objective** of this paper is to find typological correspondences between the images of artists and the types of interrelations of literature and art in the short story *Olaf Stefenzon* (1913)

by V. Vynnychenko and the novel *Sons and Lovers* (1913) by D. H. Lawrence.

Methods. To fulfil this task, we use the typological and biographical methods of analysis when looking for some analogies in the life of both writers, partly a contextual analysis when placing the images of artists into the gallery of literary works by V. Vynnychenko's and D. H. Lawrence's contemporaries with similar personages and themes. We also have to address the critical works of V. Budnyi, M. Ilnytskyi, U. Weisstein to define the place of the image of an artist in a literary work among the diverse types of literature and art interrelations.

Discussion. Ukrainian scholars V. Budnyi and M. Ilnytskyi singled out the following levels of arts interpenetration:

- 1) the level of graphic design;
- 2) the level of phonics and rhythm;
- 3) the level of imagemaking;
- 4) the level of plot and theme;
- 5) genre level;
- 6) the level of the organization of the text in time and space;
- 7) the stylistic level;
- 8) the level of performance [1, pp. 292–297].

We are concerned with the level of plot and theme (position 4) as many literary works are dedicated to the theme of art and artist which becomes one of the leading at late 19th – early 20th century. This period produces a number of “novels about artists” both by English and Ukrainian writers: O. Wilde *The Portrait of Dorian Gray*, S. Maugham *The Moon and Sixpence*, D. H. Lawrence *The White Peacock*, *Sons and Lovers*, *Women in Love*, R. Aldington *Death of a Hero*; L. Ukrainka *In the Dense Forest*, O. Kobylianska *Valse mélancolique*, V. Vynnychenko *The Black Panther and the Polar Bear*, *The Balance*, *Olaf Stefenson*, M. Yatskiv *The Battle with the Head*, V. Pachovskyi *The Victim of Art*, etc. As well as the level of image-making as it deals with literary impressionism which is often present in the literary works about artists.

A great contribution to the elaboration of the sphere of knowledge under general title literature and arts has made U. Weisstein. In his work *The Comparison of Literature with Other Types of Art: Modern Tendencies and Trends of Investigation in the Theory and Methods of Literature* the author points out eight types of their interrelation:

- 1) the works of art which depict and interpret a certain story, and are not a mere illustration to the text;
- 2) literary works with the description of certain masterpieces (ekphrasis);

- 3) literary works which create or literary transform the examples of art;

- 4) literary works that imitate the styles of fine arts;

- 5) literary works that use the techniques of fine arts;

- 6) literary works that correlate with the fine arts and artists or demand special knowledge of Art History;

- 7) synoptic genres (emblem);

- 8) literary works that have identical themes with the works of art [2, p. 380].

This article primarily concerns positions 6, 2 and 4 as the attempt is made to analyze two literary works where artists are the central personages, and art directly penetrates the text.

First of all, we should take into consideration literary and personal backgrounds of the authors for their appealing to the image of an artist. The period of the late 19th – early 20th century is characterized by the growing interest of writers in art, its methods and techniques. The elaboration of artistic themes caused the emergence of the personage of an artist who became extremely popular. The writers tried to step beyond the boundaries of literature and enrich it with new possibilities borrowed from other arts. They rejected the principles of realism and struggled to convey the subjective perceptions, emotions of their personages. V. Vynnychenko in Ukrainian and D. H. Lawrence in English literature belonged to this category of modern writers.

Personal reason was the authors' passion for painting. They both were painters. V. Vynnychenko's artistic heritage counts over 100 pictures. According to M. Zhulynskyi, his water color and oil landscapes, portraits, still lives and graphic compositions were exhibited not only in France but beyond its boundaries. They were highly praised by Paris critics and got recognition of such prominent artists as A. Signac, P. Picasso, Leger [6, p. 150]. S. Hordynskyi emphasizes that as an artist V. Vynnychenko stucked to realism, but his realism was enriched by impressionistic experience [4, p. 20]. O. Fedoruk adds that V. Vynnychenko who was brought up in the atmosphere of French impressionism had “an impressionistic vision and color perception” [4, p. 14].

Moreover, according to H. Kostiuk, V. Vynnychenko's early love for art urged him to paint his landscapes and portraits with words. A complicated play of colors and hues is obvious in V. Vynnychenko's depictions. They are full of rhythm, perspective and sun [4, p. 24]. H. Kostiuk asserts that V. Vynnychenko had a great feeling of color and line that marked his

literary works [4, p. 26]. This aspect of V. Vynnychenko's creativity is very little investigated.

Besides, his appeal to the image of an artist was also influenced by contacts with Ukrainian (M. Hlushchenko, V. Hmeliuk) and French (A. Signak, S. Mako) artists [4, p. 14]. Thus, V. Vynnychenko depicted in his literary works people who were close to him spiritually.

Similarly, "throughout his life, D. H. Lawrence had a strong interest in painting. He spent a surprising amount of time in studying, teaching, and practicing the visual arts" [10, p. 5]. The bulk of the original paintings by D. H. Lawrence are the twenty-five paintings exhibited at Warren Gallery in London's Mayfair in 1929; the others known to exist resemble the pictures exhibited, but they are less interesting [10]. Though the reviews "were generally unfavourable", a few critics "praised the pictures" [10, p. 10]. The first review of the exhibition written by Paul Konody called the show "an outrage upon decency" [10, p. 10]. Later "the police raided the gallery", and "impounded thirteen of the twenty-five paintings" [10, p. 11]. Anyway, D. H. Lawrence's pictures aroused an enormous public interest.

D. H. Lawrence's painting experience could not, but influence his style of writing. As well as V. Vynnychenko, he did not reject the traditional forms of realistic narration, but struggled to renew the novel by enriching its depicting abilities [7, pp. 124–125]. J. Stewart argues that the term "realism" is misleading if applied categorically to D. H. Lawrence's writing which is interspersed by impressionistic passages [12].

Among the painters who influenced D. H. Lawrence were Pre-Raphaelites, impressionists (Cezanne) and Post-Impressionists (Gauguin, Matisse). He was "in contact with contemporary movements in Europe, trying to sort out his own position..." [10, p. 67].

Hence, artistic personalities were not chosen at random, they attracted the writers being extremely familiar and apprehensible to them. Besides, the images of painters in the texts enabled to make the relations between literature and art stronger.

The Ukrainian and English authors who had much in common in the same year of 1913 created similar images of artists using analogical methods of characterization. They were convinced that the main task of a writer is to convey the inner world of the personages. That is the reason for depicting the appearances of the artists rather blurry and incomplete drawing more attention to their behavior and feelings. In V. Vynnychenko's short story the portrait of the main personage – an artist Olaf Stefenzon con-

sists of just several brush strokes. From the words of the narrator (Ukrainian sculptor who went to Paris to learn art and achieve recognition) we discover that Olaf was "still a young man with an energetic shaved face, a bit massive nose and a sharply divided into two parts chin" [3]. Later he adds a few more words about Olaf's appearance, "Dark hair with a reddish glow fell on the forehead like the haircut of our young men in the villages. The color of the face was rough, but healthy, shoulders were wide and strong, smile was clear, straight. Now he seemed older to me: he was twenty-seven or twenty-eight" [3].

Though appearance does not play a big part in the story, more important are the features that distinguish Olaf from others. An absolutely calm and restrained artist becomes passionate and anxious about everything concerning art. His addiction to painting could alter the whole of him. The Ukrainian admits the changes in Olaf when he speaks about art, "I didn't even think that the heavy-handed, restrained and calm Olaf could be so excited. His brown, round eyes, with the same dark brown shine as his hair, lit up and glowed, like somewhere in the yard, two pieces of glass in the hot summer sun. A dark red blush appeared on his cheeks. Hands became flexible, firm, impatient. Even the language has become more complex and easier" [3]. The painter kept from eating and sleeping, did not notice anything around him when he created his masterpiece for the contest, "Olaf was feverish; he hardly ate anything, did not sleep, and often spoke loudly to himself or to his canvas"; "Olaf was almost stuck to his work. His eyes were shining like a patient's, the eyelids would always be red, the skin on his face was glowing with fire, his hair was lying on his forehead with untidy strands" [3].

Like V. Vynnychenko, D. H. Lawrence does not use the conventional methods of characterization. He depicts his heroes not only from outside but also from within. The author provides the profound study of their emotions and psychology. "He moves from portraying his characters' behavior into the poetic exploration of their inner dimensions on the levels of their psychology, consciousness and subconsciousness" [13, p. 29]. Determined by the form of the literary work the portrait of the artist in D. H. Lawrence's novel is presented in its development from the birth to early twenties. From the very beginning it was seen that Paul was a special baby. It had "blue eyes" like its mother's, but "its look was heavy, steady, as if it had realized something that had stunned some point of its soul" [8, pp. 57–58]. Obviously, the author is more concerned with the expression of its eyes, its look rather than their color. Later we discover that Paul was always "rather delicate

and quiet" [8, p. 76], and sometimes "would have fits of depression" [8, p. 76] that characterizes him as a sensitive person, typical of most artists. In Chapter IV we find an extensive description of Paul: "Paul would be built like his mother, slightly and rather small. His fair hair went reddish, and then dark brown; his eyes were grey. He was a pale, quiet child, with eyes that seemed to listen, and with a full, dropping underlip. As a rule, he seemed old for his years. He was so conscious of what other people felt..." [8, p. 90]. As he grew older, he became very clever and was "fond of drawing" [8, p. 114]. The writer draws readers' attention to the changes in Paul's appearance at the age of fourteen when he has finished school and was looking for work: "He was a rather small and rather finely-made boy, with dark brown hair and light blue eyes. His face had already lost its youthful chubbiness, and was becoming somewhat like William's – rough-featured, almost rugged – and it was extraordinarily mobile" [8, p. 138].

D. H. Lawrence as well as V. Vynnychenko emphasizes that feelings could alter Paul's face: "Usually he looked as if he saw things, was full of life, and warm; then his smile, like his mother's, came suddenly and was very lovable; and then, when there was any clog in his soul's quick running, his face went stupid and ugly. He was the sort of boy that becomes a clown and a lout as soon as he is not understood, or feels himself held cheap; and, again, is adorable at the first touch of warmth" [8, p. 138]. In addition, the English author provides different points of view on Paul. For instance, when he was going to dinner at Jordan's in his brother's evening suit, his mother thought "he did not look particularly a gentleman, but [...] he looked quite a man" [8, p. 391]. Or when Clara compared Paul with her husband after his mother's death she thought "He was fine in his way, passionate, and able to give her drinks of pure life when he was in one mood. And now he looked paltry and insignificant. There was nothing stable about him. Her husband had more manly dignity" [8, p. 621]. And adds in her mind that "there was something evanescent about Morel [...] something shifting and false" [8, p. 621].

Besides similar ways of characterization, the authors displayed their skills of painters in depicting the scenery. Like impressionists they rendered reality focusing on the character's perception of it at a certain moment. The writers emphasized the importance of light effects and paid special attention to color and its hues. The images of fog, mist and shadows are frequently used as well as unusual comparisons [11].

For example, the short story *Olaf Stefenzon* by V. Vynnychenko begins with the impressionistic description of the streets in Paris wrapped in fog, "One

evening I went out to walk along the streets of Paris. There was a thick fog all day long and it seemed that the houses were sunk in the gray soapy water. The light has been switched on everywhere since three o'clock, and it has been glittering with muddy yellowish spots in whitish thick semi-dark" [3]. Similar amazing overtones can be found in the novel *Sons and Lovers* by D. H. Lawrence, "The meadows seemed one space of ripe, evening light, whispering with the distant mill-race. She sat on a seat under the alders in the cricket-ground, and fronted the evening. Before her, level and solid, spread the big green cricket-field, like the bed of a sea of light. Children played in the bluish shadow of the pavilion. Many rooks, high up, came cawing home across the softly-woven sky. They stooped in a long curve down into the golden glow, concentrating, cawing, wheeling, like black flakes on a slow vortex, over a tree clump that made a dark boss among the pasture" [8, p. 56] or "There was a yellow glow over the mowing-grass, and the sorrel-heads burned crimson. Gradually, as they walked along the high land, the gold in the west sank down to red, the red to crimson, and then the chill blue crept up against the glow. They came out upon the high road to Alfreton, which ran white between the darkening fields" [8, p. 244].

V. Vynnychenko and D. H. Lawrence managed to convey their ideas on art not only through the manner of narration but also more directly through the creative work of the main characters. Both painters belonged to a new generation that rejected academism and did not care about the style, technique or shape. It is proved by the narrator in the short story *Olaf Stefenzon* who admits that Olaf's works differed from those he had seen before, "It was a kind of a mixture of realism, impressionism, symbolism and even primitivism" [3]. The artist struggled first of all to convey the idea in his pictures rather than to stick to certain rules of drawing. His creativity becomes a significant means of self-expression. Though, we cannot identify the main character and the author, a deep sight into Olaf's artistic works may decode V. Vynnychenko's position.

Similarly, in *Sons and Lovers* when Miriam asks Paul why his painting is so fascinating, he explains, "...it's because there is scarcely any shadow in it; it's more shimmery, as if I'd painted the shimmering protoplasm in the leaves and everywhere, and not the stiffness of the shape. That seems dead to me. Only this shimmeriness is the real living. The shape is a dead crust. The shimmer is inside really" [8, p. 235]. Here Paul seems to become D. H. Lawrence's spokesman.

Another significant feature that unites the images of artists in the literary works is the inner conflict. Traditionally in the novels about painters the conflict erupts between a creative person and the society that is people who cannot understand them. In this case it arouses inside the artistic personalities. The characters fight with their contrary feelings. On the one hand, Paul felt he was not like all ordinary people; he could not let any woman own a part of him as creativity demanded completeness. He defended the space within himself for art. On the other hand, he didn't want to differ from others, and it was the reason to start relationships with Clara who was natural as opposed to him and Miriam living in their own worlds.

The struggle inside Olaf illustrates V. Vynnychenko's idea of "Being honest with oneself". When the picture he painted for the contest was damaged and very little time was left to create another one, he could refuse from the participation. Instead, he doubled his efforts to paint a new picture as he realized that it was impossible to deceive himself, "Do you think I'm ashamed of people? I can cheat them. It is not difficult: one can lie that he is ill and finish it all. One can even call a doctor as Waldberg suggested... But can you lie to yourself to believe it? Won't you be ashamed of escaping? Is it possible you think? Oh, well, that's it! No, I'm not going anywhere! Olaf Stefenzon will not go for it! By no means!" [3]. He also could not help Diego rescue his picture from the fire but he felt it would not be right. According to V. Vynnychenko, one can deceive others but not himself.

The images of artists reflect not only the authors' theories, they can be treated from the point of view of psychoanalyses offered by an Austrian scientist Z. Freud. As most literary critics agree Paul illustrates Z. Freud's Oedipus complex and the theory about sublimation. According to Z. Freud, sublimation is "the diversion or deflection of instinctual drives, usually sexual ones, into noninstinctual channels. Psychoanalytic theory holds that the energy invested in sexual impulses can be shifted to the pursuit of more acceptable and even socially valuable achievements, such as artistic or scientific endeavours" [9]. In *Sons and Lovers* Paul's strong emotional bond with his mother transforms into his artistic activ-

ity. He achieves success as a painter and wins art competitions. For Paul, creativity becomes the way to conquer the incompleteness born by his sexual impulses. As long as he was devoted to his mother, he was devoted to painting. His mother inspired him to paint, "He was studying for his painting. He loved to sit at home, alone with his mother, at night, working and working. She sewed or read. Then, looking up from his task, he would rest his eyes for a moment on her face, that was bright with living warmth, and he returned gladly to his work. 'I can do my best things when you sit there in your rocking-chair, mother,' he said." [8, p. 243]. His spiritual love for Miriam also added to his creative activity, "In contact with Miriam he gained insight; his vision went deeper. From his mother he drew the lifewarmth, the strength to produce; Miriam urged this warmth into intensity like a white light" [8, p. 244]. His mother felt that Miriam could "steal" Paul from her, and that was the reason for her disliking the girl.

Olaf in V. Vynnychenko's short story as well directed all his energy to creative activity. His picture for the contest absorbed the whole of him. The painter's libido was shifted from a particular object (Emma) to artistic object (the picture), favoring his completeness as a personality. No wonder that at the end of the stories both artists stay alone with their art. The state of loneliness, typical of a true artist, as I. Devdiuk underlines, "means transcendence in thinking, and hence reaching a new level of self-consciousness" [5, p.188]. The artists' creative-self wins, though the literary works lack a definite and clear end that points to one more feature of impressionistic literature.

Conclusions. Thus, the images of painters in V. Vynnychenko's *Olaf Stefenzon* and D. H. Lawrence's *Sons and Lovers* illustrated strong connection between art and literature. They became the spokesmen of the authors' ideas and interests in art. Having a number of typological similarities, they influenced the texts in all directions: the ways of presenting the characters, manner of narration, disclosing artists through their creativity and through the prism of scientific theories. This study could be an impulse for a more profound investigation of the images of artists in other literary works.

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Нісевич С. І. КОНЦЕПЦІЯ ОБРАЗУ ХУДОЖНИКА У НОВЕЛІ В. ВИННИЧЕНКА «ОЛАФ СТЕФЕНЗОН» І РОМАНІ Д. Г. ЛОУРЕНСА «СИНІ І КОХАНЦІ»: ТИПОЛОГІЧНИЙ АСПЕКТ

У статті проаналізовано типологічні відповідності образів художників у новелі В. Винниченка «Олаф Стефензон» та романі Д. Г. Лоуренса «Сині і коханці», які простежуються на різних рівнях. Вказано на такі причини вибору героїв-художників, як зростаючий інтерес до мистецтва, його методів та прийомів в українській та англійській літературі кінця XIX – початку XX століття та особисте захоплення авторів живописом. З'ясувалося, що В. Винниченко та Д. Г. Лоуренс відкидали традиційні форми реалістичної оповіді та намагалися збагатити її новими можливостями, запозиченими з візуального мистецтва. Під впливом імпресіоністичних тенденцій вони використовували аналогічні методи характеристики персонажів, приділяючи більше уваги їхньому внутрішньому світу. Автори ґрунтовно вивчають їхні емоції та почуття. Окрім схожих способів зображення героїв письменники демонструють свою художню майстерність описуючи пейзажі. Як й імпресіоністи, вони зображали реальність, зосереджуючись на сприйнятті її персонажем у певний момент. Вони також підкреслили важливе значення світлових ефектів та акцентували увагу на кольорі та його відтінках. В. Винниченко та Д. Г. Лоуренс зуміли донести свої ідеї про мистецтво не лише манерою розповіді, а й більш безпосередньо через творчість головних героїв. Обидва автори належали до нового покоління, яке не сприймало академізму. Вони не зважали на стиль, техніку чи форму. Ще одна вагома особливість, яка об'єднує образи художників у цих літературних творах, – це внутрішній конфлікт, який виникає всередині головних героїв. Вони борються не із суспільством, а зі своїми протилежними почуттями. Художники Олаф Стефензон у новелі В. Винниченка та Пол у романі Д. Г. Лоуренса відображають не лише ідеї авторів, але й теорію З. Фрейда про сублімацію. Лібідо художників трансформувалося у творчість. Таким чином, образи художників у творі В. Винниченка «Олаф Стефензон» та Д. Г. Лоуренса «Сині і коханці» відображають тісний взаємозв'язок між мистецтвом та літературою.

Ключові слова: художник, живопис, творчість, літературний імпресіонізм, “чесність з собою”, психоаналіз.