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LAWRENCE'S *WOMEN IN LOVE***

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LAWRENCE'S *WOMEN IN LOVE***

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## ONAY

Gökçenaz GAYRET tarafından hazırlanan Linguistic Features of Free Indirect Discourse in D.H. Lawrence's *Women in Love* adlı bu çalışma 20.09.2016 tarihinde yapılan savunma sınavı sonucunda oy birliği ile başarılı bulunarak jürimiz tarafından Batı Dilleri ve Edebiyatı Anabilim Dalı Uygulamalı Dil Bilimi **yüksek lisans tezi** olarak kabul edilmiştir.

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## ABSTRACT

Regarding linguistic and literary perspectives, this stylistic study aims to analyse D. H. Lawrence's use of free indirect discourse in *Women in Love*. The account of the study is prompted primarily by the results of the content analysis of the relevant narrative text in terms of certain linguistic features indicating free indirect discourse. The selected technical terminology pertaining to these features are (a) syntactic patterns, (b) deictic expressions, and (c) lexical patterns, provided by Monica Fludernik (1993). In addition, the study investigates Oltean's three functions of free indirect discourse (1993): (a) integrative function, (b) evaluative function, (c) referential function. Since the study is projected to develop a mixed-method for analysis, a combination of qualitative and quantitative methods is used and corpus-based tables are also incorporated to the study. The study argues that the author's use of free indirect discourse helps to reverberate the characters' process of self-actualization, self-awareness, self-reflection, emotional disruption, destructive instincts, alienation, stirred but submerged feelings, multitudinous thoughts, self-deception, inarticulate outburst, anachrony, emotional upheaval, self-assessment, and efforts for exploration of future selves and possible selves. Moreover, the study shows how the author exploits free indirect discourse to represent spontaneous consciousness, reveals the character's inner self; contributes to polyvocality; makes the character's subjective voice heard; invokes irony and creates a sense of detachment as well as arousing empathy in *Women in Love*.

**Keywords:** free indirect discourse, spontaneous consciousness, empathy, irony, polyvocality

## ÖZET

Bu biçemsel çalışma D. H. Lawrence'ın *Aşık Kadınlar* eserindeki serbest dolaylı anlatımı dilbilimsel ve edebi bakış açılarını sentezleyerek analiz etmeyi amaçlamaktadır. Serbest dolaylı anlatımı imleyen belli dilbilimsel özellikleri tespit için çalışmada öncelikle içerik analizi uygulandı. Bu özellikler Monica Fludernik'in (1993) terminolojisi baz alınarak sözbilimsel/dizgesel, gösterimsel ve sözlüksel yapılar başlıkları altında incelenmiştir. Ayrıca, Stefan Oltean'ın (1993) kategorilerine göre serbest dolaylı anlatımın *Aşık Kadınlar* adlı eserdeki işlevleri değerlendirilmiştir. Çalışma karma yöntemli analizi benimsediğinden hem nitel hem nicel metotlardan yararlanılmış ve bu nedenle korpus temelli tablolar çalışmaya dahil edilmiştir. Çalışmada Lawrence'ın karakterlerin kendini gerçekleştirme, kendinin farkında olma, özyansıtma, öz değerlendirme süreçlerini, duygusal karmaşalarını, yok edici içgüdülerini, yabancılaşmalarını, harekete geçmiş ancak bastırılmış duygularını, çok açılı düşüncelerini, kendi kendini aldatmalarını ve gelecek ve muhtemel benlikleri keşfetme çabalarını yansıtmak için serbest dolaylı anlatımı nasıl kullandığını araştırmıştır. Bulgulara göre, serbest dolaylı anlatım karakterlerin içsel benliklerini sunarak bilince hizmet etmekte, karakterin öznel sesiyle anlatıcının nesnel dilini birleştirerek çoksesliliğe katkı sağlamakta, karakterden uzaklaşma hissi uyandırarak ironi oluşturmakta ve karakterin duygularını düşünceleri içselleştirerek okuyucuya empati kurduurmaktadır.

**Anahtar Kelimeler:** serbest dolaylı anlatım, bilinç, çokseslilik, ironi, empati

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## LIST OF ABBREVIATIONS

FID : Free Indirect Discourse

FIS : Free Indirect Style

DD : Direct Discourse

ID : Indirect Discourse

WinL : Women in Love

QUAL : Qualitative

QUAN : Quantitative

## CHAPTER ONE

### 1. INTRODUCTION

Fusion of the voices  
has almost always been due to controversy  
while the seemingly concealed  
yet undercurrent voice of the character  
prevails over the voice of the narrator.

Çıraklı, *Narratology: Critical Readings*, 2015: 48.<sup>1</sup>

Free indirect discourse has been regarded as a much-discussed mode of discourse representation and has been studied in various fields including linguistics, literary studies, and stylistics. Synthesizing linguistic and literary perspectives, this stylistic study is motivated by the idea that there is a relationship between certain linguistic features or devices exploited in narrative discourse and the critical reading of the narrative texts. An analysis of free indirect discourse in D. H. Lawrence's *Women in Love* can provide us with insights into this kind of relationship. Identifying significant syntactic patterns, deictic expressions and lexical units, such functions as integrative function, evaluative function, and referential function can be evaluated with regard to the mental processes of the character(s). The study aims to reveal that the representation of self-actualization, self-awareness, self-reflection, emotional disruption, destructive instincts, alienation, stirred but submerged feelings, multitudinous thoughts, self-deception, inarticulate outburst, anachrony, emotional upheaval, self-assessment, and efforts for exploration of future selves and possible selves of the characters can be traced through (and related to) free indirect discourse. In a nutshell, thanks to free indirect discourse, the reader is presented with spontaneous consciousness. So, the narrative discourse gains polyvocality with penetration into the subjective realm of representation, enriched with signs of irony, detachment, empathy in *Women in Love*.

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<sup>1</sup> Translation mine. The original title of the source is Çıraklı, M. Z. **Anlatıbilim Kuramsal Okumalar**, Hece Publishing, Ankara, 2015.

## **1.1. Introduction**

This chapter presents the background to the study; underlines the statement of the problem; points out the purpose of the study; and touches on the significance of the study. In addition, it provides research questions to which the study aims to find answers. It ends with the general overview of the study which is hoped to help readers comprehend the whole nature of the study.

## **1.2. Background of the Study**

Free indirect discourse has been regarded as a much-discussed mode of discourse representation and has been studied in various fields including linguistics, literary studies, and stylistics. Remarkably, free indirect discourse has drawn literary scholars' interests since it represents character's thought and speech within the framework of both narratorial past tense and character's own idiom. First identified and extensively discussed by the stylistician, Charles Bally, free indirect discourse is a stylistic device presenting the inner processes of the characters in literary texts.

Since FID has a complex nature, there have been various interpretations about it. It is generally considered as a stylistic tool for "blending the narrator's voice with that of the character's" (Blinova, 2015: 458). In virtue of including "theoretical issues such as mimesis, point of view, intertextuality, and literary competence" (McHale, 1978: 187), the phenomenon of FID is remarkable from the perspective of both stylistics and literature. Moreover, it is labeled as "narrated monologue" (Cohn, 1978: 103), attaching importance to inner speech. Considering as "subverting literary modes that claim their authority from the authenticating voice of a character", it represents the characters' inner life "without having the reader's perception of the reliability-or authenticity-of that experience depend on the character's professions, especially on the character's ability to convince the reader of his or her sincerity" (Nadell, 2003: 8). Additionally, it is considered as an effective literary device since the thoughts and speech of characters are not represented from "an objective perspective" and the narrator "reports them almost as they the narrator's total identification with characters... the subjective points of view of third person subjects often emerge within texts characterized by free indirect style" (Ehrlich, 1990: 5).

*Women in Love*, the complicated story of two sisters who scrutinize their lives, conflicts, dreams, and needs in an attempt to discover something that makes the future worth living, is one of the greatest masterpieces of Lawrence. Its structural simplicity and toughness as well as psychological penetration into the nature of men and women make *Women in Love* such a remarkable achievement. The novel is told by an omniscient narrator, who presents characters' feelings and internal states. Notwithstanding the fact that the narrator does not generally infiltrate himself into the narrative, it sometimes seems like the author himself is speaking through the characters. In other words, the narrator sometimes reconstructs what has been told about some events s/he has not witnessed in his own words without straightly presenting the reporting clauses. Due to the fact that Lawrence prefers "a different technique which is contrary to the conventional to arrange the structure of the novel so as to achieve his goal" (Zheng, 2010: 125), the narrative structure of the novel is too complicated to completely comprehend and analyze Lawrence's art in *Women in Love*. Lawrence's narrative voice in the novel "acts as mediator as it communicates the characters' inner struggles to the reader, but at the same time it reflects upon itself as interpreter, commenting on the impossibility of narrating those experiences that are seemingly unnarratable" (Robinson, 2011: 4). This voice being beyond both characters' utterances and narrator's report makes the expression difficult. Moreover, the complex and unique structure of *Women in Love* arouses the researchers' interests in order to "further explore the unparalleled literary charm of D. H. Lawrence" (Zheng, 2010: 125).

Bearing these in mind, FID is a remarkable mode of discourse representations for D.H. Lawrence who focuses on inner states and inner struggles of their characters. Through underlining unspoken thoughts, FID is noticeable in *Women in Love* "where characters experience crises, strong desires or engage in extended inward reflection about their lives and relations" (Stevenson, 1992: 35). Lawrence's extensive use of FID which offers the readers a more intimate view of a character's inner states and processes is an essential characteristic of his work, *Women in Love*. Throughout the novel, Lawrence uses FID as an artistic channel so as to present his characters in all their inner complexity.



### 1.3. Statement of the Problem

Literary discourse needs a linguistic study since the literary text is built by language (Yeibo, 2011: 137). Emphasizing this view, Wellek and Warren (1977: 22) opines that “language is the material of literature as stone or bronze is of sculpture, paints of picture, or sounds of music”. Linguistic patterns encode the text’s poetic function and those literary meanings of the text which are intuitively imperceptible. Moreover, Todorov (1977: 20) utters:

...language furnishes literature its abstract configuration as well as its perceptible material. It is both mediator and mediatized. Hence literature turns out to be not only the first field whose study takes language as its point of departure, but also the first field of which knowledge can shed new light on the properties of language itself.

Bearing these in mind, it is necessary to look into the language used by authors closer in order to interpret meanings in the literary text. Carter (1995: 4) regards the relationship between linguistics and literary texts as “a process of literary text analysis which starts from a basic assumption that primary interpretative procedures, used in the reading of a literary text are linguistic procedures”. As it is emphasized above, the usefulness of linguistics in literary studies is explicit; therefore, a text requires to be analyzed and interpreted from both linguistic and literary perspectives. To this respect, the current study concentrates on both literary and linguistic features of FID since linguistic patterns are deliberately used to represent the stylistic functions of free indirect discourse in the literary text. Trying to pinpoint the linguistic forms and stylistic functions of FID, the current study seeks to discover in what way Lawrence uses and functions FID in *Women in Love*.

The main reasons why free indirect discourse in D. H. Lawrence’s *Women in Love* is chosen are the following: First, the researcher prefers to analyze FID due to the fact that it is the most widely discussed form for representing speech. Second, D. H. Lawrence is preferred to comprehend the use of FID in literary text since he is one of the most extensive practitioner of free indirect discourse for rendering consciousness and is also frequently quoted in theoretical discussions of free indirect discourse. Finally, *Women in Love* is selected as literary text due to Lawrence’s deftly deployment of FID in letting the readers move towards deep entry into character’s consciousness in the novel.

#### **1.4. Significance of the Study**

The study of free indirect discourse has been a challenging issue in recent years and several researchers have studied free indirect discourse in various literary texts. Lawrence's *Women in Love* has been overanalyzed by literary critics; however, few have worked at the presence of FID in *Women in Love*. Based on linguistic exploration of a literary text, the current study forges a link between linguistic forms and literary effects of free indirect discourse. The study is expected to lead to a more cohesive understanding of free indirect discourse through drawing on literary examples from *Women in Love* to evaluate linguistic characteristics and stylistic features of free indirect discourse.

The present study also seeks to take a step in the direction of the reconciliation of literature and linguistics by suggesting that the interpretation of FID in *Women in Love* is made possible through the selection of certain linguistic forms; therefore, it is hoped to make a significant contribution to the application of linguistics to literature. The current research includes a stylistic study of the presence of FID in *Women in Love* and the methodology used in the study is also hoped to be effective to gain more insights into overanalyzed novels than is done with traditional stylistics.

#### **1.5. Purpose of the Study**

The current study basically aims to combine qualitative and quantitative methods in order to validate the conclusion of content analysis through presenting converging results obtained through corpus. By looking at the syntagmatic axis of a text and by identifying linguistic patterns, the study aims to encode the functions of free indirect discourse in the text and those literary meanings of the text which are intuitively imperceptible. It is aimed at interrogating the correlation of the formal and stylistic features of free indirect discourse in in the text. Synthesizing literary and linguistic perspectives, the study is concerned with the issue of representing how Lawrence deploys free indirect discourse in the text. Moreover, it sets sight on a closer look at the text in order to gain impression of what linguistic markers and authorial styles of free indirect discourse exist in and explore how Lawrence functions free indirect discourse in *Women in Love*.

## **1.6. Research Questions**

The current study addresses the following questions in an attempt to analyze the linguistic features and stylistic functions of free indirect discourse in *Women in Love*:

1. What are the strategies of free indirect discourse employed in *Women in Love*?
  - 1.1. Which syntactic patterns of free indirect discourse are used in the text?
  - 1.2. Which deictic features of free indirect discourse are represented in the text?
  - 1.3. Which lexical items trigger free indirect discourse in the text?
2. How does Lawrence function free indirect discourse throughout the novel?
3. To what extent are the syntactic, deictic, and lexical patterns of free indirect discourse centered in *Women in Love*?

## **1.7. Statement of the Method**

In the present study, content analysis is employed with the intent of qualifying the presence of linguistic patterns in free indirect discourse passages and then making inferences about the functions of free indirect discourse in *Women in Love*. The text is also reviewed in accordance with corpus in order to generate numeric data and to gain the data through systematic and objective observation. Put another way, the current study is based on mixed methods research in order to arrive at an enriched understanding of the formal and functional characteristics of free indirect discourse in *Women in Love*, through incorporating qualitative data with quantitative data. However, it can be categorized as QUAL → quan (Dörnyei, 2007: 171), indicating that qualitative data are more heavily weighted. Additionally, the current study is predicated on Fludernik's categorization of lexical, deictic, and syntactic features of free indirect discourse. It is also based on Oltean's classification of integrative, evaluative, and referential functions of free indirect discourse.

## 1.8. Overview of the Study

The study is composed of five chapters. The first chapter, *Introduction*, is devoted to the introduction of the study. It introduces the topic of the study, presents the background of the study, and also defines the statement of the problem, the purpose and the significance of the study. Also, it identifies the research questions to be answered. Lastly, it provides the general overview which helps readers gain insights about the study.

The second chapter, *Literature Review*, provides a wide range of literature that relates to a basic introduction to speech representation; the origins, linguistic features, deictic and expressive features and functions of free indirect discourse; and specific studies on speech representation and free indirect discourse in D.H. Lawrence's *Women in Love*.

The third chapter, *Methodology*, puts a light on the research design, detailed out the process of collecting data, provides an explanation of how data are analyzed, and finally identifies the operational definitions related with the study.

The fourth chapter, *Findings and Discussion*, introduces the data analysis and elaborates on the findings of the study in the light of research questions.

The final chapter, *Conclusion*, presents summarizes the results of the present study. Moreover, the suggestions for further studies and the limitations of the study were provided.

## CHAPTER TWO

### 2. LITERATURE REVIEW

#### 2.1. Introduction

This chapter provides a wide range of literature that relates to the origins, linguistic features, deictic and expressive features of free indirect discourse; the stylistic functions of free indirect discourse; and finally the presence of free indirect discourse in D. H. Lawrence's *Women in Love*.

#### 2.2. Interpretations on Free Indirect Discourse

Free indirect discourse has been variously termed such as *erlebte Rede*, *style indirect libre*, *narrated monologue*, and *substitutionary speech* by French, German, and English researchers. First identified and extensively discussed by the Swiss stylistician Charles Bally in 1912, free indirect discourse in which narrator's voice and character's focalization are intertwined without a reporting clause is regarded as a stylistic device presenting the inner life of the characters in literary texts. The first researchers of free indirect discourse are grammarians and linguists; however, it is soon noticed by literary scholars making a connection with philology and stylistics such as Spitzer, Walzel, and Thibaudet (Cohn, 1966: 100).

It is surprising that free indirect discourse has been ignored and English scholars "dismiss" free indirect discourse as equivalent of stream of consciousness and regard it as "a superfluous category" although it has been remarkably preferred for rendering consciousness by Joyce, Lawrence, Woolf, and etc. (Cohn, 1966: 100-101). Additionally, Bosseaux (2007: 59) concedes that free indirect discourse does not "signify a radical subjectivisation of the fictional world" in the nineteenth-century fiction; however, it develops in the work of authors in the twentieth century such as Joyce, Woolf and

Faulkner, “with the narrators submerging themselves in their characters and with narrative structures that invited readers to share the characters’ experience”. Free indirect discourse is considered as “mimetic” since it “retains” the expressive elements and tries to imitate the inflexions and intonations of the speaking voice”; and as “oblique” since it is “reported speech masquerading as narrative” (Ulmann, 1957 cited in Lawrence, 1981: 269). However, there are various descriptions and interpretations on FID. To exemplify, FID is defined as “a technique for representing a character’s thoughts or speech without obvious mediation by an external narrator” (Genette, 1980 cited in Parsons, 2007: 29). According to Genette (1980 cited in Stevenson, 1992: 32), “the narrator takes on the speech of the character, or, if one prefers, the character speaks through the voice of the narrator, and the two instances are merged” in the process of FID. Additionally, FID can be defined “as substitutionary narration; as combined discourse; as a contamination, tainting or colouring of the narrative; as a dual voicing” (Toolan, 2001: 134-135). As an illustration, Toolan (2001: 134-135) prefers the word “alignment” to describe FID since “the function is worked out by the lexicogrammatical markers and aesthetic or narrative effect, there is a continuum from pure narrative words to pure character words, with any number of points on that continuum”. Additionally, Bal (1981 cited in Rimmon-Kenan, 2005: 114) regards free indirect discourse as “embedding”, through considering the operation “between two utterances, two focalizations, or an utterance and a focalization”. Rimmon-Kenan (2005: 112) also claims that many theorists regard free indirect discourse as “only partly linguistic” despite of the “orthodox view limiting the phenomenon to a linguistic combination of two voices”. To set an example, Golomb (1968 cited in Rimmon-Kenan, 2005: 114) discusses this under what he calls “combined speech” through focusing on not only the merging of two voices but also the merging of the narrator’s voice and a character’s thoughts and feelings.

From another point of view, Baron (1988 cited in Sotirova, 2004: 230) calls FID as *disseminated consciousness* and argues that its “blurred point of view” is “an embodiment of a narrative world in which the characters experience of each other is so fused together... as to thwart the reader’s habitual perception of characters as discrete consciousnesses”. Voloshinov (1973: 144) considers free indirect discourse as “microcosmic verbal interaction”. On the other hand, Banfield (1973: 175) asserts that FID is not recognized “as actual spoken words, but as words heard or perceived, registering on some consciousness”;

therefore, FID is not “a reenactment of a verbal communication” since it never reflects the “purely phonological dialect trait of a character speech” and it “can never contain direct address”. Moreover, Brinton (1980: 371) considers FID as “literary style whereby an author instead of describing the external world, expresses a character’s perceptions of it, directly as they occur in the character’s consciousness”.

In addition to all these interpretations, Cohn (1978: 14) regards free indirect discourse as “narrated monologue”, a name suggesting “its position astride narration and quotation” and it is viewed as “a character’s mental discourse in guise of the narrator’s discourse”. Moreover, Cohn (1978: 109) believes that FID deserves a new name since it has generally “designated not only the rendering of silent thought in narrated form, but also the analogous rendering of spoken discourse, which displays identical linguistic features” and the narration of silent thoughts from a literary perspective instead of a linguistic perspective causes intricate problems<sup>2</sup>. Therefore, Cohn (1966: 126) puts forth another definition that the narrated monologue is “a choice medium for revealing a fictional mind suspended in an instant present, between a remembered past and an anticipated future”. Moreover, “both its dubious attribution of language to the figural mind, and its fusion of narratorial and figural language” enable narrated monologue “the quality of now-you-see-it, now-you-don’t that exerts a special fascination” (Cohn, 1978: 107).

Interestingly, Proust (cited in Cohn, 1978: 114) defines free indirect discourse as a mode of discourse representation which “completely changes the appearance of things and beings, like a newly placed lamp, or a move into a new house”. Moreover, Bosseaux (2007: 66) regards free indirect discourse as “resume, the gist, a condensation, an ordering of what is going on in the mind of the character, or of what she or he said” and it is used to “purport” of the character’s thought or utterance. Alternatively, Oltean (2003: 174) believes that free indirect discourse is about two worlds: “a world compatible with what the character thinks and a story world, for which the narrator is responsible”. Oltean (1993: 691) also defines free indirect discourse as a mode of speech used for the representation of verbal events and of verbal or nonverbal mental events; therefore, it is recognized not as

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<sup>2</sup> See Dorrit Cohn, *Narrated Monologue: Definition of a Fictional Style*, **Comparative Studies**, 1966, 104 to interpret the reasons why she prefers the term, *narrated monologue* rather than the term, *narrated consciousness*.

“report”, but as “representation”, “ a broader category which subsumes not only the rendition of verbal events, but nonverbal mental events as well”. Banfield (1973 cited in Oltean, 1993: 698) also supports that free indirect discourse is not a report of speech but a “transcription” of the “perception” of the character’s speech.

### **2.3. The Formal and Stylistic Perspective of Free Indirect Discourse**

Free indirect discourse is a significant mode of discourse representation identified by various shifts in the tense, the personal pronouns, and deictic elements; however, these shifts are not obligatory and the personal pronoun and absence of subordination are merely distinctive features of free indirect discourse. Supporting that formal characteristics are not merely sufficient for the perceptibility of free indirect discourse, Blinova (2015: 460) adds that focusing on forms alone can cause a complexity of modes of discourse representation and FID which makes the text subjective and evaluative, acting as a means of revealing the author’s or the narrator’s attitude to the character described is presented as “a means of characterization, portraying a person’s thoughts or speech”. Therefore, free indirect discourse can be based on various functions as well as its linguistic patterns. While presenting presents various formal characteristics such as tense shifts and deictic shifts and it can be regarded as a stylistic device serving a certain function in the text.

#### **2.3.1. Linguistic Features of Free Indirect Discourse**

Free indirect discourse has been important issue of narratology since it has a more unusual structure which preserves not only the syntax of direct discourse but also tense and person agreement of indirect discourse. Therefore, this “blended” nature has “baffled” linguistics and stylisticians, giving rise to the great variety of interpretations on FID (Oltean, 1993: 692). FID has some remarkable characteristics of direct and indirect speech; therefore, the term *free* is combined with *indirect* (Bosseaux, 2007: 55). Additionally, Fludernik (2009: 67) emphasizes that it is called *free* since the introductory verbs are dropped; *indirect* since the utterances are lined “referentially” and tenses are shifted. Thereupon, McHale (1978: 190) adds that free indirect discourse is *free* not only “in terms of being not dominated by a higher clause”, but also “in terms of the greatness of its formal possibilities”. The following six major differences between DD and ID are also listed:



### Figure 1: Major Differences Between Direct and Indirect Discourse

1. DD has character's tense; ID has narrator's tense.
2. DD has character's pronouns; ID has narrator's pronouns.
3. DD is graphologically set apart; ID is not.
4. DD is paratactic and complementizer-free; ID is hypotactic and complementizer-prone.
5. DD has character's deixis; ID has narrator's deixis.
6. DD has character's lexis/colouring; ID has narrator's lexis/ colouring.

**Source:** Toolan, 2001: 130

It can be inferred from the list above that free indirect discourse is a blending of not only “ID or narratorial option for tense, pronouns, and graphological non-removedness (1, 2, and 3)” but also “the direct discourse or characterological option for main clause syntax, especially noticeable in interrogatives and imperatives and exclamations, no complementizers, and character's space/time deixis and lexis/ colouring (4, 5, and 6)” (Toolan, 2001:130). Additionally, McHale (1978: 252) corroborates that FID “resembles ID in person and tense, while it resembles DD in not being strictly subordinate to a ‘higher’ verb of saying/thinking, and in deictic elements, the word order of questions, and the admissibility of various DD features”.

Free indirect discourse is generally regarded as a mixture of direct and indirect discourse since it not only looks like indirect discourse due to the changes in tenses and personal pronouns but also resembles direct discourse as it consists of exclamations, intonations, and personal expression of the character (Bosseaux, 2007: 55). It is between indirect and direct speech: “regarding grammatical form (subject to the concordance of tense and to the referential shift) it is closer to the indirect; regarding syntax and mimetic truthfulness (syntactic independence, preserving a large set of expressive elements), closer to the direct” (Fludernik, 1993: 71)<sup>3</sup>. In a more detailed way, Bosseaux (2007: 55) reports that free indirect discourse preserves individual idioms, questions, intonations, exclamations, and subjective perspectives of the character whereas indirect discourse does not consist of the subjective idioms of the speaker. Wales (2001:176) also states that the utterance of speaker is represented in free indirect discourse as in indirect discourse, but

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<sup>3</sup> See also Monika Fludernik, **The Fictions of Language and the Languages of Fiction**, New York: Routledge, 1993, 71, elaborately touching on the issue that FID preserves the expressive elements of direct discourse and shares with the features of indirect discourse.

not actual words as in direct discourse; in other words, “the direct words are transmuted, normally present tense backshifted to past, first and second person pronouns become third person”<sup>4</sup>. Additionally, Cohn (1966: 104) yields that free indirect discourse is somewhere between direct discourse and indirect discourse, being “more oblique than the former, less oblique than the latter”. Poutsma (cited in McHale, 1978: 190) also considers free indirect discourse as “intermediate between direct and indirect speech” since it looks like indirect discourse in tense and looks like direct discourse in deictic elements, the word-order of questions, and the admissibility of various direct discourse.

Otherwise, Sotirova (2011:16) stresses that Bakhtin (1973) and Voloshinov (1973) reject the description of free indirect discourse as a mixture of direct and indirect discourse and they find this description as “a thoroughly mechanic origin” through focusing on “a deeper semantic and philosophical significance to free indirect discourse”. In this regard, Voloshinov (1973: 142) considers the definition of free indirect discourse as formed from a mixture of direct discourse and indirect discourse as faulty and inadmissible since “quasi-direct discourse is not a simple mechanical mixture or arithmetical sum of two forms but a completely new, positive tendency in active reception of another person’s utterance, a special direction in which the dynamics of the interrelationship between reporting and reported speech moves”<sup>5</sup>. Moreover, Parsons (2007: 29) does not approve the claim that free indirect discourse is the mixture of direct and indirect discourse and asserts that it is different from direct and indirect discourse through “moving inside the character’s consciousness to take on the style and tone of their own immediate speaking voice”.

Additionally, Toolan (2001: 130-131) asserts that free indirect discourse is not a “blend” and “simply a judicious combination” of DD and ID, but mixings or merging of narratorial indirectness with characterological directness. Free indirect discourse “stays within a context of indirectness”; however, it generates a significant “vividness” that indirect discourse does not have. Lerch (cited in Voloshinov, 1973: 147) also claims that

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<sup>4</sup> Consider Emar Maier, Language Shifts in Free Indirect Discourse, **Journal of Literary Semantics**, 2014, 153, presenting explicit characteristics of three modes of discourse representation.

<sup>5</sup> Consider Valentin Nikolaevich Voloshinov, **Marxism and The Philosophy of Language**, New York: Seminar Press, 1973, 142 explaining that the word ‘mixture’ in the definition is unacceptable.

that free indirect discourse prevails over indirect discourse in terms of the vividness of the impression created in the text<sup>6</sup>.

Comparing free indirect discourse with other modes of discourse representation, Cohn (1978: 14) confesses that narrated monologue is “the most complex of three techniques”: narrated monologue, psycho-narration, and quoted monologue. It is not only like psycho-narration since “it maintains the third-person reference and the tense of narration”, but also like the quoted monologue since “it reproduces verbatim the character’s own mental language”. Each narration technique has its standard function: psycho-narration “summarizes diffuse feelings, needs, urges” whereas narrated monologue “shapes these inchoate reactions into virtual questions, exclamations, conjectures” and quoted monologue “distills moments of pointed self-address that may relate only distantly to the original emotion” (Cohn, 1978: 135-136). However, narrated monologue is more “obliquely” than quoted monologue and more “directly” than psycho-narration (ibid). Although the narrated monologue is from direct and indirect discourse, it has also similar syntactic elements with direct and indirect discourse. By means of indirect discourse, it “shares not only the reference to the speaker in the third person, but also the transposition of verbal tenses, using preterite for the present in the analogous direct statement, pluperfect for past, and conditional for future” (Cohn, 1966: 104). By means of direct discourse, it “shares its expression in principal clauses and its emotive modulations (questions, exclamations, interjections, repetitions, and so forth)”; however, the absence of a “*verbum dicendi*” makes narrated discourse quite different; therefore, this “assures the smooth passage from the narrator’s report to the character’s thought” (Cohn, 1966: 105). Direct discourse is less preferred since the narrated monologue “casts a peculiarly penumbral light on the figural consciousness, suspending it on the threshold of verbalization in a manner that cannot be achieved by direct quotation” through “leaving the relationship between words and thoughts latent” (Cohn, 1978: 103)<sup>7</sup>.

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<sup>6</sup> See also Micheal Toolan, **Narrative: A Critical Linguistic Introduction**, New York: Routledge, 2001, 133 setting forth that FID lets the reader feel more vivid than other modes of discourse.

<sup>7</sup> See also Dorrit Cohn, **Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction**, Princeton University Press, 1978, 100, touching upon the nature of narrated monologue. She claims that narrated monologue can be applied as a “kind of litmus test to confirm the validity of a reader’s apprehension that a narrative sentence belongs to a character’s, rather than to a narrator’s, mental domain.

Additionally, free indirect discourse utilizes from the expressive power of direct speech stylistically and syntactically (Fludernik, 2009: 66). It is clear that the significant freedom in tense and other patterns of reported statement or thought is sensed in free indirect discourse (Bosseaux, 2007: 66). Although the combination of past tense and present adverbs is ungrammatical, it can be deciphered as “definitive signals of the interweaving of the narrator’s voice and the character’s experience” and this “interweaving” is the *dual voice* (ibid). The preference of past tense in free indirect discourse the event narrated with the *now* moment of utterance (Klitgard, 2004: 320). Although there is a claim that there is no syntactic frame of free indirect discourse, Oltean (1993: 693) puts forth the peculiar agreement between person and tense and the presence of specific deictic and indexical elements in conjunction with the past tense verb forms as well as the occurrence of emotive language, exclamations, and, interrogative subject/auxiliary-verb inversion evoke multiple voices in FID. Once more, illustrates the following list illustrates linguistic fetures of FID:

### Figure 2: Linguistic Features of Free Indirect Discourse

1. Reporting verb of saying/thinking and conjunction ‘that’ DD:		
The reporting verb is either directly present or implied by the use of quotation marks, but the reported utterance is not syntactically subordinate to it. The conjunction ‘that’ is absent.		
<i>e.g. he said: ‘I love her’</i>		
ID: The reporting verb always appears, subordinating the reported utterance; the conjunction ‘that’ is optional .		
<i>e.g. He said that he loved her.</i>		
FID: Deletion of reporting verb+conjunction ‘that’.		
<i>e.g. He loved her.</i>		
2. As for tense-scheme, FID retains the ‘back-shift’ of tenses characteristic of FID.		
If; DD	then; ID	and; FID
present	past	past
<i>(He said : ‘I love her’)</i>	<i>(He said that he loved her)</i>	<i>(He loved her)</i>

3. As for, personal and possessive pronouns, if these are the first and second person in DD, they become third person in both ID and FID. ( <i>I love her</i> ’ thus becomes <i>he loved her</i> ’).		
4. As for questions:		
<u>DD</u>	<u>ID</u>	<u>FID</u>
Verb+Subject	Subject+ Verb	Verb+ Subject
( <i>She asked: Do you love me?</i> )	( <i>She asked if he loved her</i> )	( <i>Did he love her?</i> )
5. As for deictics, FID preserves the deictic elements of FID.		
<u>DD</u>	<u>ID</u>	<u>FID</u>
now	then	now
here	there	here
( <i>He said: I live in Jerusalem now</i> )	( <i>He said he lived in Jerusalem then</i> )	( <i>He lived in Jerusalem now</i> )
6. Vocatives, interjections, lexical registers or dialectical features		
<u>DD</u>	<u>ID</u>	<u>FID</u>
Admissible	Inadmissible	Admissible

**Source:** Rimmon-Kenan, 2005: 113-114

Moreover, Keizer (2009: 849) remarks that the major features of free indirect discourse are backshifts in tenses and the use of third person pronouns as in indirect discourse and “the realization of illocution, including imperative and mirative” like the feature of DD<sup>8</sup>. Free indirect discourse also consists of modal auxiliaries referring to “speculation or a supposed obligation or permission” (*must, might, should, ought to, was to, etc.*). These are remarkably “anomalous incontext, indicating a speaker whose point of view diverges from the narrator’s (McHale, 1978: 200).

<sup>8</sup> See also Evelien Keizer, “The interpersonal level in English: Reported Speech”, **Linguistics**, 2009, 850-851, representing an extended categorization of formal features of free indirect discourse. Keizer mentions absence of an (introductory) reporting clause, absence of quotation marks, tense shift (backshift often resulting in the use of non modal conditional would to indicate “future-in-the-past”), absence of spatial/temporal deictic shift (here rather than there; now rather than then, etc.), and presence of “character discourse markers” (colloquialisms, hesitations, repetitions, incomplete sentences, vocatives, tag questions).

One of the major linguistic feature of FID is modality and it is identified by frequent use of modal verbs and sentence adverbials “expressing judgments about the likelihood or necessity or desirability of some action or state transpiring” (Toolan, 2001: 131). Modals which disclose the character’s needs and wants prompt a FID reading of the text in cases “where we find it implausible to imagine that it is the teller who, perhaps rather abruptly, intrudes into the story to tell us what some character ought to do, or what possibly had happened or would happen” (Toolan, 2001:131). Moreover, Bosseaux (2007: 66) emphasizes that “verbs of inner argument and persuasion” such as *might*, *doubt*, *could*, *would*, *should* or *must* are used to represent FID.

The other indicators of FID are personal pronouns such as the use of the third-person pronoun instead of the first-person of direct discourse (Bosseaux, 2007: 66). Fludernik (1993: 113) also assumes that the most frequently used shifts in free indirect discourse are seen “in the bulk of personal pronouns”. Fludernik (1993: 118) explains that unshifted pronominals are apparent in free indirect discourse, besides the shifting in personal pronouns. Exclamatory sentences are also “one of the surest indications of free indirect discourse, particularly in the representation of figural consciousness” (Fludernik, 1993: 154). FID is able to “integrate verbless exclamatives, which are usually interpreted as *typical* quotations” (Fludernik, 1993: 157). Additionally, FID can “integrate incomplete sentences, which indirect discourse cannot do without giving rise to a direct discourse reading” (Fludernik; 1993: 158). As for parentheticals can occur with and without” and they have been considered as “an impurity of free indirect discourse, as an intermediary form between indirect and free indirect discourse” for a long time because of “the very uneven distribution of parentheticals in various literary texts” (Fludernik, 1993: 160).

### **2.3.2. Deictic Features and Expressivity of Free Indirect Discourse**

The deictics are important in the presence of free indirect discourse (Fludernik, 1993: 226). Expressivity is regarded as a marker of “the deictic centre of a character”; therefore, the presence of expressive elements in free indirect discourse “has been largely responsible for the traditional dual voice interpretation of free indirect discourse, in which the voice of the narrator and that of the character intermingle in free indirect style”

(Fludernik, 1993: 224). Free indirect discourse is able to “incorporate a host of semantic, syntactic, and lexical features of expressivity typical of direct discourse” and these features consist of “incomplete syntax, the mimetic evocation of hesitation, malapropisms, nonce-words, idiomatic expressions, addressee-oriented adverbials, interjections, and many more” (Fludernik, 1995: 101)<sup>9</sup>.

Lexical items are one of the most noticeable patterns of free indirect discourse since they suggest a “precise flavour of the original utterance or consciousness that is true to a character’s mind” and “one prominent and pervasive manner of doing so is to incorporate lexical items from the character’s or reported speaker’s idiolect, sociolect, dialect or (foreign) language” (Fludernik, 1993: 255). Bosseaux (2007: 66) also claims that adverbs such as *surely*, *certainly*, *perhaps*, *besides*, *doubtless* are remarkable characteristics of free indirect discourse because of “inward debate and uncertainty”. Additionally, the spatial and temporal adverbials such as *here*, *now* in past tense are significant for the perceptibility of free indirect discourse (McHale, 1978: 200-201). Fludernik (1995: 100) also remarks discourse in terms of temporal and spatial deixis”. Moreover, the use of temporal and spatial markers of direct discourse in narrated monologue is “one of the most powerful tools available to the novelist for locating the viewpoint within the psyche of his characters (Cohn, 1996:104). On the issue of temporal and spatial markers in narrated monologue, Cohn (1966: 106) also elaborates:

...the viewpoint coincides as closely as possible with that of one character, while the knowledge of the narrator is limited to the psyche and field of perception of that character at the moment of narration. It is usually not sufficiently emphasized that this incarnation of the viewpoint sets not only spatial limits for the narrative medium, but temporal limits as well: the author creates the illusion that the future is a true (that is, unknown) future for him, that he experiences the present with the character...He thus plunges the reader into the immediate here and now of the experiencing consciousness.

Supporting the idea stated above which adverbs of time are used to associate with character’s immediate experience, Wales (2001: 176) states that the deictics presents not the “now of the narrative but the now of the story-time”; furthermore, the past tense “actually fuses the event narrated and the moment of utterance”.

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<sup>9</sup> See also Aura E. Aura, *Free Indirect Style in Three Canonical African Novels Written in English*, Ed. **Language, Literature, and Style in Africa**, Cambridge Scholar Publishing, 2014, 4-5-6, underlying the syntactic, lexical, and deictic characteristics of free indirect style.

In addition to lexical items and spatial and temporal deictics, free indirect discourse consists of “various emotive elements which have to be sacrificed in indirect reporting: questions, exclamations, interjections: adverbs... which give utterance a subject coloring, vulgar and slang terms which are expressive of the speaker’s character and attitude” (Ullman, cited in Espinola, 1974: 201). The presence of “emotive and idiosyncratic features of idiom” makes free indirect discourse different from simple narrative report (Wales, 2001: 176). In order to come closer to the character and adopt the character’s language idiom, the narrator imitates “a character’s individual emotive and colloquial style of expression by adopting the diction of the character and by allowing his discourse to stand alone, without the intercalated verb and introductory adverb” in free indirect discourse (Espinola, 1974: 200). In free indirect discourse, “the idiomaticity of the phrasing, the more colloquial tone, and the too enthusiastic or too skeptical evaluation of the matter in hand” are significant markers in order to evoke a character’s voice (Fludernik, 1993: 260).

In the same vein, McHale (1978: 204) reports the significance of idioms and registers for the perceptibility of free indirect discourse since “minimal lexical indices” indicate the presence of a “speaking voice”. These minimal lexical indices implied are ejaculations (*oh, ah, alas*, etc.), lexical fillers (*yes, no, well, of course, after all, anyway, so, surely*), and evaluative expressions (*poor, dear, damned*) focusing on the presence of the character rather than the narrator (McHale, 1978: 204). Fludernik (1993: 232) agrees that interjections such as *Ah, Aha, Boo, Mm, Ouch, God, for God’s sake, Jeez, golly, Gosh, by Jove* are another expressive feature for the perceptibility of free indirect discourse. Moreover, appellations, “with their relatively unequivocal implication of social role”, adjust the reader to “the process of distinguishing and properly identifying stylistic registers in the text”; therefore, lexical materials in free indirect discourse evoke both “personal idiom” and “idiom of the group” (McHale, 1978: 204).

There are also significant typographical signals of expressivity of free indirect discourse. First of all, free indirect discourse passages can “mark their reporting status by adding redundant quotation marks” and it is sometimes separated from the narrative by means of a colon or semicolon (Fludernik, 1993: 226). Besides punctuation marks, italics or capitals are used in free indirect discourse (Fludernik, 1993: 227). Additionally,



exclamation marks “naturally constitute common elements of exclamatory sentences in free indirect discourse” (Fludernik, 1993: 226). Espinola (1974: 201) also believes that free indirect discourse is generally identified by the use of question marks, exclamations, and italics in order to create “the discourse’s vividness and immediacy”. Voloshinov (1973: 145) also states that the use of rhetorical questions and exclamations in free indirect discourse gives rise to the shifting from one voice to another. Another typographical signal is represented in “spellings indicative of dialectal, sociolectal or other linguistic deviations from the standard language of the text” (Fludernik, 1993: 228).

Incomplete sentences, “verbless sentences of truncated syntax”, or “unfinished clauses with missing constituents” are remarkably presented in free indirect discourse (Fludernik, 1993: 231). Hesitations, “frequent feature of colloquial language”, are identified in free indirect discourse “as signals of *mimetic closeness* to the original speech or thought act” and they are generally used for the purpose of “parody and persiflage” (Fludernik, 1993: 232). Furthermore, repetition of sentence constituents “anaphorically related or not, very commonly constitutes a sign of rhetorical and emotive discourse”; therefore, repetition is a “conspicuous clue” for a free indirect discourse (Fludernik, 1993: 232). Free indirect discourse sentences also consists of sentence modifiers such as *indeed*, *in any case*, *obviously*, *of course* (Fludernik, 1993: 233). There are also numerous clause-initial adjuncts such as *o(h)*, *yes*, *no*, *alas*, *nay* in free indirect discourse (Fludernik, 1993: 234). In addition to all these features, free indirect discourse “can easily incorporate dialectal morphology and syntax as well as lexical peculiarities of the dialect in question”. Moreover, Maier (2014: 155) stresses that the author can “slip into the dialect, sociolect, and idiolect of the protagonist” in free indirect discourse and the character’s idiolect can be shifted by “faithfully representing unusual idioms, idiosyncratic blends and other speech or writing peculiarities that may characterize the individual’s speech and her inner monologue”.

#### **2.4. The Functions of Free Indirect Discourse**

The possible functions of free indirect discourse are “unlimited” and it is used as a vehicle for irony, empathy, stream of consciousness, and polyvocality (Leskiv, 2009: 53). Free indirect discourse is used as literary device representing thoughts, polyvocality, irony

empathy, stream of consciousness (Keizer, 2009: 849)<sup>10</sup>. According to Oltean (1993: 704), FID can be univocal, show an “intense dialogism”, represent internal and external discourse, illustrate spontaneous, non-reflective consciousness, include empathy, and “sustain irony as a result of the clashes of voices”.

First of all, one of the remarkable functions of free indirect style is bivocality. The tense and person agreement signals the bivocality since evaluative vocabulary, intensifiers, repetitions, exclamations, and questions identify subjective perspective of a character (Oltean, 1993: 704)<sup>11</sup>. It is believed that there are two speakers and the interference of multiple voices in free indirect discourse since it is regarded as representations of “echo questions” and also considered as “embedded dialogue” presenting two “superimposed” speech acts: the “reporting” speech act of the narrator and the “reported” speech act of the character (Ron, 1981 cited in Oltean, 1993: 705). Voloshinov (1973: 144) also believes in the double-voiced nature of free indirect discourse; however, he regards free indirect discourse as “overt” type of discourse despite of the plurality of speakers. The function of polyvocality is detailed in the following:

In the structure of texts, he recognizes polyvocality not only at the level of single utterances – the sentence-level, more or less, where FID is operative - but at all levels, ranging downward to the isolated, double-oriented word which participates in a “microdialogue”, and upward to the gross structure of the novel as a whole, its “grand dialogue” or polyphony of voices (Baxtin cited in McHale, 1978: 212).

As for the “dualism” or “monism” of narrated monologue, Cohn (1978: 112) sets forth that touching upon only a dual presence is “misleading” since “the effect of the narrated monologue is precisely to reduce to the greatest possible degree the hiatus between the narrator and the figure existing in all third-person narration”, and speaking only a single presence is also “misleading” because “one then risks losing sight of the difference between third and first person narration”.

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<sup>10</sup> Consider Valentin Nikolaevich Voloshinov, **Marxism and The Philosophy of Language**, New York: Seminar Press, 1973, 148, focusing on the stylistic significance of FID and claiming that it is used to serve “artistic depiction”.

<sup>11</sup> See also Mieke Bal, **Narrative Theory: Major Issues in Narrative Theory**, Routledge, 2004, 211-212, focusing on the complicating function of free indirect style through representing Baxtin’s, Voloshinov’s, Kalepsky’s and Vossler School’s views on the polyvocality of FID.

Secondly, free indirect discourse can function as irony and empathy through “depending upon whether the narrator conveys his/her distance from or identification with a character in the representation of the latter’s verbal, preverbal, or nonverbal states” (Oltean, 1993: 706). In free indirect discourse, “the presence of a narrator as distinct from the character may create an ironic distancing” while “the tinting of the narrator’s speech with the character’s language or mode of experience may promote an empathetic identification on the part of the reader” (Rimmon-Kenan, 2005: 115)<sup>12</sup>. In the same vein, Cohn (1966: 111) supports that narrated monologue proposes “the existence of an inner voice with which a consciousness addresses itself” and “its narrator is, in a sense, the imitator of his character’s silent utterances”. This imitation means two possibilities: “fusion with the subject, in which the actor identifies with, becomes the person he imitates; or distance from the subject, a mock-identification that leads to caricature”; therefore, there are “two divergent directions open to the narrated monologue, depending on which imitative tendency prevails: the lyric and the ironic” (Cohn, 1996: 111). Moreover, McHale (1978: 208) iterates that free indirect discourse is functioned as irony distancing from characters and as empathy identifying with characters. Interestingly, the function of irony has been widely acclaimed whereas there is “less agreement on empathy” (Oltean, 1993: 706). Encouraging the predominant function of empathy in free indirect discourse, however, Ehrlich (1990 cited in Oltean, 1993: 708) supports that the empathy can be easily found in free indirect discourse and is closely related with the merging of a character’s perspective prominently include automatic gear shifting between narration and character’s mind, usually in the interests of empathy and narratorial inconspicuousness” by means of using third person and past tense and reflecting consciousness. Oltean (1993: 709) also believes that “empathy (character), as one of the constitutive dimensions of bivocality, is coupled with distancing (narrator) since in this case the narrator expresses his/her identification with the character in the narrative act of telling, that is, without entirely yielding the floor to that character, as happens with interior monologue” through free indirect discourse.

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<sup>12</sup> See also Cohn, *ibid*, 107 in order to interpret an early German theorist’s description about free indirect style and its distancing effect. The theorist claims that free indirect discourse “lights up with vivid hues a realm that the reporting and describing narrator deliberately tones down by keeping it at a distance from himself... and this stirring effect depends on the fact that it is barely discernible to the naked eye: the device is irresistible precisely because it is apprehended almost unconsciously”.

Likewise, Klitgard (2004: 320) emphasizes that free indirect discourse is used to “explore viewpoints, expose certain character traits, and achieve varying effects of irony, parody, and sympathy”. As Cohn (1978: 117) claims, free indirect discourse passages “amplify emotional notes, but also throw into ironic relief all false notes struck by a figural mind”. Moreover, Lawrence (1981: 23) informs that free indirect discourse creates an atmosphere for irony; “as a mirror of a type of mind thinking, it can quickly shift from imitation into subtle mockery”. By means of FID, style becomes “mask” and the author becomes a “mimic, speaking in someone else’s voice” (Lawrence, 1981: 23). Moreover, Ramazani (1988: 50) agrees that free indirect discourse “fuses empathy and irony” and “to ironize is to pass judgment despite and indeed because of empathy”. McHale (1978: 208) recognizes free indirect discourse as a means of “lyric fusion with character or ironic distancing from him”. On the other hand, Oltean (1993: 709) underlines that classifying free indirect discourse in terms of only its empathetic and ironic function is inadequate. Bally (1930 cited in: McHale, 1978: 208) transparently rejects these two functions and claims that the unique function of FID is “objectivity of reproduction” excluding “all authorial or narratorial meditation, whether ironic or empathetic”. Most interestingly of all, free indirect discourse can be seen as “equivocal between the two” despite of the common idea that “irony or empathy is the neglect of the other” (McHale, 1978: 208). For instance, Jones (1968: 173) underestimates the empathetic function whereas Bronzwear (1970: 79) focuses on merely empathetic function of free indirect discourse. Additionally, Voloshinov (1973: 155) rejects the coexistence of empathy and distancing through insisting on the “co-occurrence” of the character’s voice and the author’s voice within each other.

Another function of FID is the representation of “spontaneous, non-reflective consciousness” and cannot be categorized under the “speech report” because it “expresses merely psychological, not verbal, reality” (Oltean, 1993: 711). Free indirect discourse is functioned as “an exemplary means for representing external and internal speech/monologue” and external speech consists of *conversation, collective response, and conventional opinion* whereas representation of inner speech includes *acts of reflection, acts of retrospection, revelations, and visions, reveries, acts of imagination, and hallucinations* (ibid). On the basis of the the functionality of consciousness, Leskiv (2009: 53) proclaims that FID is “the vehicle for the expression of consciousness responsive to the emotional dimension and “allows inner states to be expressed in expressions where they

are ordinarily constrained to be reported in sentences”. Free indirect discourse also lets the narrator arouse the character’s “involuntary sensory processes” and “the distinct articulation of internal states, coupled with the canonical syntactic features of free indirect discourse, creates a distancing effect that marks the narrator’s mediation, whereby the dualism is maintained” (Oltean, 1993: 711-712). Moreover, it is preferred to represent “acts of discourse (external or internal)” and “preverbal or nonverbal acts of mentation” (Oltean, 1993: 712). FID is not based on “any intentional mental act of evaluation on the part of the character”; however, it “merely represents a state of mind or an “intermediate level of consciousness, *spontaneous, non-reflective consciousness*” (Oltean, 1993: 697). In other words, free indirect discourse passages “*create the knowledge of an event* (i.e., a character’s action or his/her inner state), but lack ‘semiotic motivation’ since they have no marking for a (real or imaginary) transmitter” (Oltean, 1993: 697).

As Ullman (1954 cited in Espinola, 1974: 202) points out that free indirect speech is a “natural vehicle for reveries, lyrical effusions, and self-analysis”. Moreover, by means of silent thoughts of characters, free indirect discourse intends to “persuade the reader of their *realistic* human complexity”; therefore, it enables the reader to perceive “unspoken thoughts, disguised emotions, and hidden psychological meanings” (Nadell, 2003: 5). Bosseaux (2007: 59) regards free indirect discourse as “resume, the gist, a condensation, an ordering of what is going on the mind of the character”. In the same vein, Wales (2001: 177) supports that free indirect speech is essential in verbalizing the thoughts and feelings since it lets the narrator to “get inside the character without breaking the flow of the narrative by continual insertions of tags” due to “the blend of character’s focalization and narrative voice”. Besides, Ullman (1954 cited in Raphael, 2001: 28) touches on the issue that FID is “an oblique construction and provides a discreet but effective vehicle for irony and ambiguity and for the description of reveries, dreams, and hallucinatory states”. Raphael (2001: 27) also points out that “through revealing heroine’s consciousness, free indirect discourse enables the expression of the character’s innermost thoughts at the same time as the narrator’s presence is felt”. By means of narrated monologue, the readers move closer to the possibility of rendering such thoughts and feelings of a character as are not explicitly formulated in his mind” (Cohn, 1966: 110). Since there is not direct quotation to the voice, narrated monologue “lends itself better to the twilight realm of consciousness” (Cohn, 1966: 110).

Since free indirect discourse is considered as the vehicle for mental states such as dreams, hallucinations and reveries, it moves in the direction of stream of consciousness; however, it is not the same (Ullman, 1954 cited in: Leskiv, 2009: 53). Otherwise, Banfield (1973: 32) believes that free indirect discourse and stream of consciousness are identical. According to Banfield (1973: 32-33), free indirect discourse is regarded as neither report nor paraphrase, but as “the unmediated representation of spontaneous, non-reflective consciousness”, and “echo” of the words in consciousness. Moreover, FID is “a convenient vehicle” for presenting stream of consciousness because of “its capacity to reproduce the idiolect of a character’s speech or thought...within the narrator’s reporting language” (Rimmon-Kenan, 1983: 115)<sup>13</sup>. On the other hand, Espinola (1974: 202) compares free indirect discourse with stream of consciousness that the former is “effective for the rendering of inner life which is more contemplative and reflective” whereas the latter is “the most effective for the conveying of spontaneous internal thoughts and feelings”. Espinola (ibid) also claims that the stream of consciousness is an effective vehicle for the representation of inner states and processes; however, free indirect speech is more effective since “a narrator needs to organize a character’s random thoughts and feelings into language which will be readily understood by the reader, without sacrificing immediacy”. Because of the great variety of disagreements, there is not a consensus whether free indirect discourse serves as a vehicle of the stream of consciousness (McHale, 1978: 209).

## 2.5. Fused or Dual Voice?

There is a great divergency between critics about whether narrator’s voice and character’s focalization are fused or merged in free indirect discourse. Some critics regard free indirect discourse as “a fusion of narratorial and character voices” (Bosseaux, 2007: 54). Moreover, Ramazani (1988: 43) supports that FID lets a fusion of narratorial and figural language. On the other hand, the combination of character’s utterance and narrative voice is termed as *dual voice* by Pascal (1977: 10). Emphasizing the simultaneous presence of narratorial voice and character’s utterance, Pascal (1977: 43) states that FID is not “purely and simply the evocation of a character’s thought and perception, but always bears,

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<sup>13</sup> Consider Judith Espinola, *The Nature, Function, and Performance of Indirect Discourse in Prose Fiction*, **Speech Monographs**, 1974, 202, comparing free indirect form which is the rendition of inner life with stream of consciousness which conveys the spontaneous internal thoughts and feelings.

in its vocabulary, its intonation, its syntactical composition and other stylistic features, in its content or its context, or in some combination of these, the mark of the narrator". Supporting the dual-voiced nature of FID, Ghaffary and Nojournian (2013: 269) defines it as "an ambiguous merger of the narrator's voice and the character-focalizer's, without one predominating over the other". Additionally, Parsons (2007: 29) opines that FID is viewed as "dual voice" since it can "convey at once the immediate thoughts of a character and the detached perspective of an impersonal narrator". Çıraklı (2010) also supports that "the reader gains the ability to perceive the characters from within while interior monologues are incorporated in others' voices and the narrator's voice begins to sound to be fused into another's consciousness"; however, voices and perceptions are mixed but not fused in free indirect discourse.

Some views free indirect discourse as "noncommunicative" and "univocal" whereas others consider FID as "communicative" and "bivocal/ polyvocal" (Oltean, 1993: 696). Banfield (1982) considers FID as "the verbal exponent of a character's consciousness" and Fludernik (1993) "subsumes all linguistic features and the intentionality of passages of free indirect style to the reporting situation and the needs of the reporter" support the single-voice nature of free indirect discourse (cited in Sotirova, 2006: 109). On the other hand, many literary critics such as Cohn, Pascal, Toolan, Bakhtin, and Leech & Short stand behind the dual voice of free indirect discourse (Sotirova, 2006: 109). Doron (1991 cited in Oltean, 2003: 170-171) asserts that the character's voice "emanates" from the point of view whereas the narrator's voice "emanates" from the discourse situation. Bakhtin (1973) also argues that it is only the author who speaks if free indirect discourse is merely described in terms of grammatical features and it is only the character who speaks if free indirect discourse is described only in conceptual terms.

Therefore, Volosinov (1973: 138) underlines that in FID, "the author's rhetoric and that of the hero begin to overlap: their voices merge; and we get protracted passages that belong simultaneously to the author's narrative and to the hero's internal speech". Volosinov (1973: 144) also strongly argues that FID "does not contain an 'either/ or' dilemma; its specificum is precisely a matter of both author and character speaking at the same time". Similarly, Ginsburg (1982: 135) views free indirect discourse as a "completely bivocal utterance". Moreover, it "contains two sets of contradictory signs, one pointing to

the speech of the characters and the other toward the narration” (Ginsburg, 1982: 135). The two “subjectivities”, in other words, “past tense and third person reference aligning readers with the narrator, and proximal deictic items and expressive language aligning the readers with the character” are major linguistic markers to support the dual voice of free indirect discourse (Sotirova, 2006: 109). Likewise, Oltean (2003: 169) believes that the syntactic features can sustain a dual voice of free indirect discourse; however, it is not inadequate:

... the syntactic perspective cannot furnish an adequate explanation of the dual voice position, not only because the position according to which syntax plays a determining role in the marking of FID has been questioned, but also because such a perspective encourages a conception of FID as *report* of verbal and mental events, a view that builds on the assumption that some original discourse (external or internal speech) underlies the derived modes. This is counterintuitive, because it implies subsumption of the character’s voice or perspective under the narrator’s, while a major characteristic of this discourse mode is to perspective under signal a point of view distinct from the narrator’s.

Sotirova (2006: 109) also notes that the two functions of FID, empathy and irony, justify the presence of dual voice theory. Pascal (1977: 26) asserts that “we hear in *style indirect libre* a dual voice, which, through vocabulary, sentence structure, and intonation subtly fuses the two voices of the character and the narrator”. According to Pascal (1977: 17), the “duality” of FID “may be heard as a tone of irony, or sympathy, of negation or approval, underlying the statement of the character”. Likewise, McHale (1978: 211) expresses that the dual voice arises from the combination of narratorial voice and the character’s voice and it can be identified by “the ironic use of vocabulary”, by “implicit narratorial perspective”, and by “the sense that what is presented is not the unmediated utterance but a resume or gist of it, a subsequent ordering undertaken by some mediating narrator”. McHale (1978: 212) also adds that the presence of FID “hinges on catching another voice together with the narrator’s”; in other words, the polyvocality of FID is represented not only by syntactic and expressive elements, but also by intonation, context, and content. Furthermore, the combination of expressive features such as interjections, exclamation marks, and the combination of the present-time and the past tense “apparently representing the character’s point of view, with the third person and past tense of narrative report”, paves the way for claim that it promotes a dual voice of FID (Bray, 2007: 40).

Otherwise, some critics, “especially those coming from a more linguistic perspective”, are not convinced about the dual voice of free indirect discourse (Bray, 2007:



40). According to Ehrlich (1990 cited in Oltean, 2003: 169), free indirect discourse functions as a “semantically and pragmatically distinct textual unit associated with the character’s personal perspective on the narrative event”; therefore, it is recognized as univocal. Galbraith (1995: 44) insists that “there must be a narrator who is the source of knowledge and language in the text”. For Galbraith (1995: 46), the presence or absence of narrator is related with “specific deictic indicators in a text, rather than on an a priori argument based on an analogy with ordinary human experience”, and “the so-called merging of a narrator with a character can be more adequately described as the absence of a narrator”. Moreover, Galbraith (1995: 41) prominently rejects that “the fuzziness of boundaries between characters’ subjective contexts constitutes a dual voice”. Furthermore, Fludernik (1993: 432) is against the dual voice in free indirect discourse from a different perspective. For Fludernik (1993: 327), “all language, even in free indirect discourse, is the language of the current speaker or text”. Referring to expressive features of free indirect discourse, Fludernik (1993: 327) affirms that “all the various lexical and syntactic elements [...], since they relate to a deictic center and therefore establish a notional subjectivity (a SELF), are usually regarded as evoking a character’s voice”. However, narrators, she claims, are equally capable of employing the expressive features; therefore, it is unnecessary to touch on the dual voice of free indirect discourse (Fludernik, 1993: 327)<sup>14</sup>.

According to Banfield (1982: 189), the dual voice position denies the distinctness of sentences of pure narration and underlines the problems of dual voice in the following:

But what grammatical evidence of a narrator’s point of view do we find? This is what is problematic in the dual voice claim. The second voice of the dual voice position is always the narrator’s, never another character’s...But the missing premise is none other than the conclusion: if it doesn’t represent the character’s, it must represent the narrator’s voice.

Moreover, the dual voice “suffers from a linguistically or methodologically insufficient determination of the status of ‘voice’ [...] as a consequence, it fails to describe textual phenomena with any acceptable precision and ultimately exposes itself to charge of

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<sup>14</sup> See also Monika Fludernik, **The Fictions of Language and the Languages of Fiction**, New York: Routledge, 1993, 398, regarding FID as “signals deployed intentionally to evoke subjectivity rather than a mere surface structure of underlying actual consciousness or SELF” and mentioning that the reader picks out “expressive” elements in order to construct a “subjective, deictic center which the reader in the interpretative process identifies as the character’s” (440). Thus, dual voice can exist as a result of “the reader’s pragmatic interpretation of textual elements within their specific literary context” (349).

mere impressionistic dabbling” (Fludernik, 1993: 351)<sup>15</sup>. Toolan (2001: 136) regards the theory of Banfield as fascinating and it deserves “scrutiny”; however, “its declared adherents are few”. Hence, Toolan “dissents” from Banfield’s ideas totally rejecting dual voiced nature of free indirect discourse (Toolan, 2001: 136).

## 2.6. Free Indirect Discourse in Lawrence and *Women in Love*

There have been various ideas on the style of Lawrence and the challenging nature of *Women in Love*. Frequently presented in discussions of free indirect discourse, Lawrence is considered as a “deliberate innovator in his method as a novelist” (Faulkner cited in Stevenson, 1992: 28). Supporting this idea, Sotirova (2011: 51) state that he is “representative of the stage in the novel’s development at which the narrator loses his or her supreme authority and the views of characters are accorded more space without being summarily judged”. This is “freeing of the character from the authority of the narrator that results in truly dialogic novels in which both of them exist on the same plane and are equal” (Sotirova, 2011: 51). *Women in Love* is “Bakhtinian in its effect”, representing “the incommensurability of viewpoints and the consequential loss of authorial authority” (Bell, 2001: 190). Throughout the novel, the narrator “never delivers a finalizing judgemental word on the debate or its protagonists” and “circulates” between them (Lodge, 1990: 64). Moreover, the narrator is apparent with “a clearly distinct voice of his own, from a plane of knowledge above the characters” and the narrator “rapidly shifts his perspective on their level”, showing the readers what Ursula is thinking of Birkin, what Birkin is thinking of Ursula, and what Hermione is thinking of both of them now (Lodge, 1990: 64).

Lawrence’s use of multiple voices and viewpoints allows to leek into the narration “choric voice” which expresses an ideology antithetical to Lawrence’s own, thus affirming the presence of Bakhtinian dialogicism in FIS (Fleishman, 1985 cited in Sotirova, 2011:

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<sup>15</sup> See Ann Banfield, **Unspeakable Sentences: Narration and Representation in the Language of Fiction**, Boston, MA: Routledge and Kegan Paul, 1982, 97-8, being sceptical about the notion of ‘dual voice’. Banfield posits the principle of ‘1 E [Expression]/ 1 SELF’, according to which ‘for every node E, there is at most one referent, called the “subject of consciousness” or SELF, to whom all expressive elements are attributed’. For her, “represented speech and thought” “cannot be simultaneously attributed to a covert or “effaced” narrator. Rather than being narrated, consciousness in this style is represented unmediated by any judging point of view. No one speaks in represented Es, although in them speech may be represented”.

55). Moreover, Chen (1989: 13) claims that what makes Lawrence “a dialogic author” is the intertwining of multiple voices, so that “all individual living creatures are subjects and relative to each other”. This style of Lawrence distinguishes him other novelists “who filter everything through one central consciousness and reduces all other characters to objects perceived by the main protagonist” (Chen, 1989: 13).

*Women in Love* is Lawrence’s most complex novel in terms of its mode of conception, its ideas and the language used (Hritcu, 2011: 351). Daichess (cited in Stevenson, 1992: 29) also adds that innovative qualities of Lawrence can be remarkably seen in the novel, concerned with “the mind within”. There are several converging influences in it and these constitute the writer’s most adequate artistic “channels” by means of which he relies on non-verbal communication to present his characters in all their inner complexity (Hritcu, 2011: 351). The novel also reveals Lawrence’s use of a “language of the unconscious”, emphasizing the articulation of subterranean forces in the psyche and the turbulent and inarticulate energies (Hritcu, 2011: 351). In *Women in Love*, “even single line of the conversation” describes “the exfoliating inner feelings of the conversant”:

...certain impulses-physical passions especially-lead not only beyond thought, but beyond what can be conventionally rendered in language: an inevitable problem for the modernist writing, with its deepening fascination for the mind within... One of Lawrence’s better solutions to this problem is not to attempt a report of characters’ feelings but to dramatise them in a symbolic episodes (Stevenson, 1992: 30-31).

Lawrence “adapts language to represent inner thought and the movements of psyche”; therefore, the voice in the text cannot be “plausibly ascribed to Lawrence as the narrator of the novel, nor can all the questions and exclamations that predominate throughout” (Stevenson, 1992: 34). In other words, “not, or at any rate purely, representing the author’s voice, the passage must in some way be transcribing” the character’s voice (Stevenson, 1992: 31-32). Therefore, Stevenson (1992: 32) believes that Lawrence remarkably uses FID in order to present “a character’s partly mediated by the voice of the narrator”. Stevenson (1992: 33) also adds that FID “appears very frequently” in *Women in Love*, through “transcribing unspoken or even incompletely verbalized thought”. Moreover, Stevenson (1992: 33) touches upon Lawrence’s letter to his publisher in 1914:

You mustn't look in my novel for the old stable ego of the character. There is another ego, according to whose action the individual is unrecognizable, and passes through, as it were, allotropic states which it needs a deeper sense than any we've been used to exercise, to discover are states of the same single radically-unchanged element.

Additionally, Stevenson (1992: 33) believes that this letter proves “the deepening effect of Lawrence’s free indirect style”, through “equipping his narrative” with the records of the characters and “following their thoughts in their drift towards the very edge of unconsciousness”. The use of exclamations, questions, italics, incomplete sentences which are “more plausibly features of character rather than author discourse” lets *Women in Love* progress into free indirect discourse; however it is nearly impossible to separate author’s voice from character’s (Stevenson, 1992: 34). Free indirect discourse is regarded as a vehicle for “illuminating the mind within” not only in *Women in Love* but also in many works of Lawrence (Stevenson, 1992: 35). Stevenson (1992: 36) also asserts that Lawrence takes step towards “abandonment of the voice of authorial omniscience and towards complete containment of narrative within the minds of character” and goes on:

Free indirect style moves towards deep and fully entry into a character’s consciousness, yet cannot abandon altogether the authority of author’s own voice. Its use shows Lawrence still partly traditional in retaining an element of authorial infallibility, a stabilizing omniscience; yet also partly modern in using so extensively a language and style which offer a flexible means of transcribing inner thoughts and mental experience.

Furthermore, Roberts (2007: 7) supports that Lawrence uses characters “to focalize perceptions that he partly shares” but also wants to “distance himself from” in *Women in Love*. Moreover, Ryu (2005: 75) promotes that the use of free indirect discourse is apparent in *Women in Love* and Lawrence’s “generous use of free indirect speech” lets the reader understand the characters’ feelings, thoughts, and inner states. Moreover, Robinson (2011: 4) elucidates that “Lawrence’s narrative voice acts as mediator as it communicates the characters’ inner struggles to the reader, but at the same time it reflects upon itself as interpreter, commenting on the impossibility of narrating those experiences that are seemingly unnarratable”. In the novel, *Women in Love*, “the act of perception is filtered through the consciousness of each particular character without the intervention of a presiding authoritative narrator” (Jones, cited in Robinson, 2011:4). Moreover, Robinson (2011: 4) adds that although the narrator’s third-person reference to the characters’ thoughts and actions establishes authorial presence, the voice is “hardly intrusive”. There are also “attribute shifts in the tone of the narrative voice to Lawrence’s fluid treatment of

point-of-view in the novel” and Lawrence gives voice to “the characters’ unspoken thoughts in speech that closely resembles their already established style of communication” (Robinson, 2011: 4). Lawrence’s “deliberate manipulation of narration” can be considered “as a means of expressing his characters’ as well as his own process of development, especially in his use of the protagonists’ minds as vehicles through which the events of the narrative are perceived” and the characters are used “as a lens through which the narrative is seen and understood” (Robinson, 2011: 9-11). Moreover, Sotirova (2004: 226) asserts that Lawrence effectively represents the events through “rapid movement of camera between the characters’ respective minds”. By means of free indirect discourse, Lawrence represents the inner and outer feelings and thoughts in *Women in Love* (Sotirova: 2004: 226). Additionally, Sotirova (2004: 229-230) supposes that the passages in the novel reflect “a tendency towards a deepening of the conflict within a character’s mind, or between characters, or between character and narrator and goes on:

The revisions also make the psychological portraits of characters more poignant. The different viewpoints are not only presented next to each other, they are persistently wrought together and played off against each other in a dialogue of minds. These are instructive in showing us even more clearly the innovativeness and unconventionality of Lawrence’s mastery of *free indirect style*.

Sotirova (2004: 230-231) claims that conversation analysts support the hypothesis that “Lawrence is enacting an implicit dialogue in *free indirect style*”. Lawrence’s “peculiar deployment of *free indirect style*, the narrative technique that allows him to cast light on people and objects inhabiting his narrative world from numerous angles” (Sotirova, 2004: 231). Furthermore, she claims that linguistic, deictic, and expressive markers of free indirect discourse in *Women in Love* “enhance the sense of dialogic relatedness between viewpoints”.

## CHAPTER THREE

### 3. METHODOLOGY

#### 3.1. Introduction

This chapter gives the background to the methodological perspective adopted in carrying out the research. The purposes of this chapter are also to underline the research questions; to detail out the process of collecting data; to provide an explanation of how data is analyzed; and to identify the operational definitions related with the study.

#### 3.2. Nature of the Study

Synthesizing linguistic and literary perspectives, this study aims to represent how Lawrence deploys the linguistic patterns in free indirect discourse passages in *Women in Love*.

a) The study was, therefore, a literary text-based study. It takes a linguistic approach to a literary text and aims at linking between linguistic forms and literary effects of free indirect discourse. The study investigates Lawrence's individual manner in using FID as well as discourse markers, stylistic devices, and expressive means in *Women in Love*. Therefore, it is a stylistic study of the distinctive elements of free indirect discourse used in *Women in Love*. According to McArthur (1996: 914), stylistics is "the branch of linguistics that studies style, especially in works of literature". It is "the confluence between the literary and linguistic rivers" (Fakuade, cited in Mode, 2015: 14). According to Toolan (2013; ix), stylistics is "close examination of the linguistic particularities of a text an understanding anatomy and functions of the language". Supporting the same view, Turner (1973: 7) considers stylistics as "part of linguistics which concentrates on variation in the use of language, often, but not exclusively, with special attention to the most conscious and complex use of language in literature". In the same vein, stylistics "enables

us to identify and name the distinguishing features of literary texts and to specify the generic and structural subdivisions of literature” (Bradford, 1997: 3). Briefly, stylistics is based on “the idea of the style’, with the analysis of literary texts, and with the use of linguistics” (Thornborrow & Wareing, 1998: 3). The key aspects of stylistics are summed as follows:

### Figure 3: Key Aspects of Stylistics

- the use of linguistic (the study of language) approach to literary texts
- the discussion of texts according to objective criteria rather than accordingly purely to subjective and impressionistic value
- emphasis on the aesthetic properties of language

**Source:** Thornborrow & Wareing, 1998:4

The purpose of stylistics is “to describe as accurately as possible the various linguistic elements and configurations one encounters in literary works and their resulting effects” (Ho, 2011: 7). Busse (2006: 86) also underlines that stylistics “bridges gap between linguistic and literary criticism and between linguistic description and linguistic interpretation”. The current study is aimed at applying the insights of linguistics to the understanding and interpretation of free indirect discourse in literary text; therefore, it investigates the stylistic value of free indirect discourse used in *Women in Love*.

b) In that vein, the study requires a close reading of text in order to gather, observe and interpret the data of free indirect discourse obtained from *Women in Love*. The study also takes a closer look at the text in order to gain impression of which linguistic markers and authorial styles of free indirect discourse exist and to explore how these linguistic and stylistic elements function in free indirect discourse in *Women in Love*. Since the research produces text-based data through open-ended discussions and requires reading between the lines, it fundamentally employs a qualitative process. Thus, the current study provides flexible, detailed, and in-depth understanding of FID represented in *Women in Love*.

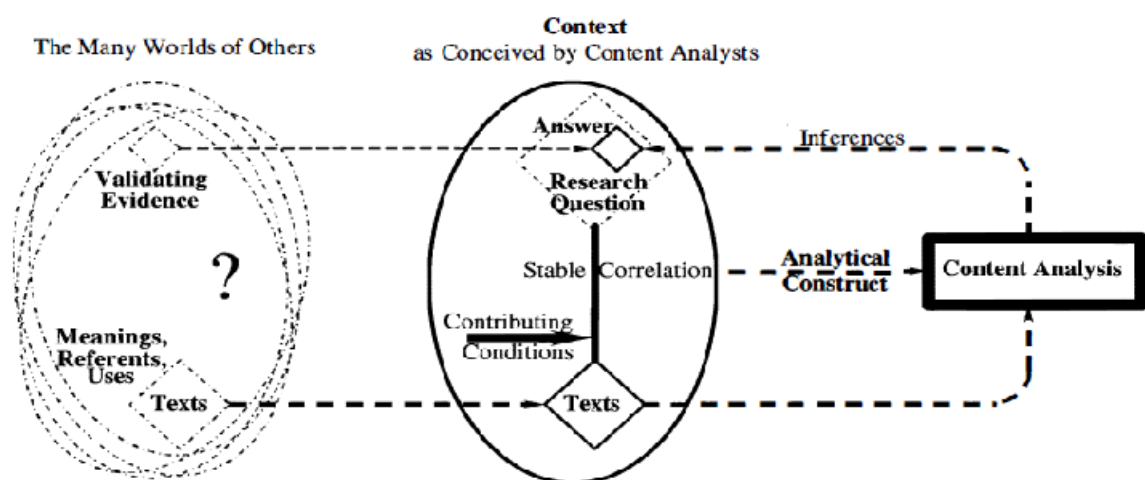
c) In the present study, content analysis is utilized with the aim of qualifying the presence of free indirect discourse and making inferences about the functions of FID within *Women in Love*. Krippendorff (2004: 18) defines content analysis as “a research

technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use”. Another comprehensive definition of content analysis is represented as follows:

Content analysis is a technique that enables researchers to study human behavior in an indirect way, through an analysis of their communications. It is just what its name implies: the analysis of the usually, but not necessarily, written contents of communication. Textbooks, essays, newspapers, novels, magazine articles, cookbooks, songs, political speeches, advertisements, pictures- in fact, the contents of virtually any type of communication can be analyzed (Fraenkel and Wallen, 2006: 483).

Merten (cited in Krippendorff, 2004: 25) defines content analysis as “a method for inquiring into social reality that consists of inferring features of a nonmanifest context from features of a manifest text. The aim of content analysis is “to identify patterns in text” (Trochim & Donnelly, 2008: 151). According to Weber (1990: 9), content analysis uses “a set of procedures to make valid inferences from the text”. Krippendorff (2004: 17) also underlines that qualitative approaches to content analysis “require a close reading of relatively small amounts of textual matter” and “involve the rearticulation (interpretation) of given texts into new (analytical, deconstructive, emancipator, or critical) narratives that are accepted within particular scholarly communities that are sometimes opposed to positivist traditions of inquiry”. Content analysts enables “answers to particular research questions from their texts. Their inferences are merely more systematic, explicitly informed, and (ideally) verifiable than what ordinary readers do with texts” (Krippendorff, 2004: 25). The following framework consists of conceptual components of content analysis:

**Figure 4: A Framework for Content Analysis**



Source: Krippendorff, 2004: 30



As it is shown above, content analysis consists of “a body of text, the data that a content analyst has available to begin an analytical effort”, “a research question that the analyst seeks to answer by examining the body of text”, “a content of the analyst’s choice within which to make sense of the body of text”, “an analytical construct that operationalizes what the analyst knows about the context”, “inferences that are intended to answer the research question, which constitute the basic accomplishment of the content analysis”, and “validating evidence, which is the ultimate justification of the content analysis” (Krippendorff, 2004: 30). Additionally, the advantages and disadvantages of content analysis are listed as follows:

**Figure 5: Advantages and Disadvantages of Content Analysis**

**Advantages**

- a. It is an “unobtrusive” measure (Webb et al., 1966). You can “observe” without being observed.
- b. The data are in permanent form and hence can be subject to reanalysis, allowing reliability checks and replication studies.
- c. It may provide a “lowcost” form of longitudinal analysis when a “run” or series of documents of a particular type is available.

**Disadvantages**

- a. The documents available may be limited or partial.
- b. The documents have been written for some purpose other than for the research, and it is difficult or impossible to allow for the biases or distortions that this introduces.
- c. As with other non-experimental approaches, it is very difficult to assess causal relationships...

**Source:** Robson, 1993: 280

The “unobtrusive measure” of content analysis “presumably reduces the biases that result from the intrusion of the researcher” (Trochim & Donnelly, 2008: 150). This advantage can be considered as one of the reasons why content analysis was preferred for data analysis of the current study.

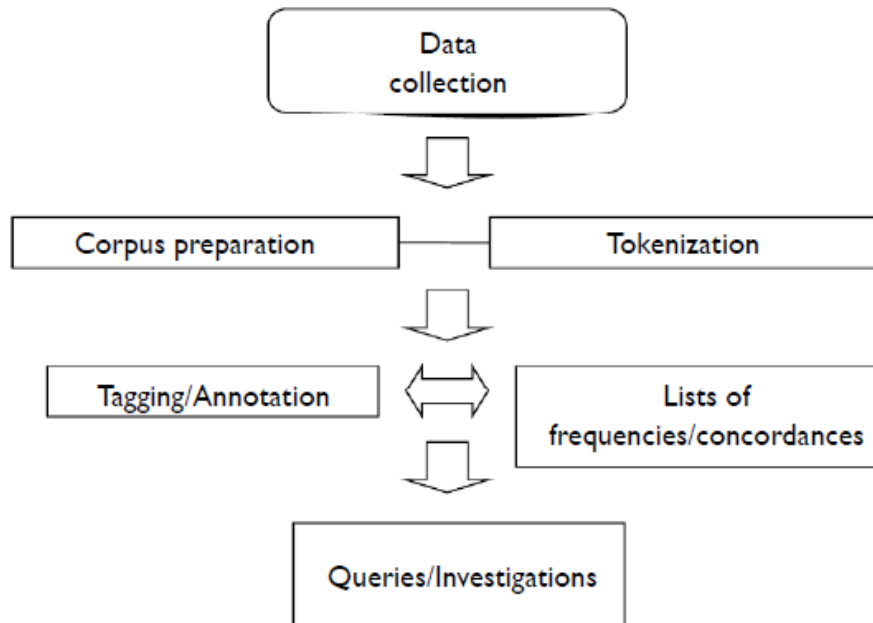
d) Moreover, the research seeks to give statistically test the data obtained qualitatively and to generate numeric data. Therefore, quantitative research is also preferred in order to gather and validate the data through systematic and objective observations on the use of free indirect discourse in *Women in Love*.

e) Thus, the text is also reviewed in accordance with corpus. With the help of corpus, the study processes textual material reliably and enables descriptive statistics on the frequency of free indirect discourse patterns in *Women in Love*. Biber et al. (1998: 22) underlines the significance of corpus as follows:

Unlike human readers, who are likely to miss certain occurrences of a word, computers can find all the instances of a word in a corpus and generate an exhaustive list of them. No occurrences are lost. Furthermore, computers can analyze the patterns of word associations on a far more complex scale that is possible by hand.

Therefore, the ability of computer was used to “analyze” the distinctive discourse markers of free indirect discourse in the text, to “rearticulate texts”, and to “justify actions informed by the reading of the texts” (Krippendorff, 2004: 19). Chafe (1992: 96) defines a corpus linguist as a person “who tries to understand language, and behind language the mind, by carefully observing extensive natural samples of it and then, with insight and imagination, constructing plausible understandings that encompass and explain those observations”. Kennedy (1998: 271) also adds that “the use of both introspection and corpus-based analysis can contribute to linguistic analysis and description”. Teubert (2001: 140) points out that the purpose of corpus linguistics is “to analyse the meaning of words within texts, or rather, within their individual context” and to be “interested in text segments whose elements exhibit an inherent semantic cohesion which can be made visible through quantitative analyses of discourse or corpus”. The following figure illustrates how a corpus can be built:

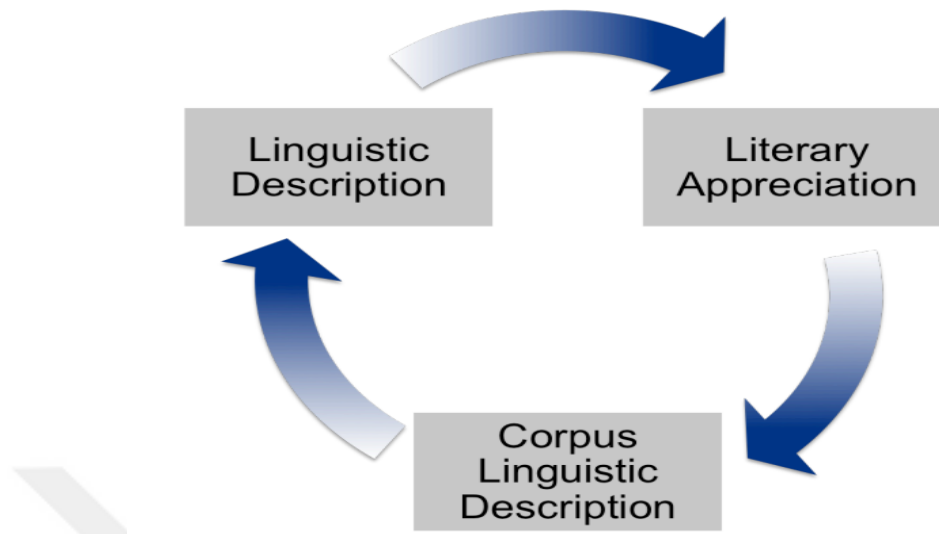
**Figure 6: How to Build a Corpus**



**Source:** Cabrio, 2010: 10

Corpus linguistics “extends our knowledge of language by combining three different approaches: the (procedural) identification of language data by categorial analysis, the correlation of language data by statistical methods and finally the (intellectual) interpretation of the results” (Teubert, 2001: 129). Furthermore, corpus stylistic analysis is “a relatively objective methodological procedure that at its best is guided by a relatively subjective process of interpretation” (Carter, 1995: 67). Ho (2011:10) elaborates that although “quantification runs the risk of reducing a literary text to a non-literary entity, by eliminating all relevant contextual factors and neglecting the significance of meaning and textuality”, corpus stylistics is not “a purely quantitative study of literature”, but “a qualitative stylistic approach to the study of language of literature, combined with or supported by corpus-based quantitative methods and technology”. Corpus stylistics aims “to encapsulate the rigour of linguistics, satisfy the demand for empirical evidence, and offer a means of interrogating literary texts in a systematic manner (Ho, 2011: 8).The circle of corpus stylistic bringing together approach from corpus linguistics and literary stylistics was illustrated in the following figure:

**Figure 7: Corpus Stylistic Circle**



**Source:** Mahlberg, 2013: 15

With specialized software, the study provides a systematic evidence for interpretations about the conventions of free indirect discourse in *Women in Love*. On the basis of relevant corpus, the study identifies textual features that are not enough perceived by an observer. Software tools enable the research to classify, to arrange data, and to observe the patterns of free indirect discourse across the text. Furthermore, corpus approach to the study can “avoid human bias and thus make the result more comprehensive and reliable” through “generating quantitative data and providing linguistic evidence in analysis” (Ho, 2011: 7). The use of linguistic features of free indirect discourse to realize Lawrence’s style in *Women in Love* unites stylistic study with corpus results, thus adding quantitative findings to qualitative analysis.

f) Regarding all of these, the study is based on mixed methods in order to achieve an enriched understanding of the forms and functions of free indirect discourse in *Women in Love*, incorporating qualitative data into a quantitative analysis. Tashakkori and Creswell (2007: 4) defines mixed methods research as a research which “collects and analyzes data, integrates the findings, and draws inferences using both qualitative and quantitative approaches/ methods in a single study or a program inquiry”. Johnson et al. (2007: 123) also describes mixed methods research as follows:

Mixed methods research is the type of research in which a researcher or team of researchers combines elements of qualitative and quantitative research approaches (eg., use of qualitative and quantitative viewpoints, data collection, analysis, inference techniques) for the purposes of the breadth and depth of understanding and corroboration.

Moreover, Greene (2007: 20) posits that mixed methods research “actively invites us to participate in a dialogue about multiple ways of seeing and hearing, multiple ways of making sense of the social world, and multiple standpoints on what is important and to be valued and cherished”. The mixed methods research is summed up in the following figure:

### Figure 8: Mixed Methods Research

- collects and analyzes persuasively and rigorously both qualitative and quantitative data (based on research questions);
- mixes (or integrates or links) the two forms of data concurrently by combining them (or merging them), sequentially by having one build on the other, or embedding one within the other;
- gives priority to one or both forms of data (in terms of what the research emphasizes);
- uses these procedures in a single study or in multiple phases of a program of study;
- frames these procedures within philosophical worldviews and theoretical lenses; and
- combines the procedures into specific research designs that direct the plan for conducting the study

**Source:** Creswell et al., 2011: 5

Creswell et al. (2011: 13) also underlines that mixed methods research is “practical” since the researcher is free to use all possible methods to answer the research questions and “individuals tend to solve problems using both numbers and words, combine inductive and deductive thinking, and employ skills in observing people as well as recording behavior”. Additionally, mixed methods research brings together the strengths of both qualitative and quantitative approach as it is declared below:

Mixed methods research provides strengths that offset the weaknesses of both quantitative and qualitative research... One might argue that quantitative research is weak in understanding the context or setting in which people talk. Also, the voices of the participants are not directly heard in quantitative research. Further, quantitative researchers are in the background, and their own personal biases and interpretations are seldom hand, qualitative research is seen as deficient because of the personal interpretations made by the researcher, the ensuing bias created by this,...Quantitative research does not have these weaknesses. Thus, a combination of strengths of one approach makes up for the weaknesses of the other approach” (Creswell et al., 2011: 12).

Therefore, the combination of qualitative and quantitative techniques sophisticates the findings on the use of free indirect discourse in Lawrence's *Women in Love* through offsetting the weaknesses of these two approaches.

g) Consequently, the study employs a combination of qualitative and quantitative methods and aims to validate the conclusion of content analysis through presenting converging results obtained through corpus-based tables on frequencies of linguistic patterns of free indirect discourse in *Women in Love*. However, it is a QUAL → quan study (Dörnyei, 2007: 171), indicating qualitative data are more heavily weighted.

### 3.3. Research Questions

Based on the purpose, the present study aims to answer the following major and minor research questions:

1. What are the strategies of free indirect discourse employed in *Women in Love*?
  - 1.1. Which syntactic patterns of free indirect discourse are used in the text?
  - 1.2. Which deictic features of free indirect discourse are represented in the text?
  - 1.3. Which lexical items trigger free indirect discourse in the text?
2. How does Lawrence function free indirect discourse throughout the novel?
3. To what extent are the syntactic, deictic, and lexical patterns of free indirect discourse centered in *Women in Love*?

### 3.4. Sample of the Study

Krippendorff (2004: 113) points out that in order to analyze a sample of texts, the researchers “need a *sampling plan* to ensure that the textual units sampled do not bias the answers to the research question”. Krippendorff (2004: 119) opines that relevance sampling “aims at selecting all textual units that contribute to answering given research questions” and along the similar lines, he details the nature of relevance sampling as follows:

Relevance sampling is not probabilistic. In using this form of sampling, an analyst proceeds by following a conceptual hierarchy, systematically lowering the number of units that need to be considered for an analysis. The resulting units of text are not meant to be

representative of a population of texts; rather, they are the population of relevant texts, excluding the textual units that do not possess relevant information.

In the current study, therefore, relevance sampling, also regarded as purposive sampling, was selected to meet specific needs according to the researcher's interest (Cohen et al., 2007; Dörnyei, 2007; Robson, 1993). There were two kinds of samples for the current study. The first one was literary material, *Women in Love*: the quotes and examples related with FID in the text. The second one was a small- sized corpus built from FID passages.

### 3.5. Data Collection

In order to meet the aims proposed and to answer the research questions, some methodological steps were taken. First of all, in order to achieve a reliable and valid content analysis, the study was needed to determine categorizations. As Robson (1993: 277) states, "sorting out the categories is the most crucial aspect of the content analysis". After deciding categorization, the researcher can code them in order to carry out content analysis. Moreover, McKay (2006: 57) affirms that the researcher's main goal is to "arrive at a list of categories that develop from the data and capture the ideas in the data" no matter what s/he selects and when the researcher arrives at a list of these categories, s/he can then "return to the data and code the data according to these categories".

Keeping these in mind, the linguistic features of free indirect discourse categorized inclusively by Fludernik (1993) was utilized in order to gather data for the current study. Fludernik's (1993) terminology is selected because it presents a comprehensive study of free indirect discourse, offering an extensive typology of how free indirect discourse is represented in linguistic forms. According to Fludernik's theory of free indirect discourse, "all linguistic speech and thought representation relies on a mechanism of typification and schematization which is independent of actual speech and thought processes and can be analyzed in terms of a *fiction* 'manufactured' by means of language, by means of linguistic devices" (Fludernik, 1993: 391). Fludernik's views (1993: 401) are grounded on the following assumption:

One notices free indirect discourse not mainly on the basis of linguistic form but on the basis of linguistic content: this has to be free indirect discourse because this is what the character would be likely to say or voice to her/ himself in the particular context.

In order to evaluate linguistic elements of free indirect discourse in *Women in Love* in terms of Fludernik’s terminology illustrated above, the current study utilizes from three main categories and twelve subcategories. These categories were determined as follows:

**Figure 9: Categorization of Features of FID in *Women in Love***

<b>1. Syntactic Patterns</b>	<b>2. Deictic Expressions</b>	<b>3. Lexical Features</b>
- imperatives	- spatial deictics	- foreign lexemes
- exclamatory sentences	- temporal deictics	- intensifiers
- modals		- epistemic lexemes
- parentheticals		
- sentence modifiers		
- clause- initial adjuncts		
- interjections		

As presented above, free indirect discourse passages in *Women in Love* were analyzed according to syntactic, deictic, and lexical patterns so as to comprehend Lawrence’s authorial style.

Furthermore, Oltean’s classification (1993) was preferred so as to interpret the possible functions of free indirect discourse in the text. Oltean (1993: 704) classifies functions of free indirect discourse into three categories: *the integrative function*, which is “postulated as a higher-order function”; *the evaluative function*, which is “identified on the basis of the expressive strategies through which narrators communicate their attitudes towards events, agents, or settings”; *the referential function*, which is “dependent upon the referent of FID”. The *integrative function* consists of “the interference of multiple voices or perspectives” in free indirect discourse. The tense and person agreement signals the bivocality since evaluative vocabulary, intensifiers, repetitions, exclamations, and questions identify subjective perspective of a character (Oltean, 1993: 704). The *evaluative function* of free indirect discourse consists of two different types, “depending upon whether the narrator conveys his/her distance from or identification with a character in the representation of the latter’s verbal, preverbal, or nonverbal states”: namely, *irony* and *empathy* (Oltean, 1993: 706). *Referential functions* of free indirect discourse do not “derive from their values from the actual world” and they are “restricted to what is in the story or fiction, and their postulation depends on the sustained illusion of preexisting speech or



thought” (Oltean, 1993: 710). In other words, the referential function comprises the representation of both internal and external speech as well as the representation of spontaneous, non-reflective consciousness (Oltean, 1993: 710).

The process of data collection consisted of two phases. In the first phase, content analysis was used to collect and analyze the qualitative data which was gathered from the literary text, *Women in Love*. The researcher functioned as an instrument for qualitative data collection; in other words, data were collected via self-inspection. The research relied on available text in order to answer the research questions. Since the research required a careful scrutiny of the text in the process of collecting data related with free indirect discourse in *Women in Love*, the text was read many times and notations were made in the margins to look for the statements representing the perspectives mainly related to the research questions. When the data being relevant to the linguistic and functional features of free indirect discourse were found, data locations were marked and the data found in the text were classified according to categories. After classifying the data, the researcher examined each in detail. The following step was that these were processed and extracted. Then, the text was re-examined and revised in order to ensure that all data that needed to be classified had been so. The process of content analysis of free indirect discourse in *Women in Love* was rather extensive and required the researcher to go over and over the text in order to ensure the relevance of data obtained. Therefore, contextualizing, rearticulating, reinterpreting, and redefining the research questions of the study continued until convincing interpretation and inferences were reached. Furthermore, in order to increase reliability, the researcher conducted a pilot study with MA and Phd students.

As above mentioned, content analysis was preferred to make consistent inferences about which linguistic elements are used in free indirect discourse passages and how FID functions in *Women in Love*. Meanwhile, qualitative data obtained from the text needed to be converted into quantitative data in order to systematically evaluate the text. In the second phase, corpus, therefore, was selected as an instrument for the numerical analyses. First, the electronic literary text was retrieved from the net. After that, the bibliographic data and irrelevant sections were erased from the text for cleaner results in the corpus linguistic software. The corpus was named WinL and a txt.file was created with FID passages obtained from content analysis. The software chosen was AntConc designed by

Laurence Anthony. It is “a corpus toolkit...that includes a powerful concordance, word and keyword frequency generators, tools for cluster and lexical bundle analysis, and a word distribution plot” (Anthony, 2005: 729). By means of the program, AntConc, corpus which contained approximately 33.400 words from free indirect discourse passages in *Women in Love* was constructed in order to illustrate systematically the distinctive discourse markers of free indirect discourse in *Women in Love*. Then, the text was scanned in the program, repetitive patterns of free indirect discourse markers in *Women in Love* were identified, and insignificant ones were discarded from the analysis. With the help of computational analysis, the research revealed the frequency of free indirect discourse patterns used in Lawrence’s *Women in Love*.

### **3.6. Data Analysis**

The data analyses were conducted to answer all research questions. Due to the fact that the current study employed mixed method, the analyses of data were conducted in two phases. The first phase was the analysis of qualitative data and the second one was the analysis of quantitative data. Regarding the qualitative data, the data obtained from the quotations and examples shaped with free indirect discourse in *Women in Love* were analyzed to answer the research questions of which distinctive discourse markers of FID are employed by Lawrence and which variety of functions free indirect discourse serve in *Women in Love*. Furthermore, in order to strengthen and assist the qualitative results obtained from content analysis, the data were also analyzed quantitatively by means of corpus. During the second phase of data analysis, the focus was given to the corpus in order to identify the research question of to what extent the distinctive discourse markers of FID are deployed by Lawrence in *Women in Love*. The data was prepared for the analysis with a computer program. The data was inspected visually and descriptive analyses were conducted. The data obtained were analyzed to answer the research questions. Moreover, tables were conducted to help interpret the data according to the issues analyzed and to display results with respect to each of the research questions. Consequently, all the data gained from content analysis and computational analysis was triangulated by making comparison and contrast. In this way, quantitative and qualitative data were merged into an overall interpretation in order to support the conclusions.

### 3.7. Operational Definitions

In order to ensure consistent data collection, describe the observable characteristics of free indirect discourse, and make the abstract qualities concrete, the operational definitions related with the research are as follows:

*Exclamations* are emotive sources in which “the speaker’s intention is not only to attract the hearer’s attention but also to involve him affectively” and the speaker “intends the hearer not only to believe what is asserted but also to evaluate the proposition in some way... then, the exclamation possesses in addition to the feature of assertibility, that of tellability” (Watts, 1981: 59).

*Modal Auxiliaries* are “verb-like words which typically express speakers’ attitudes toward the factual content of an utterance such as uncertainty, possibility, and necessity” (Bright, 1992 cited in: Kaita, 2015: 317).

*Imperatives* “encode directive force on the top of their propositional content” (Jary & Kissine, 2014: 169).

*Parentheticals* are “part of syntax in terms of linear precedence: they intersect with other structures on the linear plane, sharing with them a terminal string” (Dehe & Kavalova, 2007: 26).

*Clause-Initial Adjuncts* are “significant in language since they help to to define the point of view the speaker/ writer takes in looking at the world” (Fries, 1983: 16).

*Interjections* “manifest the existence of an emotion, to sympathies of mankind, but it does not declare that existence as a fact addressed to their judgment”. They show “ actual emotion” (Smedley et all, 1845: 174).

*Sentence modifiers* are “such as *indeed, in any case, naturally, after all, obviously, of course* and many more. Like some sentence-initial *ands* and *buts*, such conjuncts help to present an argument, and this argument is preferred to reportee” (Fludernik, 1993: 233).

*Deictic* is “applied to a word which specifies an identity or a temporal or a spatial location from the perception of a speaker or a listener in the circumstance in which the communication takes place. It could mean relating to or the distinctiveness of a word, the reference of which is dependent on the conditions of its use” (Dylgjeri & Kazazi, 2013: 89).

*Temporal Deictics* are expressions like “in the evening, on time, at midnight the prepositions in/on/at are markers of time or temporal deixis. In English, temporal deixis is expressed by adverbs of time and tense markers on the verb” (Dylgjeri & Kazazi, 2013: 93).

*Spatial Deictics* are the most frequent words that “carry deictic characteristics are the demonstrative pronouns, respectively this/ that and these/ those” and this kind of deixis is known as spatial or space deixis. Spatial deixis also implies “some proximal or distal interpretations” (Dylgjeri & Kazazi, 2013: 92).

*Epistemic Lexemes* are another set of subjective elements in free indirect discourse are epistemic lexemes that give away the character’s cognitive limitations, such as *probably*, *certainly* and a number of modal adverbs ( Fludernik, 1993: 258).

*Intensifiers* such as *very*, *so*, *absolutely* and *totally* are “linguistic devices that boost the meaning of a property upwards from an assumed norm” and semantically function to increase intensification, or “scale upwards from an assumed norm”(Quirk, Greenbaum, Leech & Svartvik, 1985: 590).

*Integrative function* of free indirect style is “the interference of multiple voices and perspectives” (Oltean, 1993: 704).

*Evaluative function* of free indirect style depends on “whether the narrator conveys distance from or identification with a character in the representation of the verbal, preverbal, or nonverbal states” (Oltean, 1993: 706).

*Referential function* is the representation of “spontaneous, non-reflective consciousness” (Oltean, 1993: 711).

*Irony* is “a figure of speech in which what is actually said is the opposite of what is intended. In literature, irony is a technique of indicating a discrepancy between what is said and what is meant” (Sharma, 2005: 78).

*Empathy* is “the ability to identify with something, whether a person, animal, place, or other object”, allowing you to “get to the essence of an object by projecting yourself into it” ( Auger, 2010: 94).



## CHAPTER FOUR

### 4. FINDINGS AND DISCUSSION

#### 4.1. Introduction

This chapter focuses on the data obtained from content analysis of syntactic, deictic, lexical patterns of free indirect style. It also focuses on the integrative, evaluative, and referential functions of the style. The findings of the content analysis are presented and evaluated in accordance with the research questions of the study. The findings are also presented with corpus-based tables. Furthermore, the findings are discussed and interpreted to make the study comprehensible.

#### 4.2. Content Analysis of Free Indirect Discourse in *Women in Love*

Content analysis is conducted in an attempt to answer the research questions regarding the subtitles of syntactic patterns, deictic expressions, and lexical patterns of free indirect discourse in *Women in Love*.

##### 4.2.1. Syntactic Patterns of Free Indirect Discourse in *Women in Love*

To investigate how syntactic patterns attribute to free indirect discourse in *Women in Love*, related features are extracted and categorized into seven subcategories respectively consisting of exclamatory sentences, modals, imperatives, parentheticals, clause-initial adjuncts, interjections, and sentence modifiers.

###### 4.2.1.1. Exclamations

Exclamations are obvious syntactic indications of FID employed by Lawrence in *Women in Love*. Their presence indicates the subjective voice of the character in narration.

Moreover, exclamations in FID passages present the discourse's immediacy through reflecting the character's own utterance, consciousness, and what passes through the character's mind. Their simultaneous presence with the narrative voice also functions as irony distancing from characters and as empathy identifying with character.

The following passage is a remarkable example of how exclamation presents the closeness to the character's own speech and how the mergence of character's voice with the narratorial voice functions in free indirect discourse:

Her active living was suspended, but underneath, in the darkness, something was coming to pass. *If only she could break through the last integuments!* She seemed to try and put her hands out, like an infant in the womb, and she could not, not yet. Still she had a strange prescience, an intimation of something yet to come (5).

In the extract above, the narrator exactly presents Ursula's feelings and foresight about her suspended life, adopting an omniscient perspective in the first line. Then, the narratorial discourse is flavoured by free indirect discourse. Therefore, the reader's attention is directed towards Ursula's own perspective through the use of exclamation, *If only she could break through the last integuments*. This exclamatory utterance conveys Ursula's immediate thought and represents her mental states. The narrator uses this exclamation as a filter through which the character's wishes and prescience are perceived. In this way, the narrator lets the reader empathize with the character, reflecting Ursula's perception and expression of her inner experience through deftly deployment of exclamation within the narrative language. Interestingly, exclamation shows the presence of character's own idiom whereas the past tense presents third person narrative report. In other words, the reader witnesses the author's narrative and character's inner speech simultaneously; therefore, their voices merge in the same linguistic construction. The tense and person agreement with exclamation presents the mergence of multiple voices, namely the *integrative function* of free indirect discourse. Moreover, this peculiar blend of the discourses of character and narrator in free indirect form serves to two different types of *evaluative function*: it conveys empathy, adjusting identification with the character and having direct access to Ursula's inner mind while the narrator watches the character from a distance that evokes an ironic stance. The following paragraph, rendered in free indirect form, is basically constituted by reporting Ursula's inner states about her house:

As she went upstairs, Ursula was aware of the house, of her home round about her. *And she loathed it, the sordid, too-familiar place!* She was afraid at the depth of her feeling against the home, the milieu, the whole atmosphere and condition of this obsolete life. Her feeling frightened her (6).

The extract above again begins with narratorial description which introduces Ursula's feelings about her house and then offers the reader an insight into her mind through free indirect discourse. FID employed by the exclamation, *and she loathed it, the sordid, too-familiar place!*, depicts the character's speech within the framework of third person narrative. The idiom, *too-familiar place!*, is Ursula's own description, not the narrator's, yet the lines are presented in third person with the tense of reporting, *she loathed it*, indicating that the narrator is telling the reader what Ursula feels about her house. This free indirect form serves several functions: respectively, *integrative function*, *referential function*, and *evaluative function*. First, it contributes to polyvocality, *integrative function* of free indirect discourse since the exclamation, *too-familiar place!*, presents the character's own voice while past tense and third person pronoun sign the narrator's voice. Second, it invites the reader to look at the inner state of the character with the help of the narratorial language linked with the character. Therefore, this free indirect form functions as a vehicle of spontaneous consciousness through scrutinizing Ursula's silent thoughts, inner states, and processes of feelings without a break in a narrative. Additionally, the intertwined voices in the form function as empathy since the narrator lets reader infiltrate into the character's thoughts so that the readers understand Ursula's interiority within her own voice via exclamation; and as irony because the character's limited thoughts, when stated in the third person, can emphasize a character's absurdity. In the following example, the narrator also uses exclamations to dig down deep into the character's consciousness, thoughts, and emotions through merging the narratorial voice and character's voice:

The sisters went home again, to read and talk and work, and wait for Monday, for school. Ursula often wondered what else she waited for, besides the beginning and end of the school week, and the beginning and end of the holidays. *This was a whole life!* Sometimes she had periods of tight horror, when it seemed to her that her life would pass away, and be gone, without having been more than this (42).

In the paragraph above, Ursula's thoughts on her monotonous life are introduced by the narrator implicitly. As the narrative proceeds, the narratorial voice begins to merge with the character's mind via the exclamatory sentence, *This was a whole life!*, within FID. The exclamatory sentence creates an impression of immediacy, thus letting the reader enter



exactly into the immediate inner states of the character. The character's mind is open to the reader through the use of free indirect discourse. Being inside in Ursula's mind allows the reader a deeper and more penetrating insight into what and how she thinks about her monotonous life. This shows that free indirect form in the extract above functions as empathy since the reader can place oneself in Ursula's position and discern what she is thinking and feeling about her life's insipidity. Moreover, the exclamation brings the reader into the flow of Ursula's thoughts and feelings with the assistance of both fragments of character's own speech and third person narration; in other words, voices of the narrator and the character merge into a single expression. Therefore, the intertwining of past tense aligning readers with the narrator with exclamation aligning us with the character performs the *integrative function* of free indirect discourse. By means of this polyvocal functionality, it conveys both the character's subjectivity and self-reflection and the narrator's more objective perspective at the same time. In other words, the reader gains the ability to perceive the character's monotonous life from both the character's subjective voice and the narrator's authority. Another exclamative sentence is exemplified by the following italicized sentences:

Birkin, sitting up in bed, looked lazily and pleasantly out on the park, that was so green and deserted, romantic, belonging to the past. *He was thinking how lovely, how sure, how formed, how final all the things of the past were—the lovely accomplished past—this house, so still and golden, the park slumbering its centuries of peace. And then, what a snare and a delusion, this beauty of static things—what a horrible, dead prison Breadalby really was, what an intolerable confinement, the peace!* Yet it was better than the sordid scrambling conflict of the present (82).

The paragraph consists of wh-elements in exclamations in order to introduce free indirect discourse. In initial sentences, the narrator represents Birkin's feelings and thoughts on both loveliness of the past and the ill effects of Breadalby; however, the narrative shifts from the narrator's perspective to that of the character. Therefore, the reader is invited to see the character's emotions from Birkin's point of view via exclamations within FID. If her thoughts were mediated via indirect speech, the reader would feel a greater distance and detachment from Birkin. However, the exclamations within FID make the narrative more vivid and intimate. Through hearing the tone of the character's own immediate speaking, the reader feels intimate with Birkin and senses the well-favoured effects of the past and the feeling of being imprisoned in Breadalby. This shows that free indirect forms in the passage function as empathy. Additionally, the narratorial voice is still perceivable

because of third person pronoun and past tense despite the fact that exclamations predominantly present the character's own perspective and voice. The narrator does not exactly yield the floor to the character; however, the narrator's authority is violated by the act of focalization. Therefore, FID clearly serves as a vehicle of polyvocality. This plurality of voices and attitudes also functions as irony due to the distancing effect contingent upon the substitution of third for first person pronoun and present for past whereas the reader is close to Birkin's mind via exclamations. Furthermore, the following example presents Hermonie's immediate thoughts in the form of free indirect discourse:

A terrible voluptuous thrill ran down her arms—she was going to know her voluptuous consummation. Her arms quivered and were strong, immeasurably and irresistibly strong. *What delight, what delight in strength*, voluptuous ecstasy at last. *It was coming!* In utmost terror and agony, she knew it was upon her now, in extremity of bliss. Her hand closed on a blue, beautiful ball of lapis lazuli that stood on her desk for a paper-weight. (89).

The passage initially depicts Hermonie's lust towards Gerald within the framework of third person narrative. In the third and fifth sentence, FID is represented, mixing the voices of the narrator and Hermonie together. By means of exclamations such as *what delight, what delight in strength, what delirium of pleasure!* and *it was coming!*, the narrator imperceptibly disappears, letting an unmediated access to the character's mind. Through allowing Hermonie's voluptuousness hidden deeper to be expressed, these exclamations in free indirect forms function as a vehicle for the expression of consciousness in response to the character's emotional stimuli. Furthermore, the use of third person pronouns and past tense clearly indicates the voice of the narrator whereas the exclamations notably present Hermonie's process of feelings from her subjective perspective. This suggests the *integrative function* of free indirect forms. This polyvocal functionality enables the reader to overcome the limitations of the narrator's objective perspective by portraying Hermonie's subjective impressions, at the same time maintaining third person and past tense of narration. Additionally, the simultaneous presence of the narrator and the character provokes both empathetic and ironic response. Through exclamations, the readers are able to slip into Hermonie's internal thoughts and feelings as if they themselves were experiencing her voluptuous consummation, thus becoming one with the character. Free indirect form, therefore, serves as empathy. At the same time, the reader is aware that this narrative is not a first person narrative, yet there is a narrator who is describing Hermonie's feelings. This creates a sense of detachment and distancing from the character, thus

suggesting irony. The following passage is another example of the frequent use of exclamations in free indirect discourse:

‘Well’ replied Ursula, ‘He wants to, awfully, but I’m not so sure’. Hermione watched her with slow calm eyes. She noted this new expression of vaunting. *How she envied Ursula a certain unconscious positivity! even her vulgarity! ‘why aren’t you sure?’ she asked, in her easy sing song* (254).

After Hermonie asks Ursula whether she will marry Rupert, Ursula answers that he really wants, but she is not sure. Thereupon, Hermonie emulates Ursula’s vulgarity as the passage progresses. As represented in the previous free indirect discourse passages, the narration begins with indirect speech; however, free indirect discourse becomes clear by means of exclamations in narratorial voice, *how she envied Ursula a certain unconscious positivity! even her vulgarity!*. Exclamations in the extract let the reader witness Hermonie’s spontaneous consciousness on her behalf, yet the character’s emotions and state of mind are represented within the narrator’s reporting language at the same time. Therefore, the fact that the character’s voice and the narrator’s voice are linguistically woven together into a single syntactic construction contributes to the *integrative function* of free indirect form. As this bivocality converges the narrator’s objective voice and Hermonie’s subjective voice, Lawrence allows the reader to hear all of their voices in any one speech. Since the exclamations show the verbal exponent of the Hermonie’s inwardly envying, this free indirect form also serves to *referential function*, thoroughly exploring Hermonie’s inner mind. In this regard, the narrator shares Hermonie’s unvoiced but conscious reflections with the reader, allowing the reader to vicariously experience her enviousness. The reader’s closeness to the character’s mind shows the empathetic function of free indirect form. While the exclamations in free indirect discourse contributes to empathy, the narrator’s reporting voice serves to convey irony, adjusting the distances between the narrator and the characters, and between the characters and the reader. Through exclamations, Lawrence allows the narrator and the reader to have direct access to Hermonie’s inner mind via exclamations whereas watching his heroine from a distance that enables an ironic stance via narrator’s reporting language. One more example follows:

She linked her fingers imploringly in his, under the cover of her rug. His fingers responded, his eyes looked back at her. *How dark, like a night, his eyes were, like another world beyond! Oh, if he were the world as well, if only the world were he! If only he could call a world into being that should be their own world!* (341).

Here, the extract begins with the narratorial description of Birkin's face. Then, the narration borrows Ursula's own exclamations, offering the reader an insight into her mind through free indirect discourse. Exclamations in free indirect form enables the reader to penetrate Ursula's consciousness, indicating fragments of her own utterances and subjective thoughts and allowing a deeper and more penetrating insight into how Ursula thinks and wishes. The reader can perceive Ursula's silent thoughts and innermost wishes about Birkin. Therefore, FID serves here as an act of reveries, marking the *referential function*. Meanwhile, the narratorial presence seems to drop away; however, the narrator makes his presence felt with the assistance of past tense and third person pronoun although he does not intrude upon Ursula's wishes. In this regard, the reader encounters the author's narrative and the character's inner speech simultaneously. This contributes to the bivocality of free indirect form, namely *integrative function*, thus conveying identification with the character's mentality and subjectivity and detached and objective perspective of the narrator at once. Additionally, the merging of the narrator's reporting language and the character's voice into a single expression performs two somewhat converse functions: irony and empathy. This means that the reader is brought closely to Ursula's consciousness via exclamations and at the same time kept at distance because of narrator's reporting language. The reader witnesses Ursula's mental situation and turns his/her attention inwards into the character's inner feelings by means of exclamations. This contributes to empathetic function. Meanwhile, the narrator's reporting language creates a sense of slight detachment to evaluate Ursula's emotions and thoughts. The reader's closeness to Ursula's mind, thus, coincides with a distance. This evokes ironic function of free indirect form.

Consequently, the passages indicated above show that exclamations in free indirect discourse serve as acts of immediacy, subjectivity, self-reflection, and reveries. Their presence in the narrator's reporting language lets the reader infiltrate into the character's silent thoughts, inner states, and process of feelings. It is also clearly seen that exclamations in free indirect forms in the passages contribute to the *integrative*, *evaluative* and *referential* functions, serving as bivocality, empathy adjusting identification with the character, irony watching the character from a distance, and spontaneous consciousness.

#### 4.2.1.2. Modals

In *Women in Love*, Lawrence prefers the extensive use of modal auxiliaries in free indirect style. They refer to notions of obligations and possibility, revealing the character's inner arguments, predictions, and possibilities. By means of modals, the readers are able to plumb the depths of the characters' minds and speculate their deepest feelings. The following passage is a typical example of modality in free indirect discourse:

*He would be at this wedding; he was to be groom's man. He would be in the church, waiting. He would know when she came. She shuddered with nervous apprehension and desire as she went through the church-door. He would be there, surely he would see how beautiful her dress was, surely he would see how she had made herself beautiful for him. He would understand, he would be able to see how she was made for him, the first, how she was, for him, the highest. Surely at last he would be able to accept his highest fate, he would not deny her (12).*

Here, the passage contains elaborative use of modals, presenting Hermonie's predictions, wishes, and dreams before entering through the church door. Her mind is open to the reader through the use of modal, *would*. In this way, the reader can deeply perceive how the character infixes herself that Birkin will be there, will see how beautiful she is, and will always be with her in spite of her hesitations and fears. This shows that modals in free indirect style contribute to the *referential function*, serving as an expression of character's spontaneous consciousness. Moreover, the reader's ability to bleed into Hermonie's internal thoughts serves here as vehicle of empathy, one type of the *evaluative function*. Being aware of the character's self-deception, the reader has the power of identification with or vicarious experiencing of her feelings via modals. It is also clearly seen that autosuggestion, self-deception, and the dream world of the character are described in her own immediate tone, yet with the narrator's interference with the reporting language simultaneously. This is the basis for the integrative function, namely polyvocality, thereby illuminating Hermonie's reality denial and reveries from a variety of angles. Another example of modals in free indirect discourse is in the following:

*The bridegroom and the groom's man had not yet come. There was a growing consternation outside. Ursula felt almost responsible. She could not bear it that *the bride should arrive*, and no groom. *The wedding must not be a fiasco, it must not* (13).*

In the passage above, the narration begins in the straightforward narrative voice reporting that the groom does not come to the ceremony. Then, the narration slips into free indirect

discourse with the use of modals, *must* and *should*, through strongly signaling the presence of the Ursula's own voice. Lawrence spices up third person narrative by adding bits of Ursula's innermost thoughts with the help of modals, whereby they are verbal exponent of the character's mind. Intensely introspective and self-conscious, Ursula shares her inner obligation and necessity with the reader, allowing the reader to witness an immediate access to her consciousness. Here, self expression arises because the character foregrounds herself in the utterance. This shows that free indirect style function as a vehicle for presenting Ursula's subjectivity within the narrative. Furthermore, the following passage is another example of how free indirect discourse is employed with modals:

She seemed to flow back, almost like liquid, from his approach, to sink helplessly away from him. Her inchoate look of a violated slave, whose fulfilment lies in her further and further violation, made his nerves quiver with acutely desirable sensation. After all, his was the only will, she was the passive substance of his will. He tingled with the subtle, biting sensation. *And then he knew, he must go away from her, there must be pure separation between them* (66).

The extract here describes that Minette recoils from Gerald after the night they spend together. The narrator indirectly represents Gerald's attraction and lust towards Minette in the initial sentences of the passage; however, the reader is invited to realize his desire from the character's voice in the last sentence. Here, the narrator lets the reader peer into the character's mind and overhear the inner voice of the character via free indirect form. By means of modals, *must*, Gerald's inner resolution is signalled from his own perspective: he intends to keep away from Minette. In spite of narrator's interference with reporting language, the reader can penetrate into Gerald's mind and sense his emotional upheaval via modals, witnessing how Gerald tries to regulate his self-control in the face of temptations and desires. In other words, modals in free indirect form present the necessity of self restraint and the character's resistance to not being submissive surrender to his desire. This shows that free indirect form function as a vehicle of spontaneous consciousness and mental states, contributing to the *referential function*. Another example of modals in free indirect discourse is as the following:

... his presence was the wall, his presence was destroying her. *Unless she could break out, she must die most fearfully, walled up in horror. And he was the wall. She must break down the wall—she must break him down before her, the awful obstruction of him who obstructed obstructed her life to the last. It must be done, or she must perish most horribly* (89).

Hermonie's realization that Birkin's presence is like the wall which destroys her is represented mediately by the narrator in the first sentence. Then the narration switches from one form to another, namely from indirect discourse to free indirect discourse. This free indirect style predominantly renders Hermonie's thought processes via modals in the passage above. By favor of the use of modality, the reader witnesses what is going on the mind of the character. Lawrence implements modals in order to decrease the distance between the character and the reader through moving inside the character's consciousness and representing the destructive effects of Birkin's presence on Hermonie from her own voice. Here, modals in FIS verbalize Hermonie's hidden emotions and unspoken thoughts in her own tone; at the same time, the narrator's presence is felt with the third person pronoun and past tense. It is clearly seen that modals in free indirect discourse here serve two functions: the *integrative function* and the *referential function*. First, FIS serves as a vehicle of bivocality. On the one hand, it evokes Hermonie's thoughts on her own tone and voice; on the other, it conveys the character's utterances in the narrative language. Second, modals in FIS serve as a vehicle of spontaneous consciousness, showing Hermonie's feelings in turmoil. The following italicized sentence is another remarkable example of modality in free indirect discourse:

'No thank you,' said Gudrun. And as soon as she had said it, her heart sank horribly. The sick man seemed to fall into a gap of death, at her contradiction. *She ought to play up to him, not to contravene him*. In an instant she was smiling her rather roguish smile (244).

The narration begins with direct discourse in the first sentence and then goes on with indirect discourse. The narrator indirectly represents Gudrun's abrupt reply to Mr. Crich's offer a glass of sherry and a piece of cake. Her heart begins to palpitate after her sharp rejection. Then, the shift from the narrator's perspective to that of the character takes place within the passage and Gudrun's instantaneous flow of thought, *She ought to play up to him, not to contravene him*, is represented by modals in free indirect discourse. The narrator here lets the reader slip into Gudrun's internal thought. The reader perceives how she criticizes herself after her sharp rejection via modal in FIS. This shows that FIS here serves as the referential function, representing the character's autocriticism and inner advice to herself. Additionally, the following passage presents Gerald's mental scenario of what would happen after his father's death by means of modals:

Could he stand and see his father slowly dissolve and disappear in death, without once yielding his will, without once relenting before the omnipotence of death. *Like a Red Indian undergoing torture, Gerald would experience the whole process of slow death without wincing or flinching...* It was as if himself were dealing the death, even when he most recoiled in horror. *Still, he would deal it, he would triumph through death* (281).

The paragraph provides an example of FID, letting the reader give intimate access to Gerald's mind. After the initial sentences indirectly representing Gerald's feelings and thoughts towards his father's slowly death, the narrative seems to penetrate into his mind through the instrument of modals. The third and final sentences clearly represented in FID take the reader inside Gerald's mind to follow his thoughts and feelings vehemently colliding with each other. The reader overhears multitudinous thoughts and feelings which pass through Gerald's mind via modals: his mental scenario of what would happen after his father's death, thoughts running riot inside his tormented head, and his effort to relieve his agitated mind from his father's approaching death. Hence, FIS here contributes to the *referential function*, drawing the reader into the character's mind and mirroring his thoughts and feelings that impinge upon his consciousness. Moreover, the narrator imperceptibly disappears, letting an unmediated access to the Gerald's mind. However, the narrator makes his presence felt with third person pronouns while modals present the character's feelings and thoughts from his subjective perspective. This shows that FIS includes the interference of multiple voices and perspectives, contributing to the *integrative function*. One more example depicting the flow of the character's consciousness follows:

Gudrun did not know what to say. *What should she say? What should she feel? What should she do?* What did they expect of her? She was coldly at a loss. 'Thank you' she said and she shut the door of her room. The woman went away mortified. Not a word, not a tear-ha! Gudrun was cold, a cold woman (417).

The narration in the extract above is flavoured by free indirect style. It is clear that two voices co-occur; the sentences are not those of the narrator alone, but those of the character and the narrator. The questions clearly pass through Gudrun's mind; however, her idioms are interspersed with the narrator's voice. The reader gets inside the character's mind without breaking the flow of the narrative due to the fact that the narrator's voice and character's voice are merged and conveyed at once. In other words, the reader witnesses character's mental discourse in guise of the narrator's language. This indicates polyvocality of FIS, contributing the *integrative function*. Hence, the narrator's objectivity



is softened by the character's subjective tone; therefore, the reader has a more intimate and immediate access to Gudrun's mind without sharp sense of the narrator's presence. The presence of modals in FIS enables the reader perceive Gudrun's inner questioning about what she should do and how she should behave. FIS here serves as a vehicle of spontaneous consciousness, reflecting the character's confused feelings and questions whirling around her mind.

As a result, all these examples show that modals in free indirect style present the character's inner obligations, inner argument, necessities, predictions, self-control, emotional turmoil, autocriticism, and multitudinous thoughts. They serve to the referential function, emphasizing the characters' inner mental and emotional experiences and depicting the flow of their consciousness. Additionally, modals in FIS contribute to the *integrative function*, mixing the character's subjective tone and voice with the narrator's language.

#### **4.2.1.3. Imperatives**

Imperatives are another syntactic patterns of free indirect style used in *Women in Love*. By means of imperatives in FID, the narrative moves back and forth between the narrator and the character. Therefore, it is sensed that two voices are heard: one belonging to the narrator, the other belonging to the character. These voices are merged and convey at once; thus, the reader realizes the feelings and thoughts both from subjective and objective perspectives. Moreover, imperatives in FID present the reader immediacy, subjectivity, empathy, irony, and depiction of flow of consciousness, contributing to the *integrative, referential, and evaluative functions*. This can be observed in the following example:

Gudrun had wild ideas of rushing to comfort Gerald. She was thinking all the time of the perfect comforting, reassuring thing to say to him. She was shocked and frightened, but she put that away, thinking of how she should deport herself with Gerald: *act her part*. That was the real thrill: how she should act her part (164).

In the first sentences seem to be the descriptions of the narrator. The narrator reflects Gudrun's thoughts on how she should alienate herself from Gerald indirectly. However, with the sentence *act her part*, the flow of free indirect discourse begins. Here, the reader is close to Gudrun's mind, directly confronted with her active mind via imperative form.

Hence, the reader can internalize her thoughts and feelings as if s/he was experiencing that the character is experiencing. This increases empathetic functionality of free indirect style. On the other hand, this imperative form is not verbalized by only the narrator. Instead, it is an idea which comes into the character's own mind and the vestige of the character is remarkably observable. Therefore, the reader's closeness to Gudrun's mind coincides with a distance. This stylistic form of FID ironically subverts the empathy with the distancing effect of narrator's language, thus taking an ironic stance. The fact that the reader is brought closely to the character's consciousness and at the same time kept at distance serves here as a vehicle of both empathy and irony, contributing to the *evaluative function*. Moreover, the merging of narratorial objectivity and character's subjectivity characterizes the sentence as polyvocal, contributing to the *integrative function*. Hence, the reader perceives the Gudrun's feelings and thoughts from a variety of angles. The following passage is another example of imperative forms in FID:

Gerald listened with a faint, fine smile on his face, all the time, as if, somewhere, he knew so much better than Birkin, all about this: as if his own knowledge were direct and personal, whereas Birkin's was a matter of observation and inference, not quite hitting the nail on the head:—though aiming near enough at it. But he was not going to give himself away. *If Birkin could get at the secrets, let him.* Gerald would never help him. Gerald would be a dark horse to the end (177).

In the initial sentences, it can be clearly recognized that Gerald's opinions about his own knowledge and Birkin's knowledge are narrated indirectly. Then, the third sentence represented in free indirect discourse, *If Birkin could get at the secrets, let him*, is basically constituted by the reporting of thoughts and inner processes of the character. The simultaneous presence of the narrator and the character results in polyvocality, as the *integrative function*, since the third person reference and the basic tense of narration prove the presence of the narrator whereas the imperative form, *let him*, allows the reader to enter into Gerald's consciousness with the assistance of the character's own tone. Hence, the reader oversees inarticulate depths of Gerald's thoughts and his inner decision from both objective and subjective perspectives. Another example of imperatives in free indirect discourse is in the following:

He looked around. There lay the mines. They were old, obsolete. They were like old lions, no more good. He looked again. Pah! the mines were nothing but the clumsy efforts of impure minds. There they lay, abortions of a half-trained mind. *Let the idea of them be swept away.* He cleared his brain of them, and thought only of the coal in the under earth. How much was there? There was plenty of coal. The old workings could not get at it, that

was all. *Then break the neck of the old workings.* The coal lay there in its seams, even though the seams were thin... (193).

As seen above, the passage includes various distinctive markers of free indirect discourse such as clause initial adjunct and wh- questioning as well as imperative form. With the help of FID, the narrator penetrates into the consciousness of Gerald and narrates his thoughts on the obsolescence of the mines. The imperative sentences, *let the idea of them be swept away* and *then break the neck of the old workings*, enable the reader to recount the Gerald's silent thoughts without a sharp break in the narrative. The imperative forms in free indirect style above represent Gerald's inarticulate outbursts against the old mindset; his secret confidence to break it up and destroy it; and his obscure wish that old values will yield to newer goals. This stylistic form enables the reader to realize inarticulate depths of his thoughts on obsolescence of mines and unheeded coal. This shows free indirect style's proclivity toward consciousness and interiority of the character, contributing to the *referential function*. Inviting the reader to look at the interior state of a character, FID encourages the reader to feel inside of the character and to internalize his thoughts, retaining sincerity and sympathy and giving rise to empathy. Hence, the reader rebels against the old workings which could not get at the coal, recognizes mines as the efforts of impure and half-trained minds, and challenges to change old mindset together with Gerald. One more example follows:

Without bothering to *think* to a conclusion, Gerald jumped to a conclusion. He abandoned the whole democratic-equality problem as a problem of silliness. What mattered was the great social productive machine. *Let that work perfectly, let it produce a sufficiency of everything, let every man be given a rational portion, greater or less according to his functional degree or magnitude, and then, provision made, let the devil supervene, let every man look after his own amusements and appetites, so long as he interfered with nobody* (197).

Here, by means of italicized imperatives in free indirect style, the narrator lets the reader oversee Gerald's desire to lead a life depending on greed for wealth under the onslaught of industrialism without minding debilitating influence on humanity, depicting the character's increasing inner dryness and alienation from the real meaning of life. The reader easily penetrates into deep recesses of Gerald's nature, realizes his world bent on self destruction, and discovers his egocentric personality on his own behalf. This shows that free indirect style serves here as a representation of consciousness, conveying the *referential function*. Hence, the reader slips into Gerald's consciousness, recognizing his egocentric keen on industrialism ignoring dehumanizing effects, his denial of the sanctity of existence without

the narrator's interference, and his destructiveness inherent within his soul from his subjective voice.

All these examples indicate that imperative forms in free indirect style underline immediacy, internalization of the character's psyche, inarticulate outburst obscure wish to challenge the old mindset, denial of sanctity of existence, and self-destructivism. They also serve as polyvocality, empathy, irony, and the flow of consciousness, contributing to the *integrative, evaluative, and referential functions* of free indirect style.

#### 4.2.1.4. Parentheticals

The considerable deployment of parentheticals in free indirect discourse in *Women in Love* enables the reader to discern the events, thoughts, and feelings from a variety of perspectives, remarking a shift of viewpoint from the character to the narrator or from the narrator to the character. Parentheticals combine the voice of subjective mind with the language of objective narration. Hence, the voices and viewpoint of narrator and character become more and more intertwined in the same linguistic construction. The simultaneous presence of the narrator's and the character's voices gives rise to the polyvocal, empathetic, and ironic functions of free indirect style. The following is a remarkable example of using parentheticals to interweave different viewpoints in FID:

She did not believe in her own universals- *they were sham*. She did not believe in the inner life- *it was a trick, not a reality*. She did not believe in the spiritual world- *it was an affectation*. In the last resort, she believed in Mammon, the flesh, and the devil- *these at least were not sham*. She was a priestess without belief, without conviction, suckled in a creed outworn, and condemned to the reiteration of mysteries that were not divine to her (254).

The extract presents a scene in which Ursula is dissatisfied with the presence of Hermonie in Birkin's drawing room. The first sentence begins with indirect discourse, yet switches to free indirect discourse through the presence of parentheticals. After each sentence in which the narrator reports Ursula's negative thoughts about Hermonie indirect, parentheticals articulate Ursula's own perspective towards Hermonie's fake ethos and histrionics. Parentheticals in the passage point out the subjectivity and fragments of Ursula's own idiom, eliciting that the reader is inside Ursula's mind at the moment. The recirculation of the suspending and ending of character's voice and the narrator's takeover the narration

again prominently prove intertwining of two voices. Hence, empathetic and ironic functions are automatically present in parentheticals as a result of the interaction of the character's voice with the narratorial language. The character's subjective mind encourages the reader to empathize with Ursula, thereby contributing to a sense of intimacy between the reader and the character. At the same time, the reader hears the narrator's objective voice in the same linguistic construction, thereby increasing a sense of ironic distance between the reader and the character. Another example of parenthetical in FID is prominently seen in the following passage:

After all, the tiresome thing was, he did not want an odalisk, he did not want a slave. Hermione would have been his slave—*there was in her a horrible desire to prostrate herself before a man—a man who worshipped her, however, and admitted her as the supreme thing.* He did not want an odalisk. He wanted a woman to take something from him, to give herself up so much that she could take the last realities of him, the last facts, the last physical facts, physical and unbearable (256).

This extract is taken from the scene in which Hermonie asks Ursula whether Birkin and Ursula marry and Ursula replies that Birkin wants to, yet she is unsure. The narrator reports Ursula and Hermonie's adverse opinions on what Birkin exactly wants. Whereas Hermonie suggests that he seems to want an "odalisk", Ursula believes that Hermonie is mistaken. While the reader is immersed in narratorial voice, the parenthetical tenders a new voice and a new perspective. Ursula's own voice is clearly audible, interrupting the flow of the narration presented from the perspective of the narrator. Within dashes, Ursula's thoughts on Hermonie's tendency to enslave herself to a man are represented from her own perspective rather than from the perspective of the narrator. In spite of parentheticals, the reader feels authorial intrusion due to the presence of third person pronoun and past tense. The simultaneous presence of the character's perspective and narrative voice show that parentheticals serve as both empathy and irony. The reader's closeness to Ursula's mind invokes the his/her familiarity with the character's subjective perspective, thereby contributing to empathetic function whereas the objective narration keeps the reader at distance at the same time, thereby invoking ironic function. One more example follows:

'No- Paris,' he resumed, 'it makes me sick. Pah-l'amour. I detest it. L'amour, l'amore, die Liebe- I detest it in every language. Women and love, there is no greater tedium,' he cried. She was slightly offended. And yet, this was her own basic feeling. Men, and love - *there was no greater tedium* (401).

The passage begins with Loerke's direct discourse about the boringness of women and love. Then, the narrator presents Gudrun's offense from Loerke's utterance, *Women and love, there is no greater tedium*, in indirect discourse. As the passage proceeds, the narratorial indirectness is intertwined with characterological directness through free indirect style. Instead of her offense from Loerke's utterance, Gudrun herself voices the tedious nature of men and love in parenthetical, *Men, and love - there was no greater tedium*. The parenthetical establishes Gudrun's subjective point of view instead of the narratorial intervention with past tense. Here, the simultaneously presented objective and subjective perspectives convey the two somewhat converse functions: irony and empathy.

Bearing these examples in mind, it is clear that the objective narration starts with a piece of information and later comes up with the character's subjective perspective in parentheticals, or vice versa. The character's voice sometimes interrupts a description in the narratorial language and the objective narration is sometimes cut by the character's subjectivity. Hence, the simultaneous presence of objective and subjective voices contributes to ironic and empathetic function of free indirect style.

#### **4.2.1.5. Clause- Initial Adjuncts**

Clause-initial adjuncts such as *oh, yes, no, alas, nay, well* are another remarkable syntactic markers of free indirect style in *Women in Love*, enabling the reader an intimate and immediate access to the characters' thoughts and feeling. Hence, the narrator immerses the reader into the characters' consciousness, thereby representing their silence, stirred yet submerged desires, inner rhythms, and inarticulate depths of feelings. Moreover, the utterances are not those of the narrator alone, but those of both the narrator and the character, thereby invoking the merging of two voices and perspectives by dint of clause-initial adjuncts in narratorial language. The following paragraph serves a noticeable example of clause initial adjuncts in free indirect discourse:

He was perverse too. He fought her off, he always fought her off. The more she strove to bring him to her, the more he battled her back. And they had been lovers now, for years. *Oh, it was so wearying, so aching*; she was so tired. But still she believed in herself. She knew he was trying to leave her. She knew he was trying to break away from her finally, to be free. But still she believed in her strength to keep him, she believed in her own higher knowledge (12).

Here, indirect discourse is dominant since the narrator reports Hermonie's deep and intense feelings due to Birkin's willingness to break off. The narration then slips temporarily into free indirect discourse with the use of clause initial adjunct, *oh*, through intensely reflecting Hermonie's thought in her own voice, and creating impression of representing live process of her mind. Hence, the reader penetrates into the very details of her fatigue because of Birkin's unhappy love affair with her. The narrator immerses the reader into the depth of Hermonie's mind, giving rise to realize the suffocating influence of perennial love over her. Rendering her emotional life with turbulent depths, free indirect style serves as representation of spontaneous consciousness, contributing to the *referential function*. Moreover, the character's idiom, *Oh*, is interspersed with the narrator's voice. Suffice it to say that, it is difficult to distinguish the character's voice from the narrator's voice since Hermonie's thoughts and inner speech are integrated into the narrative, merging two perspectives and voices into a single expression. This enables the reader recognize the matters from both subjective and objective perspectives, serving as polyvocality. Still another example is even more telling:

Then he clambered into the boat. *Oh, and the beauty of the subjection of his loins, white and dimly luminous as he climbed over the side of the boat, made her want to die, to die.* The beauty of his dim and luminous loins as he climbed into the boat, his back rounded and soft—*ah, this was too much for her, too final a vision.* She knew it, and it was fatal. The terrible hopelessness of fate, and of beauty, such beauty! (156).

As is seen above, the extensive use of clause-initial adjuncts as well as exclamations and parenthetical unfold in the free indirect discourse passage. Lawrence here uses the character's subjective voice in the narratorial language, unlocking Gudrun's interiority. The clause-initial adjuncts, *oh* and *ah*, serve to direct the reader's attention towards the character's inarticulate thoughts, reflecting Gudrun's shrouded and silent conspicuousness towards Gerald on her own behalf. Hence, the reader realizes how Gudrun gravitates to him and captures her stirred yet submerged desire for Gudrun's charm. This shows that free indirect style serves to convey consciousness. Although clause initial adjuncts strongly signal the presence of Gudrun's own voice, the narrator is also unobtrusively apparent in the use of third person and past tense, hence producing an interspersion of the narratorial voice within the character's voice. This indicates the polyvocal function of free indirect style, contributing to the *integrative function*. A further example demonstrates how clause initial adjuncts bring the readers more fully into the flow of the characters' thoughts:

Her thoughts drifted into unconsciousness, she sat as if asleep beside the fire. And then the thought came back. The space o' death! Could she give herself to it? *Ah yes—it was a sleep.* She had had enough So long she had held out; and resisted. Now was the time to relinquish, not to resist any more (165).

The passage begins in the straightforward narrative voice, reporting Ursula's life-blood weakening because of her passionate love with Birkin. As the narrative proceeds, the narrative begins to get inside the character's mind with the help of clause initial adjuncts, *ah yes*, besides exclamation and parenthetical. The narrator temporarily lets the reader submerges himself/ herself within Ursula's consciousness, opening a window into her soul and revealing her despair and dark desire for death through her own voice. By means of clause-initial adjunct, the feelings are sensed on the character's own behalf and her inner life becomes crystal clear. Hence, the reader perceives how Ursula helps herself to face up to dying, provides inner counsel through assuming the final breath as sleep as death doula, and eases the anxiety about death. This shows that free indirect style here invokes the function of representation of consciousness, delving deeper into Ursula's mind which culminates in death instinct. As it seen, the character's inner thoughts are figured out with her own clause-initial adjunct; however, the narrator is also apparent in the use of third person pronoun and past tense. Because the tense and pronoun remain the same, there is no abrupt jump from the narrator's perspective to character's consciousness. Instead, there is a soft slide from the narratorial voice to the character's. The merging of two voices lets the reader move inside Ursula's consciousness with her subjective tone in the narrator's language. Hence, the character's mental discourse in guise of the narrator's discourse gives rise to the polyvocality, creating an immediacy of the character's feelings expressed in past tense and third person. One more example follows:

Then a hot passion of tenderness for her filled his heart. He stood up and looked into her face. *It was new and oh, so delicate in its luminous wonder and fear.* He put his arms round her, and she hid her face on his shoulder... His voice was so soft and final, she went very still, as if under a fate which had taken her. *Yes, she acquiesced*—but it was accomplished without her acquiescence. He was kissing her quietly, repeatedly, with a soft, still happiness that almost made her heart stop beating (270).

The extract leads readers into Birkin's mind and silent thoughts with clause initial adjuncts, suggesting free indirect discourse. Birkin's inner voice takes charge with *oh* and *yes*. Since the narrator presents Birkin's impression of Ursula's delicate face on his own voice and idiom, the reader is able to slip into his internal thought, perceiving how Ursula's crystallized beauty attracts him and how he feels relieved when she regards him as a haven.



This indicates that the reader is able to plumb the depths of Birkin's mind, and silent thoughts, thereby contributing to the representation of spontaneous consciousness. Additionally, there is no certain line where the narrator's report ends and the character's silent thought begins since both are rendered in the same linguistic structure. The narrator takes on the speech of the character; at the same time, the character speaks through the narratorial language. This shows that two voices are merged, functioning polyvocality. Hence, the character's immediate thought and the narrator's detached perspective are conveyed at once.

As it seen, the reader can overhear the character's immediate and silent thoughts on their own tones with the deft use of clause- initial adjuncts. They serve as the function of the representation of consciousness, *the referential functions*, through representing the character's stirred yet submerged desire, silence, passion, and inner speech. Furthermore, they contribute to the *integrative function* through reflecting the character's subjective tone in the narrator's language.

#### **4.2.1.6. Interjections**

*Women in Love* also consists of the integration of interjections such as *God, Thank God, Gosh*, and many more in free indirect discourse. These interjections are other remarkable syntactic expressions of consciousness, empathy, subjectivity, and immediacy in the novel. They express particular emotions on the part of the character, conveying sudden burst of feelings, relief, thankfulness, surprise, joy, enthusiasm, excitement, anger, and confusion. As in the following example, interjections contribute to an impression of the character's emotional immediacy:

Ah, if only she might wake him! She turned uneasily. When could she rouse him and send him away? When could she disturb him? And she relapsed into her activity of automatic consciousness, that would never end. But the time was drawing near when she could wake him. It was like a release. The clock had struck four, outside in the night. *Thank God the night had passed almost away*. At five he must go, and she would be released. (303).

In the passage above, Gudrun remains awake and alert the whole night after Gerald sneaks into her room and sleeps with her. The first three sentences of the passage are narrated indirectly. Then, the narratorial discourse is flavoured by free indirect discourse. The

character's own idiom through the use of interjection, *Thank God*, lets the reader penetrate into deep feelings of Gudrun who spends a nerve racking night, waiting for morning as immediate as possible. The interjection expresses the joy and relief Gudrun feels in knowing that the night will pass, Gerald must go, and she will be released. Hence, the reader realizes how she feels increasingly detached from him. Enclosing the reader within the character's consciousness, the interjection in free indirect style serves as the *referential function*, thereby presenting her mental self, reflections, and feelings. Not only does the reader gain an understanding of Gudrun's thoughts, but the subjective tone and the emotion of relief gives the reader a more implicit and intimate identification with her situation and condition. Such an intimate understanding of Gudrun's psyche evokes empathy within the reader, contributing the *evaluative function*. The imaginative projection into her detachedness from Gerald, the identification with her feelings, and vicariously experiencing her relief promote the empathetic function of free indirect style in the text. In the following passage, the narrator again moves in and out Gudrun's mind through interjection:

She sat with Gerald drinking some sweetish liqueur, and staring with black, sullen looks at the various groups of people at the tables. She would greet nobody, but young men nodded to her frequently, with a kind of sneering familiarity. She cut them all. And it gave her pleasure to sit there, cheeks flushed, eyes black and sullen, seeing them all objectively, as put away from her, like creatures in some menagerie of apish degraded souls. *God, what a foul crew they were!* Her blood beat black and thick in her veins with rage and loathing. *Yet she must sit and watch, watch.* One or two people came to speak to her. (332).

During her night with Gerald in London, Gudrun is averse to being in Pompadour Cafe because of petty vices and social ills of the cafe. Gudrun watches the crowd and finds them foul. The above passage is generally given in the third person and past tense of narrative voice; however, it is also focalized from Gudrun's viewpoint with the help of interjection. Rather than hearing narrator's own judgments on the people in the cafe, the reader gets Gudrun's own interpretations. In the first sentences, the reader witnesses objective narrative statements of the scene in the café. Then, through the use of exclamation and interjection, *God, what a foul crew they were!*, the reader is aware of Gudrun's subjective views about the crowd in the cafe. The narrator immerses the reader into her mind so as to perceive her isolation and alienation from the crowd in the cafe and discontentedness for being there. Rendering of character's psyche and her non-verbalised thought on the foulness and primitive bohemians of the crowd in the cafe with the help of the interjection

generates the representation of spontaneous consciousness, contributing to the *referential function*. Hence, the reader has an ability to imagine oneself into the inner life of Gudrun, empathizing with the character and sharing negative feelings towards the atmosphere of the cafe. Such an engagement of the character shows that free indirect style performs the *evaluative function* as a result of the reader's projection into Gudrun's mind. One more example follows:

The thought of the mechanical succession of day following day, day following day, *ad infinitum*, was one of the things that made her heart palpitate with a real approach of madness. The terrible bondage of this tick-tack of time, this twitching of the hands of the clock, this eternal repetition of hours and days—*oh God, it was too awful to contemplate*. And there was no escape from it, no escape (407).

In initial lines of the above passage, the narrative voice is clearly speaking about Gudrun's consternated mood as she realizes how fast time flies by. As the narrative proceeds, the reader infiltrates into Gudrun's mind with the help of interjection, God, as well as parenthetical and clause initial adjunct. Hence, the reader perceives how she feels mired in the routine, locked into the numbing repetition of everyday life. She is bored with all repetition in life and her feeling of the impossibility to break the cycle of repetition drives her insane. The representation of boredom of existence, her anger of life itself, and endless sameness of the days on her own behalf shows that free indirect style serves here as spontaneous consciousness, thereby contributing to the *referential function*. Unmediately seeing into Gudrun's consciousness, the reader is also able to empathize with her dementophobia because of elapsed time and mechanical and repetitive aspects of life, thereby invoking the *evaluative function*. In addition, the reader hears Gudrun's own idiom; however, the narrative voice becomes discernible again with third person pronoun and past tense. The merging of two voices and perspectives into a single expression serves as polyvocality; thus reinforcing intimacy and leading to multiple perspectives since the reader, the narrator, and the character see the events from the same perspective. A further example of interjections is indicated below:

He looked round in terror at the snow, the rocking, pale, shadowy slopes of the upper world. He was bound to be murdered, he could see it. This was the moment when the death eas uplifted, and there was no escape. *Lord Jesus, was it then bound to be—Lord Jesus!* He could feel the blow descending, he knew he was murdered. Vaguely wandering forward, his hands lifted as if to feel what would happen, he was waiting for the moment when he would stop, when it would cease. It was not over yet (415).

The narrator exactly reports how Gerald slips, falls, and feels that the death is near while wandering into a deep and hollow basin of snow, adopting an omniscient perspective. The narration then slips into free indirect discourse through the use of interjection, *Lord Jesus*, through strongly signalling the presence of Gerald's own voice and enabling the reader a direct contact with his mind. In the above passage, free indirect discourse creates a constant movement between narrative voice and Gerald's voice. The narrator dips in and out of Gerald's thoughts, incorporating the narrative voice into the character's mind. The reader, thus, inhabits two minds at once. Such co-occurrence of two voices provokes polyvocality, contributing to the *integrative function*. The desire for power and destructive love affair drives Gerald to his death. Confronting the meaningless and emptiness of life, he drags himself into self-extinction, the oblivion of the snow. When he finds himself half buried in the snow, the reader infiltrates into his mind, overhearing his desperate cry, *Lord Jesus*. The reader perceives that this is surrender, not a prayer since his hope to live fades away. Here serves as the representation of the character's spontaneous consciousness. Moreover, it functions as empathy as the reader gives an intimate and direct access to Gerald's mind, internalizing and perceiving his emotional states.

As a result, interjections convey sudden burst of feelings such as relief, gratitude, joy, enthusiasm, and anger. Representing the fear of insanity, intolerableness of repetition and self- extinction on the character's own subjective and immediate tone, free indirect style serves as polyvocality, empathy, and spontaneous consciousness.

#### **4.2.1.7. Sentence Modifiers**

Sentence modifiers such as *of course*, *really*, and many more are the last distinguishing signals of syntactic expressions of free indirect style in *Women in Love*. These modifiers are hints to capture the character's subjective perspective, reflecting characters' inarticulate and innermost thoughts to the reader on their behalf rather than those of the narrator, signaling a shift from narrative voice to character's one. Moreover, they serve as polyvocality since the character's voice is merged into the narratorial language. These multiple voices in the same linguistic structure also performs two adverse functions: irony watching the character from a distance and empathy adjusting identification with character. The following passage consists of an obvious example:

Continually she glanced at Halliday, and then a black flare came over her eyes. The heavy, fair young man ignored her completely; *he was really afraid of her*. For some moments she would be unaware of Gerald. He had not conquered her yet (55).

Here, Lawrence involves the reader with the character, intertwining his innermost fear towards Pussum with the narratorial grammar. With sentence modifier, *really*, the reader comes to know intimately what runs through Halliday's mind. The state of fear is felt by Halliday, yet clearly undertaken by the narrative perspective. However, the employment of free indirect discourse in the passage blurs the narrative eye with the character's perspective; therefore, it is hard to fully understand where the narrator's perspective ends and Halliday's thought begins since both are rendered in the same verbal form. Although the narrator seems to be detached due to the presence of sentence modifier, *really*, he/she penetrates into the event through the use of third person pronoun and past tense. Therefore, a momentarily merging of narratorial and characterological voice pervades the passage; thereby conveying the function of polyvocality and representing the character's feelings and thoughts from both subjective and objective perspectives. In addition, this polyvocal nature of the free indirect style serves as two functions: empathy and irony. Penetrating into Halliday's consciousness with the help of sentence modifier, the reader recognizes, perceives, and internalizes his fear, thus feeling empathy with the character. At the same time, the narratorial language in the same linguistic construction creates a slight detachment and distancing between the reader and the character, thus invoking irony. One such passage serves as a perceptible example of sentence modifiers:

Quite other things were going through Birkin's mind. Suddenly he saw himself confronted with another problem—the problem of love and eternal conjunction between two men. *Of course this was necessary—it had been a necessity inside himself all his life—to love a man purely and fully. Of course he had been loving Gerald all along, and all along denying it* (178).

Here, the passage is initially reported via indirect speech; however, the narrative gives an immediate access to Birkin's mind, expeditiously morphing into the character's voice through the multiple uses of sentence modifiers, *of course*, as well as the use of parentheticals establishing temporal linking with character's mind. In course of Gerald's visit to his extremely ill friend, the narrator instantaneously infiltrates into Birkin's mind, enabling the reader to set eyes on his confrontation with hidden feelings towards Gerald. These feelings are much more than a bond of friendship. However, he cannot overtly voice these feelings in a socially stifling climate. In spite of preserving secrecy of socially

disapproved impulses and repressing the wills of his souls, Birkin emancipates his submerged feelings towards Gerald. Letting the reader infiltrate into Birkin's mind with sentence modifier, free indirect style serves as representation of spontaneous consciousness. In addition, the sentence modifiers, *of course*, reflect the character's thoughts and repressed feelings whereas the narrative voice is also sensed due to the third person pronoun and past tense. At this point, the reader is, once again, exposed to the deftly mingling of two voices. Hence, free indirect style serves as polyvocality, illuminating Birkin's stirred but repressed feeling towards Gerald from a variety of angles.

As is seen, sentence modifiers in free indirect style present the characters' inarticulate and repressed feelings on their own tone, thereby serving as representation of consciousness. Moreover, the merging of the character's subjective voice with the narrator's objectivity invokes polyvocality. The functions of empathy and irony are also automatically present as a result of the interaction of the character's voice and the narrator's perspective.

#### **4.2.2. Deictic Features of Free Indirect Discourse in *Women in Love***

In addition to the significance of syntactic patterns, Lawrence employs frequent use of deictic expressions in free indirect discourse passages in *Women in Love*, taking the readers into the character's mind. The combination of temporal and spatial deictics with syntactic independence of FID paves the way for anachrony since the reader is aware of two times: the time of the event described and the time of the storytelling itself. Moreover, the co-occurrence of narrative past with present time of deictics invokes polyvocality, subjectivity, empathy, and irony. As an illustration, the following example is profusely equipped with spatial deictics, indicating the shifts between the perspectives of the narrator and the character:

He could give Winifred into her hands as into the hands of a right being. *Here was a direction and a positive force to be lent to his child, he need not leave her directionless and defenceless.* If he could but graft the girl on to some tree of utterance before he died, he would have fulfilled his responsibility. *And here it could be done.* He did not hesitate to appeal to Gudrun (191).

The passage gives details about Mr. Crichs' relief after he hears that Gudrun might help his beloved child, Winifred, with drawing and modeling since he feels a deep anxiety about his child's welfare when he dies. Mr. Cich's confidence in Gudrun is witnessed from the narrator's perspective in the first sentence. From the second sentence, spatial deictic expressions which indicate the current place despite the fact that the story is located in the past and in a distal location are used. Through the use of spatial deictic, *here*, Lawrence plunges the reader into the character's immediate consciousness. The deictic expression, *here*, serves the character's subjective perspective whereas past tense and third person pronoun are perceived as the narrator's perspective, thereby contributing to polyvocality. Hence, the reader perceives two times: anchoring to both moment of utterance and narrative past. It is clear that the reader is brought closely to immediate consciousness with the help of spatial deictic and kept at distance by narrative at the same time. This shows that polyvocal and anachronic natures of free indirect style serve as irony, creating a sense of detachment from the character. One more example follows:

Birkin, as he drove, felt a creeping of the spine, as if somebody was threatening his neck. But he shrugged with indifference. It began to rain. *Here was a change*. He stopped the car and got down to put up the hood (253).

Throughout the passage, Birkin's bizarre cutaneous sensation is presented in indirect discourse and the tenses and pronouns are adjusted to the narrator's perspective. However, the spatial deictic, *here*, is not adapted to *there* in spite of narrative past. *Here* is attributed to the character rather than the narrator whereas *was* belongs to the narrator's perspective. Birkin's voice momentarily exists within narratorial language, leaving an impression that the reader hears Birkin's exact word. In other words, two voices simultaneously collide in the same sentence, thus serving as polyvocality. The spatial deictic allows the reader to anchor to the character's present, thereby creating empathy on the part of reader. On the other hand, the reader's closeness to Birkin's mind coincides with a distance due to the narratorial language. This distancing effect contingent upon the substitution of past tense, *was*, for present tense, *is*, serves as irony. One more example follows:

He wanted to put his arm round her. If he could put his arm round her, and draw her against him as they walked, he would equilibrate himself. *For now he felt like a pair of scales, the half of which tips down and down into an indefinite void*. He must recover some sort of balance. *And here was the hope and the perfect recovery* (287).

In the above passage, the narrator presents that Gerald wants to alleviate his sorrow from his father's approaching death, enfolding Gudrun in his arms. In the initial sentences of the passages, his ambivalence is perceived from the perspective of the narrator. Then the indirect discourse is transmuted into free indirect discourse through deictic expressions. The spatial and temporal deictic expressions, *now* and *here* refer to the originator of the speech rather than to the narrator. These deictic expressions are considered as representations of Gerald's current thoughts while the preference of third person pronoun and past tense, *he* and *was*, in the same sentences signals the narrator's voice. Once again, the presence of spatial and temporal deictic expressions with narrative past gives rise to the co-occurrence of narrator's and character's voice, contributing to the *integrative function*. The presence of narrator's voice prevents the character from becoming completely absorbed into Gerald's subjective voice, evoking irony distancing the reader from the character. On the other hand, the deictic expressions engage the reader fully with Gerald's thoughts, thereby evoking empathy with him. Additionally, the next extract serves one more example of deictics:

*Tomorrow was Monday. Monday, the beginning of another school-week! Another shameful, barren school-week, mere routine and mechanical activity... A life of barren routine, without inner meaning, without any real significance. How sordid life was, how it was a terrible shame to the soul, to live now!* (166).

The above extract is presented in free indirect discourse through the abundant use of spatial deictics as well as exclamations. The tenses and pronouns are adapted to the narrator's perspective (*was Monday, How sordid life was, how it was a terrible shame to the soul, to live*). However, temporal deictic expressions, *tomorrow* and *now* are not replaced by *the next day* and *at that time*. Therefore, the reader hears Gudrun's exact words, *tomorrow* and *now* while the events are articulated through the narrator's mouth. In other words, Ursula's discontentedness about a new approaching school week is interpreted through the use of past+tomorrow/now construction, thus combining the narrator's past perspective and character's present perspective in the same context and converging two voices in the same sentence. This gives rise to anachrony since the reader witnesses the time of the event described and the time of the storytelling itself simultaneously. The reader plunges into Ursula's immediate consciousness and time of speaking with the help of deictic expressions, and then moves back to narrative past. This creates both empathetic and ironic functions of free indirect style. Alerting the reader to Ursula's subjective and immediate



thoughts builds a sense of intimacy, thus creating empathy on the part of reader. At the same time, the narratorial language makes the reader feel detached enough to internalize her thoughts due to the narratorial language, thereby increasing ironic aspect of free indirect style.

As a result, the combination of past tense and third person and deictic expressions simultaneously anchor the reader to character's present and the narrator's past, thereby invoking anachrony. Such combination serves to indicate the simultaneity of the moment of consciousness with events in the narrative past. This polyvocal nature of free indirect style also creates two primary effects: empathy increasing the intimacy between the reader and the character and irony creating a sense of detachment from the character.

#### **4.2.3. Lexical Patterns of Free Indirect Discourse in *Women in Love***

In *Women in Love*, there is a greatly expanded use of lexical patterns such as intensifiers, epistemic lexemes, and foreign lexemes in free indirect discourse passages. Lexical patterns add a subjective flavour to free indirect style; therefore, the readers can probe into the characters' minds. While the use of third person pronouns and past tense palpably marks the narrator's voice, intensifiers, epistemic lexemes, and foreign lexeme present the character's own idiom. In other words, lexical patterns let the writerly voice and speakerly voice intertwined, thus springing a hybrid voice.

##### **4.2.3.1. Epistemic Lexemes**

To begin with epistemic lexemes such as *maybe*, *perhaps*, *probably*, *certainly*, and many more, they enable the reader penetrate into the characters' innermost feelings, realize their inner identity, and capture their inner rhythms. Moreover, the characters' immediate thoughts and the narrator's detached perspective are conveyed at once due to the merging of the narrator's voice and the character's focalization. The following extract demonstrates how these lexemes let the reader penetrate into the characters' consciousnesses, expressing possibilities and predictions running in their minds:

Gudrun lighted on him at once. There was something northern about him that magnetised her. In his clear northern flesh and his fair hair was a glisten like sunshine refracted through crystals of ice. And he looked so new, unbroached, pure as an arctic thing. *Perhaps he was thirty years old, perhaps more* (10).

Gudrun's thoughts on Gerald when she sees him in the churchyard are represented in indirect discourse in initial sentences; therefore, the reader realizes how she is attracted to him from the perspective of the narrator. Then, the indirect discourse turns into free indirect discourse through the presence of epistemic lexemes. In the last sentence, age estimation is represented in FID via epistemic lexemes, *perhaps*. Here, Gerald's age is guessed from Gudrun's subjective perspective, not from the perspective of the narrator; however, the voice of the narrator does not completely trail away due to the use of third person pronoun and past tense. This shows that the extract vitalizes polyvocality since both epistemic lexemes- character's voice- and narrative past- narrator's voice- are merged in the same sentence, allowing the reader to overhear both objective and subjective voices in any one speech. In addition, the reader makes an unmediated access to Gudrun's mind and realizes silent predictions about Gerald's age. Here shows that the narrator presents character's interiority and mental situation as the filter through which the character's predictions are perceived on her own behalf; therefore, free indirect style serves as a vehicle of spontaneous consciousness. A further example about epistemic lexemes follows:

Ursula did not agree- people were still an adventure to her- but *-perhaps not as much as she tried to persuade herself. Perhaps there was something mechanical, now, in her interest. Perhaps also her interest was destructive, her analysing was a real tearing to pieces.* There was an under-space in her where she did not care for people and their idiosyncracies, even to destroy them. She seemed to touch for a moment this undersilence in herself, she became still, and she turned for a moment purely to Birkin (265).

The extract above consists of extensive use of epistemic lexemes, rendering Ursula's self questioning in her own silent voice, *perhaps*, while maintaining the third-person pronoun and past tense. Through epistemic lexemes, the reader makes an unmediated access to her mind, thus scrutinizing her spontaneous consciousness and contributing to the *referential function*. Ursula's internal debate is represented from her own voice via the abundant use of *perhaps*. Hence, the reader hears Ursula's self-talk and experiences subjectivity of her language in the absence of overt and audible articulation. Through Ursula's permanent self-assessments, the reader digs into her mind and witnesses her effort to explore self-identity and self-relation. This shows that free indirect style serves as the representation of consciousness, thereby contributing to the *referential function*. Even though epistemic

lexemes signal Ursula's own voice, the narrative voice is also discernible due to the third person pronoun and past tense in the same sentence. In other words, the writerly voice and speakerly voice merge in the same content, thus constructing polyvocality. Hence, the reader perceives the character's inner questioning from both the narrator's objective perspective and the character's subjective perspective.

These examples show that sentence modifiers serve as spontaneous consciousness and polyvocality through immersing the reader into the characters' minds and reflecting their inner states, self-assessments, and effort to self identity in the narratorial language.

#### 4.2.3.2. Foreign Lexemes

Foreign lexemes such as *bors d'oeuvres*, *camaraderie*, *comme il faut*, *de trop*, *sang froid*, *raison d'être*, *sotto voce*, and *laisser-aller* slightly act in free indirect discourse passages in *Women in Love*. These lexemes present the characters' inner speech, creating an impression of immediacy; however, their words are transmitted and regulated by narrative discourse, thereby indicating polyvocality and reinforcing ironic quality. The following extract is an example of foreign lexemes in free indirect discourse:

According to conventionality, he wore black clothes, he looked formal, handsome and *comme il faut*. His hair was fair almost to whiteness, sharp like splinters of light, his face was keen and ruddy, his body seemed full of northern energy. Gerald really loved Birkin, though he never quite believed in him. Birkin was too unreal;—clever, whimsical, wonderful, but not practical enough (174).

The extract demonstrates Birkin's good impression on Gerald in indirect discourse. However, when the first sentence is scrutinized, the presence of foreign lexeme, *comme il faut*, can be regarded as a marker of free indirect discourse. The first sentence contains a momentarily merging of the character's own lexeme, *comme il faut*, and the narratorial language, third person pronoun and past tense, thereby serving as polyvocality and contributing to the *integrative function*. Instead of using the English meaning of the word, the narrator deliberately prefers the French lexeme so as to implicate Gerald's own voice. Hence, Birkin is able to express his feelings and impressions about Gerald through the idiom of foreign language. Retaining Birkin's own idioms, the narrator gives insight into the characters and encourages the reader to critique the character, yet through the

narrative discourse. While the reader feels closeness to the character's mind with foreign lexemes, s/he suddenly coincides and confronts with a distance from Birkin because of the narrator's discourse. On the one hand, the sentence evokes the character's idioms and vivacity; on the other, it contains the narrator's voice in the narrative flow. This creates an ironic stance of free indirect style, thereby encouraging the reader to feel both inside and distant from the character. As represented in the example, foreign lexemes in free indirect style are used to create irony.

#### 4.2.3.3. Intensifiers

As for intensifiers, they intensify or attenuate the character's degree of feelings in free indirect discourse passages. Rendering the emotional life of the character in all its complexity, intensifiers immerse the reader into the character's self-talk, emotional upheavals, inarticulate and turbulent depths of thoughts, thereby serving as spontaneous consciousness. Moreover, they convey to serve as empathy, encompassing the reader within internalization of the character's feelings of attraction, fear, and anxiety. Exempli gratia, the following extract consists of intensifiers, *rather* and *very*, in order to articulate Gerald's thoughts about the degenerateness and softness of Halliday's face:

Gerald looked at Halliday for some moments, watching the soft, *rather degenerate face of the young man. Its very softness was an attraction*; it was a soft, warm, corrupt nature, into which one might plunge with gratification (56).

In the passage above, Gerald's feelings when he looks at Halliday's face are represented in free indirect discourse. By means of intensifiers in the extract, the reader leaks into Gerald's mind and perceives to what extent Halliday's face is degenerate and soft. Through intensifiers, the reader interiorizes Gerald's emotions and hence keeps Halliday's face in mind as rather degenerated and very soft. This shows that the readers empathize with Gerald's impressions about Halliday face due to the intensity of his words. When the extract is examined thoroughly, it is also realized that intensifiers, *rather* and *very*, derive from Gerald's own consciousness, not from the perspective of the narrator whereas the rest of the sentences are represented in third person pronoun and past tense, thus signaling the presence of the narrator and contributing the polyvocality. The following extract also includes an extended use of intensifiers in free indirect discourse sentences:

Gerald looked round the room. It was an ordinary London sitting-room in a flat, evidently taken furnished, *rather common and ugly*. But there were several negro statues, wood-carvings from West Africa, strange and disturbing, the carved negroes looked almost like the foetus of a human being. One was a woman sitting naked in a strange posture, and looking tortured, her abdomen stuck out...The strange, transfixed, rudimentary face of the woman again reminded Gerald of a foetus, *it was also rather wonderful*, conveying the suggestion of the extreme of physical sensation, beyond the limits of mental consciousness (61).

In the above extract, Gerald's arrival at Halliday's house is generally reported in indirect discourse. However, Gerald's thoughts on the house and feelings about the woman sculpture giving birth are represented in free indirect discourse, via intensifiers. The phrase, *rather common and ugly*, passes through Gerald's own mind and the degree of the house's commonness and ugliness is perceived from the perspective of the character. Additionally, through the intensifier in the last sentence, the reader easily peers into Gerald's mind, noticing that the comment on the sculpture giving, *rather wonderful*, belongs to Gerald. This shows that free indirect style serves as spontaneous consciousness. As the reader leaks into Gerald's mind, s/he internalizes his feelings about the house and the sculpture and interprets those feelings as being her/his own. This indicates that intensifiers contribute to the empathetic function of free indirect style. Additionally, the use of past tense and third pronouns again implies that the narrator is still blurrily there. In other words, Gerald's own idioms, *rather common and ugly* and *rather wonderful* are interspersed with the narrator's language; therefore, the voices of the character and the narrator momentarily merge in the same form via intensifiers, contributing to the polyvocality. A further example is as follows:

. She was *so tenderly beautiful*, he could not bear to see her, he could only bear to hide her against himself. Now; washed all clean by her tears, she was new and frail like a flower just unfolded, *a flower so new, so tender, so made perfect by inner light*, that he could not bear to look at her, he must hide her against himself, cover his eyes against her... She was *so new, so wonder-clear, so undimmed*. And he was *so old, so steeped in heavy memories*. Her soul was new, undefined and glimmering with the unseen. And his soul was dark and gloomy, it had only one grain of living hope, like a grain of mustard seed (322).

As is seen, the use of past tense and third person pronouns dominates in the above extract, marking the perspective of the narrator. Also, the passage consists of an extended use of intensifiers, reflecting to what extent Ursula's beauty mesmerizes Birkin. In spite of narrative past, intensifiers, *so tenderly beautiful, a flower so new, so tender, so made perfect by inner light so new, so wonder-clear, so undimmed*, are Birkin's own voice. These emotionally charged and exaggerated words about Ursula's beauty are conveyed

from Birkin's own perspective. Hence, the reader sees Ursula with the eyes of Birkin and feels with the heart of Birkin. The reader is able to relate to how he feels and understand what he experiences when he looks at her. Since these intensifiers strengthen Birkin's emotions, the reader deeply connect to him and fills with her emotions as if they are her/his own. This shows that intensifiers evoke the empathetic stance of free indirect style. In addition, the presence of both narrative past and intensifiers implies that there is a deftly move from the perspective of the narrator to Birkin's idiom. However, there is also a blurred demarcation of where the narrator's voice ends and the character's begins since the narrative voice and Birkin's voice merge in the same verbal form, thereby contributing the *integrative function*. Hence, the reader perceives Ursula's beauty from both objective and subjective perspectives simultaneously.

As a result, these examples show that intensifiers contribute to empathetic function through heightening the character's emotions and letting the reader identify with the character's emotions and thought. Moreover, they play a crucial role in reflecting the character's spontaneous consciousness. The momentarily mergence of narrative past and the character's voice in the same verbal form contributes to polyvocality; therefore, the thoughts and feelings are illuminated from various angles.

#### **4.3. Corpus Analysis of Free Indirect Discourse in *Women in Love***

The corpus analysis is also executed on various free indirect discourse passages in order to represent statistically the cases of FID in *Women in Love*. The source text passages are scanned according to three main categories consisting eleven subcategories that have been established above: syntactic patterns, deictic expressions, and lexical patterns. Presenting the frequencies, occurrences, and percentages of syntactic, deictic, and lexical patterns, the following corpus results give insight to Lawrence's authorial style of free indirect style in *Women in Love*.

First of all, syntactic patterns, as stated earlier, are comprised of seven subcategories: exclamations, modals, imperatives, parentheticals, clause-initial adjuncts, interjections, and sentence modifiers. Table 1 displays the frequencies and percentages of syntactic patterns in free indirect discourse passages from *Women in Love*.

**Table 1: The Distribution of Syntactic Patterns**

<b>Categories</b>	<b>N</b>	<b>%</b>
interjections	14	1.4
imperatives	28	2.9
sentence modifiers	70	7.2
clause initial adjuncts	78	8.1
parentheticals	113	11.6
exclamations	126	13
modals	541	55.8
<b>TOTAL</b>	<b>970</b>	<b>100</b>

The table shows that there are 970 cases of syntactic patterns in free indirect discourse passages. The most frequently used syntactic pattern is modals consisting *might, must, would, could, should, and ought to* with 55.8 % of all relevant cases. This indicates that Lawrence primarily prefers modals in free indirect discourse so as to immerse the reader into the character's consciousness. Such a highest rate also show that Lawrence aims to penetrate to the innermost feelings and thoughts of the character through representing his/her inner obligations, necessities, inner questioning, self- control, autocriticism and self-suggestion. It is followed by exclamations with 13%. This finding reveals that Lawrence attaches importance to exclamations in order to create immediacy and to articulate the character's self-reflection and subjective voice. Parentheticals are observed in 11.6% of the syntactic patterns in free indirect discourse passages. This indicates that Lawrence prefers a considerable amount of parentheticals in order to evoke both empathy and irony through merging the voice of subjective mind with the the language of objective narration. Moreover, 8% of the syntactic patterns belong to clause-initial adjuncts including *oh, ah, pah, no, yes, nay, ha-ha, ooh, ha* whereas 7.2% of them are about sentence modifiers such as *indeed, of course, anyhow, somehow, no doubt, really, and surely*. It is clear that Lawrence uses clause-initial adjuncts and sentence modifiers less than modals and exclamations to create immediacy and to represent the character's spontaneous consciousness; however, they play a fundamental role in demonstrating the complicated inner life of the character and further articulating his/her immediate and

subjective voice. Imperative forms are also observed in 2.9% cases. This shows that imperatives are less preferred syntactic patterns to reflect the character's flow of consciousness and internalization of thoughts. As for interjections including *God, My God, Lord, and Lord Jesus*, they occurred in 1.3% of all relevant cases of syntactic patterns in free indirect discourse. Interjections are the least preferred syntactic patterns to create immediacy and empathy.

Additionally, 152 deictic expressions are identified in free indirect discourse passages in *Women in Love*. In order to count the number of deictic expressions, both spatial deictics such as *here* and temporal deictics including *now, this year, today, tomorrow, nowadays, and next day* are scrutinized. The frequencies and the percentages of deictic expressions in free indirect discourse passages in *Women in Love* are presented in Table 2.

**Table 2: The Distribution of Deictic Expressions**

<b>Categories</b>	<b>N</b>	<b>%</b>
spatial deictics	30	19.7
temporal deictics	122	80.3
<b>TOTAL</b>	<b>152</b>	<b>100</b>

As displayed in the table, only 19.7% of deictic expressions in free indire are represented via spatial deictics and 80.3% of them are temporal deictics. Obviously, there is no equal distribution between spatial and temporal deictics. This big difference shows that Lawrence substantially prefers to temporal elements so as to make the reader feel oneself in the immediate moment the event happened rather than in the place the event occurred. The overwhelming rate of temporal deictics underlines that Lawrence draws the reader into the event time rather than setting so as to make her/him empathize and identify with the character.

As for the rate of lexical patterns in free indirect discourse passages in *Women in Love*, lexical patterns are comprised of the following subcategories: intensifiers, epistemic lexemes, and foreign lexemes. Table 3 is designed to reflect the occurrences of lexicals.



**Table 3: The Distribution of Lexical Patterns**

<b>Categories</b>	<b>N</b>	<b>%</b>
foreign lexemes	21	5
epistemic lexemes	36	8.6
intensifiers	363	86.4
<b>TOTAL</b>	<b>420</b>	<b>100</b>

As displayed in the table above, the total number of lexical patterns in free in free indirect discourse represented in *Women in Love* is 420. It is clearly seen that intensifiers including *so, very, too, quite, rather* are the most dominant lexical pattern in free indirect discourse passages in the novel, with 86.4%. This shows that Lawrence prefers to intensify the degree of feelings so as to render the character's emotional life more intimately and vividly. Intensifiers take an important place in Lawrence's free indirect style to represent the character's spontaneous consciousness and to encompass the reader within internalization of the character's inarticulate and turbulent depths of thoughts. Compared with intensifiers, epistemic lexemes such as *maybe, perhaps, probably, and certainly* are much less frequently used lexical patterns with 8.6%. Lawrence uses these lexemes to express the character's cognitive position, predictions, possibility, and certainty. In spite of the the low percentage, the author favors them to present the process of the character's self assessment. Additionally, foreign lexemes only constitute 5% of all relevant cases of lexical patterns in free indirect discourse passages. This implies that Lawrence uses foreign lexemes to create irony from time to time. Lexical patterns are also not distributed equally since intensifiers are overwhelmingly in the lead; however, there are closer percentages in the representations of foreign lexemes and epistemic lexemes.

Finally, Table 4 displays the frequencies and percentages of all cases of syntactic, deictic, and lexical patterns in FID in *Women in Love*.

**Table 4: The Distribution of All Cases**

<b>Categories</b>	<b>N</b>	<b>%</b>
modals	541	35.1
intensifiers	363	23.5
exclamations	126	8.2
temporal deictics	122	7.9
parentheticals	113	7.3
clause initial adjuncts	78	5.1
sentence modifiers	70	4.5
epistemic lexemes	36	2.3
spatial deictics	30	1.9
imperatives	28	1.8
foreign lexemes	21	1.4
interjections	13	0.8
<b>TOTAL</b>	<b>1542</b>	<b>100</b>

It is inferred from Table 5 that the most frequently used pattern of free indirect discourse passages is modals with the rate of 35.1%. It is also ascertained that there is not a close distribution between modals and other distinctive markers of free indirect discourse. This shows that Lawrence primarily prefers modals to penetrate into the character's consciousness, rendering inner obligations, self-control, emotional turmoil, self-deception, and inner resolution. Modals are followed by intensifiers with 23.5%. This indicates that intensifiers also play a significant role in making the reader leak into the character's depths of feelings and thoughts and Lawrence especially stylizes them to create empathetic stance of free indirect style. Compared with modals and intensifiers, exclamations are less frequently used with the rate of 8.2%. However, their presence cannot be underestimated since Lawrence deliberately uses them to create immediacy, subjectivity, self-reflection, and empathy. On the other hand, temporal deictics are provided 7.9%. They are perceptibly used to pave the way for anachrony. The reader is aware of two times: the character's immediate time, and narrative past. Hence, temporal deictics are preferred to create polyvocality and empathy. As for parentheticals, they are reflected with the rate of 7.3%.

This implies that Lawrence incontrovertibly prefers parentheticals so as to invoke both empathy and irony through merging the character's subjectivity and the narrator's objectivity. Clause initial adjuncts occur in 5.1% of all relevant cases of free indirect discourse. This shows that Lawrence prefers exclamations to clause initial adjuncts in order to create immediacy. Further, 4.5% of all cases in *Women in Love* are represented by sentence modifiers. As displayed in the table above, the percentages are more closely distributed among epistemic lexemes, spatial deictics, imperatives, foreign lexemes, and interjections. In *Women in Love*, Lawrence uses epistemic lexemes, spatial deictics, imperatives, and interjections on a limited scale in order to represent spontaneous consciousness, empathy, and irony. Epistemic lexemes only present 2.3% whereas spatial deictics are illustrated 1.9 %. It is interesting that Lawrence uses much more temporal deictics than spatial deictics. This shows that the author lets the reader feel oneself in the immediate moment the event happened rather than in the place the event occurred. Imperatives constitute 1.8 % of all cases of free indirect discourse passages. 1.4% of all cases belong to foreign lexemes. The rarest markers of free indirect discourse passages in *Women in Love* were interjections with the rate of 0.8%.

### **3.5. Conclusion of the Section**

This chapter focused on the data obtained from content analysis of syntactic, deictic, and lexical patterns of free indirect style. Moreover, it presented the integrative, evaluative, and referential functions of the style. The findings were also presented with corpus based tables. The findings were discussed and interpreted to make the study comprehensible.

## CHAPTER FIVE

### 5. CONCLUSION

#### 5.1. Introduction

This chapter presents the summary of the study and the interpretations of the findings. With the major and minor research questions in mind, it provides the readers with some conclusions. It further highlights the limitations of the study. The chapter is concluded by some recommendations for further studies.

#### 5.2. Conclusions

This study was designed to enhance the understanding and interpretation of Lawrence's use of free indirect discourse in *Women in Love*. In order to qualify the presence of free indirect discourse and make inferences about the functions of FID, content analysis was conducted regarding the linguistic elements of FID categorized by Fludernik (1993) and the functions of FID classified by Oltean (1993). The linguistic elements were detected under the categories of syntactic, deictic, and lexical patterns. The functions were also categorized as the integrative, evaluative, and referential functions. Furthermore, the study was also supported by corpus analysis of the frequencies and percentage of linguistic patterns. In other words, the account of the study is prompted by the results of both content analysis and corpus analysis of the use of syntactic, deictic, and lexical patterns in free indirect discourse passages in *Women in Love*.

To investigate how syntactic patterns attribute to free indirect discourse in *Women in Love*, related features are extracted and categorized into seven subcategories consisting of exclamations, modals, imperatives, parentheticals, clause-initial adjuncts, interjections, and sentence modifiers. First of all, the examples showed that exclamations in free indirect discourse serve as acts of immediacy, subjectivity, self-reflection, and reveries. Their

presence in the narrator's reporting language lets the reader infiltrate into the character's silent thoughts, inner states, and process of feelings, contributing to polyvocality, empathy adjusting identification with the character, irony watching the character from a distance, and spontaneous consciousness. Modals present the character's inner obligations and argument, predictions, self-control, emotional turmoil, autocriticism, and multiple thoughts through emphasizing the character's mental and emotional experience and depicting the flow of their consciousness. As for imperatives, the extracts indicate that they convey immediacy, internalization of the character's psyche, inarticulate outburst, obscure wish to challenge the old mindset, denial of sanctity of existence, and self-destructivism, contributing to polyvocality, empathy, irony, and the flow of consciousness. In addition, it is obvious that parentheticals contribute to ironic and empathetic function of free indirect style through presenting the character's subjective tone and the narrator's objective voice simultaneously. In addition, clause-initial adjuncts serve as the function of the representation of consciousness and polyvocality through representing the character's stirred yet submerged desire, silence, passion, and inner speech in the narrator's language. Interjections also serve as the representation of consciousness, empathy, subjectivity, and immediacy through conveying sudden burst of feelings such as relief, gratitude, joy, enthusiasm, anger, the fear of insanity, intolerableness of repetition, and self-extinction on the character's own subjective and immediate tone. Finally, the examples show that sentence modifiers express the characters' inarticulate and repressed feelings on their own tone, thereby serving as representation of consciousness. Moreover, the merging of the character's subjective voice with the narrator's objectivity invokes polyvocality, empathy, and irony.

As for deictic patterns, the extracts show that the combination of temporal and spatial deictics with syntactic independence of free indirect style paves the way for anachrony, polyvocality, subjectivity, empathy, and irony. The simultaneous co-occurrence of narrative past with present time of deictics anchors the reader to character's present and the narrator's past. Such combination serves to indicate the simultaneity of the moment of consciousness with events in the narrative past. This polyvocal nature of free indirect style also creates two primary effects: empathy increasing the intimacy between the reader and the character and irony creating a sense of detachment from the character.

The findings show that lexical patterns such as intensifiers, epistemic lexemes, and foreign lexemes add subjective flavour to free indirect style. Epistemic lexemes let the reader leak into the characters' innermost feelings, realize their inner identity, and capture their inner rhythms, thereby serving as spontaneous consciousness and polyvocality through immersing the reader into the characters' minds and reflecting their inner states, self-assessments, and effort to self identity in the narratorial language. As for foreign lexemes, the findings indicate that these lexemes present the characters' inner speech creating an impression of immediacy; however, their words are transmitted and regulated by narrative discourse, thereby indicating polyvocality and reinforcing ironic quality. Finally, the findings show that intensifiers render the character's emotional life and inarticulate and turbulent depths of thoughts in all its complexity, thereby serving as spontaneous consciousness. Moreover, they convey to serve as empathy through heightening the character's emotions and letting the reader identify with the character's emotions and thoughts.

In conclusion, the findings reveal that free indirect discourse serve as the representation of spontaneous consciousness in *Women in Love* through representing the character's isolation, emotional disruption, self-awareness, self-destructiveness, inner emotions of a tortured soul, self-assertion, submerged feelings, past selves, future selves, and possible selves. The results also show that free indirect style contribute to polyvocality through conveying the character's subjective voice and the narrator's objective language at once. Moreover, this polyvocal nature of free indirect discourse invokes the two somewhat converse functions of irony, identification with the character, and empathy, distancing from the character *Women in Love*.

### **5.3. Limitations of the Study**

This study is limited to the well-praised novel, *Women in Love* written by D.H. Lawrence and published in 1920. The study focuses on the representation of free indirect discourse in *Women in Love*. Content analysis and corpus analysis are also limited to syntactic, lexical, and deictic patterns in free indirect discourse passages in *Women in Love*.

#### **5.4. Suggestions for Further Studies**

The current study focuses on the content analysis of free indirect discourse in *Women in Love*, underlying the fusion of the voices of the narrator and the character. For further study, it might be suggested that readers' responses to free indirect discourse passages and their opinions on whether they hear a dual voice or a fusion of two voices while reading *Women in Love* or another literary text are solicited.

Additionally, this study analyzed the free indirect discourse in the original text. Free indirect discourse in the translation of *Women in Love* into Turkish might be examined and compared with the ones in the original text.

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## APPENDIX- 1

### EXCLAMATIONS

Then they passed into a gulley, where were walls of black rock and a river filled with snow, and a still blue sky above. Through a covered bridge they went, drumming roughly over the boards, crossing the snow-bed once more, then slowly up and up, the horses walking swiftly, the driver cracking his long whip as he walked beside, and calling his strange wild HUE-HUE!, the walls of rock passing slowly by, till they emerged again between slopes and masses of snow. Up and up, gradually they went, through the cold shadow-radiance of the afternoon, silenced by the imminence of the mountains, the luminous, dazing sides of snow that rose above them and fell away beneath (348).

The two sisters worked on in silence, Ursula having always that strange brightness of an essential flame that is caught, meshed, contravened. She lived a good deal by herself, to herself, working, passing on from day to day, and always thinking, trying to lay hold on life, to grasp it in her own understanding. Her active living was suspended, but underneath, in the darkness, something was coming to pass. If only she could break through the last integuments! She seemed to try and put her hands out, like an infant in the womb, and she could not, not yet. Still she had a strange prescience, an intimation of something yet to come (5).

As she went upstairs, Ursula was aware of the house, of her home round about her. And she loathed it, the sordid, too-familiar place! She was afraid at the depth of her feeling against the home, the milieu, the whole atmosphere and condition of this obsolete life. Her feeling frightened her (6).

Gudrun sat down in silence. Her mouth was shut close, her face averted. She was regretting bitterly that she had ever come back. Ursula looked at her, and thought how amazingly beautiful she was, flushed with discomfiture. But she caused a constraint over Ursula's nature, a certain weariness. Ursula wished to be alone, freed from the tightness, the enclosure of Gudrun's presence (9).

If only Birkin would form a close and abiding connection with her, she would be safe during this fretful voyage of life. He could make her sound and triumphant, triumphant over the very angels of heaven. If only he would do it! But she was tortured with fear, with misgiving. She made herself beautiful, she strove so hard to come to that degree of beauty and advantage, when he should be convinced. But always there was a deficiency (12).

And no bridegroom had arrived! It was intolerable for her. Ursula, her heart strained with anxiety, was watching the hill beyond; the white, descending road, that should give sight of him. There was a carriage. It was running. It had just come into sight. Yes, it was he. Ursula turned towards the bride and the people, and, from her place of vantage, gave an inarticulate cry. She wanted to warn them that he was coming. But her cry was inarticulate and inaudible, and she flushed deeply, between her desire and her wincing confusion (13).



Outside, Gudrun and Ursula listened for their father's playing on the organ. He would enjoy playing a wedding march. Now the married pair were coming! The bells were ringing, making the air shake. Ursula wondered if the trees and the flowers could feel the vibration, and what they thought of it, this strange motion in the air. The bride was quite demure on the arm of the bridegroom, who stared up into the sky before him, shutting and opening his eyes unconsciously as if he were neither here nor there. He looked rather comical blinking and trying to be in the scene, when emotionally he was violated by his exposure to a crowd. He looked a typical naval officer, manly, and up to his duty (16).

The sisters went home again, to read and talk and work, and wait for Monday, for school. Ursula often wondered what else she waited for, besides the beginning and end of the school week, and the beginning and end of the holidays. This was a whole life! Sometimes she had periods of tight horror, when it seemed to her that her life would pass away, and be gone, without having been more than this. But she never really accepted it. Her spirit was active, her life like a shoot that is growing steadily, but which has not yet come above ground (42).

Gerald glanced at him, and saw him, his suave, golden coloured body with the black hair growing fine and freely, like tendrils, and his limbs like smooth plant-stems. He was so healthy and well-made, why did he make one ashamed, why did one feel repelled? Why should Gerald even dislike it, why did it seem to him to detract from his own dignity. Was that all a human being amounted to? So uninspired! thought Gerald (65).

Birkin, sitting up in bed, looked lazily and pleasantly out on the park, that was so green and deserted, romantic, belonging to the past. He was thinking how lovely, how sure, how formed, how final all the things of the past were—the lovely accomplished past—this house, so still and golden, the park slumbering its centuries of peace. And then, what a snare and a delusion, this beauty of static things—what a horrible, dead prison Breadalby really was, what an intolerable confinement, the peace! Yet it was better than the sordid scrambling conflict of the present. If only one might create the future after one's own heart—for a little pure truth, a little unflinching application of simple truth to life, the heart cried out ceaselessly (82).

Even Alexander was rather authoritative where Hermione was cool. He took his tone from her, inevitably. Birkin sat down and looked at the table. He was so used to this house, to this room, to this atmosphere, through years of intimacy, and now he felt in complete opposition to it all, it to to this atmosphere, through years of intimacy, and now he felt in complete opposition to it all, it had nothing to do with him. How well he knew Hermione, as she sat there, erect and silent and somewhat bemused, and yet so potent, so powerful! He knew her statically, so finally, that it was almost like a madness. It was difficult to believe one was not mad, that one was not a figure in the hall of kings in some Egyptian tomb, where the dead all sat immemorial and tremendous. How utterly he knew Joshua Mattheson, who was talking in his harsh, yet rather mincing voice, endlessly, endlessly, always with a strong mentality working, always interesting, and yet always known, everything he said known beforehand, however novel it was, and clever. Alexander the up-to-date host, so bloodlessly free-and-easy, Fraulein so prettily chiming in just as she should, the little Italian Countess taking notice of everybody, only playing her little game, objective and cold, like a weasel watching everything, and extracting her own amusement, never giving herself in the slightest; then Miss Bradley, heavy and rather subservient, treated with cool, almost amused contempt by Hermione, and therefore slighted by everybody—(83-84).

A terrible voluptuous thrill ran down her arms—she was going to know her voluptuous consummation. Her arms quivered and were strong, immeasurably and irresistibly strong. What delight, what delight in strength, what delirium of pleasure! She was going to have her consummation of voluptuous ecstasy at last. It was coming! In utmost terror and agony, she knew it was upon her now, in extremity of bliss. Her hand closed on a blue, beautiful ball of lapis lazuli that stood on her desk for a paper-weight. She rolled it round in her hand as she rose silently. Her heart was a pure flame in her breast, she was purely unconscious in ecstasy. She moved towards him and stood behind him for a moment in ecstasy. He, closed within the spell, remained motionless and unconscious (89).

To lie down and roll in the sticky, cool young hyacinths, to lie on one's belly and cover one's back with handfuls of fine wet grass, soft as a breath, soft and more delicate and more beautiful than the touch of any woman; and then to sting one's thigh against the living dark bristles of the fir-boughs; and then to feel the light whip of the hazel on one's shoulders, stinging, and then to clasp the silvery birch-trunk against one's breast, its smoothness, its hardness, its vital knots and ridges—this was good, this was all very good, very satisfying. Nothing else would do, nothing else would satisfy, except this coolness and subtlety of vegetation travelling into one's blood. How fortunate he was, that there was this lovely, subtle, responsive vegetation, waiting for him, as he waited for it; how fulfilled he was, how happy! (91).

He wondered again how much of his heaviness of heart, a certain depression, was due to fear, fear lest anybody should have seen him naked lying against the vegetation. What a dread he had of mankind, of other people! It amounted almost to horror, to a sort of dream terror—his horror of being observed by some other people. If he were on an island, like Alexander Selkirk, with only the creatures and the trees, he would be free and glad, there would be none of this heaviness, this misgiving. He could love the vegetation and be quite happy and unquestioned, by himself (92).

Lovely, grateful silence seemed to trail behind the receding train. How sweet the silence is! Ursula looked with hatred on the buffers of the diminishing wagon. The gatekeeper stood ready at the door of his hut, to proceed to open the gate. But Gudrun sprang suddenly forward, in front of the struggling horse, threw off the latch and flung the gates asunder, throwing one-half to the keeper, and running with the other half, forwards (95).

There came over her a nostalgia for the place. She hated it, she knew how utterly cut off it was, how hideous and how sickeningly mindless. Sometimes she beat her wings like a new Daphne, turning not into a tree but a machine. And yet, she was overcome by the nostalgia. She struggled to get more and more into accord with the atmosphere of the place, she craved to get her satisfaction of it (98).

Over all the outlying district was a hush of dreadful excitement on that Sunday morning. The colliery people felt as if this catastrophe had happened directly to themselves, indeed they were more shocked and frightened than if their own men had been killed. Such a tragedy in Shortlands, the high home of the district! One of the young mistresses, persisting in dancing on the cabin roof of the launch, wilful young madam, drowned in the midst of the festival, with the young doctor! Everywhere on the Sunday morning, the colliers wandered about, discussing the calamity. At all the Sunday dinners of the people, there seemed a strange presence. It was as if the angel of death were very near, there was a sense of the supernatural in the air. The men had excited startled faces, the women looked solemn, some of them had been crying. The

children enjoyed the excitement at first. There was an intensity in the air, almost magical. Did all enjoy it? (164).

She knew all she had to know, she had to experience, she was fulfilled in a kind of bitter ripeness, there remained only to fall from the tree into death. And one must fulfil one's development to the end, must carry the adventure to its conclusion. And the next step was over the border into death. So it was then! There was a certain peace in the knowledge (165).

Tomorrow was Monday. Monday, the beginning of another school-week! Another shameful, barren school-week, mere routine and mechanical activity. Was not the adventure of death infinitely preferable? Was not death infinitely more lovely and noble than such a life? A life of barren routine, without inner meaning, without any real significance. How sordid life was, how it was a terrible shame to the soul, to live now! How much cleaner and more dignified to be dead! One could not bear any more of this shame of sordid routine and mechanical nullity. One might come to fruit in death. She had had enough. For where was life to be found? No flowers grow upon busy machinery, there is no sky to a routine, there is no space to a rotary motion. And all life was a rotary motion, mechanised, cut off from reality. There was nothing to look for from life—it was the same in all countries and all peoples. The only window was death. One could look out on to the great dark sky of death with elation, as one had looked out of the classroom window as a child, and seen perfect freedom in the outside. Now one was not a child, and one knew that the soul was a prisoner within this sordid vast edifice of life, and there was no escape, save in death (166).

But what a joy! What a gladness to think that whatever humanity did, it could not seize hold of the kingdom of death, to nullify that. The sea they turned into a murderous alley and a soiled road of commerce, disputed like the dirty land of a city every inch of it. The air they claimed too, shared it up, parcelled it out to certain owners, they trespassed in the air to fight for it. Everything was gone, walled in, with spikes on top of the walls, and one must ignominiously creep between the spiky walls through a labyrinth of life (166).

Then there was Winifred! If only he could be sure about her, if only he could be sure. Since the death of Diana, and the development of his illness, his craving for surety with regard to Winifred amounted almost to obsession. It was as if, even dying, he must have some anxiety, some responsibility of love, of Charity, upon his heart (190).

At the same time he was finely and acutely aware of Mademoiselle's neat, brittle finality of form. She was like some elegant beetle with thin ankles, perched on her high heels, her glossy black dress perfectly correct, her dark hair done high and admirably. How repulsive her completeness and her finality was! He loathed her (207).

Yet he did admire her. She was perfectly correct. And it did rather annoy him, that Gudrun came dressed in startling colours, like a macaw, when the family was in mourning. Like a macaw she was! He watched the lingering way she took her feet from the ground. And her ankles were pale yellow, and her dress a deep blue. Yet it pleased him. It pleased him very much. He felt the challenge in her very attire—she challenged the whole world. And he smiled as to the note of a trumpet (207).

Birkin entered and sat down. He looked at the bright, reddish face of the other man, at the narrow brow and the very bright eyes, and at the rather sensual lips that unrolled wide and expansive under the black cropped moustache. How curious it was that this was a human being! What Brangwen thought himself to be, how meaningless it was, confronted with the reality of him. Birkin could see only a strange, inexplicable, almost

patternless collection of passions and desires and suppressions and traditions and mechanical ideas, all cast unfused and disunited into this slender, bright-faced man of nearly fifty, who was as unresolved now as he was at twenty, and as uncreated. How could he be the parent of Ursula, when he was not created himself. He was not a parent. A slip of living flesh had been transmitted through him, but the spirit had not come from him. The spirit had not come from any ancestor, it had come out of the unknown. A child is the child of the mystery, or it is uncreated ( 222).

Birkin was silent, thinking how scrupulous Gerald was in his attire, how expensive too. He wore silk socks, and studs of fine workmanship, and silk underclothing, and silk braces. Curious! This was another of the differences between them. Birkin was careless and unimaginative about his own appearance (237).

Hermione watched her with slow calm eyes. She noted this new expression of vaunting. How she envied Ursula a certain unconscious positivity! even her vulgarity! (254).

Hermione was silent for some moments, in a state of hostility. But yet, she had got Birkin back again into her world! How subtle her influence was, she seemed to start his irritable attention into her direction exclusively, in one minute. He was her creature (259).

There was a pause, painful to Ursula and to Birkin. Hermione however seemed abstracted and calm. Birkin was white, his eyes glowed as if he were in a fever, he was far too over-wrought. How Ursula suffered in this tense atmosphere of strained wills! Her head seemed bound round by iron bands (260).

His life now seemed so reduced, that he hardly cared any more. At moments it seemed to him he did not care a straw whether Ursula or Hermione or anybody else existed or did not exist. Why bother! Why strive for a coherent, satisfied life? Why not drift on in a series of accidents-like a picaresque novel? Why not? Why bother about human relationships? Why take them seriously-male or female? Why form any serious connections at all? Why not be casual, drifting along, taking all for what it was worth?(262).

And she was drawn to him strangely, as in a spell. Kneeling on the hearth-rug before him, she put her arms round his loins, and put her face against his thigh. Riches! Riches! She was overwhelmed with a sense of a heavenful of riches (272).

She watched him move into the post-office. It was also a shop, she saw. Strange, he was. Even as he went into the lighted, public place he remained dark and magic, the living silence seemed the body of reality in him, subtle, potent, undiscoverable. There he was! In a strange uplift of elation she saw him, the being never to be revealed, awful in its potency, mystic and real. This dark, subtle reality of him, never to be translated, liberated her into perfection, her own perfected being. She too was dark and fulfilled in silence(278).

The exultation in his voice was like a sweetish, poisonous drug to her. Did she then mean so much to him! She sipped the poison (287).

So, under the bridge, they came to a standstill, and he lifted her upon his breast. His body vibrated taut and powerful as he closed upon her and crushed her, breathless and dazed and destroyed, crushed her upon his breast. Ah, it was terrible, and perfect. Under this bridge, the colliers pressed their lovers to their breast. And now, under the bridge, the master of them all pressed her to himself? And how much more powerful and terrible was his embrace than theirs, how much more concentrated and supreme his love was, than theirs in the same sort! She felt she would swoon, die, under the vibrating, inhuman tension of his arms

and his body—she would pass away. Then the unthinkable high vibration slackened and became more undulating. He slackened and drew her with him to stand with his back to the wall (288).

There seemed a faint, white light emitted from him, a white aura, as if he were visitor from the unseen. She reached up, like Eve reaching to the apples on the tree of knowledge, and she kissed him, though her passion was a transcendent fear of the thing he was, touching his face with her infinitely delicate, encroaching wondering fingers. Her fingers went over the mould of his face, over his features. How perfect and foreign he was—ah how dangerous! Her soul thrilled with complete knowledge. This was the glistening, forbidden apple, this face of a man (289).

But the next day, she did not come, she sent a note that she was kept indoors by a cold. Here was a torment! But he possessed his soul in some sort of patience, writing a brief answer, telling her how sorry he was not to see her (291).

‘It is the same to me,’ he said, taking a chair and coming into the charmed circle of the girls. How happy they were, how cosy and glamorous it was with them, in a world of lofty shadows! The outside world, in which he had been transacting funeral business all the day was completely wiped out. In an instant he snuffed glamour and magic (293).

Where then?—home? Never! It was no use going there. That was less than no use. It could not be done. There was somewhere else to go. Where? (296).

But it was unthinkable. He would maintain his will. He turned past the door of the parental bedroom like a shadow, and was climbing the second flight of stairs. They creaked under his weight—it was exasperating. Ah what disaster, if the mother’s door opened just beneath him, and she saw him! It would have to be, if it were so. He held the control stil (298).

Ah, if only she might wake him! She turned uneasily. When could she rouse him and send him away? When could she disturb him? And she relapsed into her activity of automatic consciousness, that would never end (303).

She raised herself, leaned over him tenderly, and kissed him. She was sad to wake him. After a few moments, she kissed him again. But he did not stir. The darling, he was so deep in sleep! What a shame to take him out of it. She let him lie a little longer. But he must go—he must really go (303).

She suffered torments hearing his firm tread going so distinctly down the road. Ah, the insensitiveness of that firm tread!(305).

All this she could not know. She wanted to be made much of, to be adored. There were infinite distances of silence between them. How could he tell her of the immanence of her beauty, that was not form, or weight, or colour, but something like a strange, golden light! How could he know himself what her beauty lay in, for him. He said ‘Your nose is beautiful, your chin is adorable.’ But it sounded like lies, and she was disappointed, hurt. Even when he said, whispering with truth, ‘I love you, I love you,’ it was not the real truth. It was something beyond love, such a gladness of having surpassed oneself, of having transcended the old existence. How could he say “I” when he was something new and unknown, not himself at all? This I, this old formula of the age, was a dead letter (323).

Ursula had not seen her parents since her marriage. She wept over the rupture, yet what was the good of making it up! Good or not good, she could not go to them. So her things had been left behind and she and Gudrun were to walk over for them, in the afternoon (323).

How pleased Gudrun was to come out of the shop, and enter the car, and be borne swiftly away into the downhill of palpable dusk, with Ursula and Birkin! What an adventure life seemed at this moment! How deeply, how suddenly she envied Ursula! Life for her was so quick, and an open door—so reckless as if not only this world, but the world that was gone and the world to come were nothing to her. Ah, if she could be **JUST LIKE THAT**, it would be perfect (329).

What was she short of now? It was marriage—it was the wonderful stability of marriage. She did want it, let her say what she might. She had been lying. The old idea of marriage was right even now—marriage and the home. Yet her mouth gave a little grimace at the words. She thought of Gerald and Shortlands—marriage and the home! Ah well, let it rest! He meant a great deal to her—but—! Perhaps it was not in her to marry. She was one of life's outcasts, one of the drifting lives that have no root. No, no it could not be so. She suddenly conjured up a rosy room, with herself in a beautiful gown, and a handsome man in evening dress who held her in his arms in the firelight, and kissed her. This picture she entitled 'Home.' It would have done for the Royal Academy (329).

In her parlour was a long-case clock, and inserted into its dial was a ruddy, round, slant-eyed, joyous-painted face, that wagged over with the most ridiculous ogle when the clock ticked, and back again with the same absurd glad-eye at the next tick. All the time the absurd smooth, brown-ruddy face gave her an obtrusive 'glad-eye.' She stood for minutes, watching it, till a sort of maddened disgust over came her, and she laughed at herself hollowly. And still it rocked, and gave her the glad-eye from one side, then from the other, from one side, then from the other. Ah, how unhappy she was! In the midst of her most active happiness, ah, how unhappy she was! She glanced at the table. Gooseberry jam, and the same home-made cake with too much soda in it! Still, gooseberry jam was good, and one so rarely got it (330).

When there came some stir on the deck, they roused. They stood up. How stiff and cramped they were, in the night-time! And yet the paradisal glow on her heart, and the unutterable peace of darkness in his, this was the all-in-all (339).

It was done. Birkin snapped the hand bags, off they went, the porter coming behind. They were through a great doorway, and in the open night again—ah, a railway platform! Voices were still calling in inhuman agitation through the dark-grey air, spectres were running along the darkness between the train(339).

At last they were moving through the night. In the darkness Ursula made out the flat fields, the wet flat dreary darkness of the Continent. They pulled up surprisingly soon—Bruges! Then on through the level darkness, with glimpses of sleeping farms and thin poplar trees and deserted high-roads. She sat dismayed, hand in hand with Birkin. He pale, immobile like a **REVENANT** himself, looked sometimes out of the window, sometimes closed his eyes. Then his eyes opened again, dark as the darkness outside (340).

A flash of a few lights on the darkness—Ghent station! A few more spectres moving outside on the platform—then the bell—then motion again through the level darkness. Ursula saw a man with a lantern come out of a farm by the railway, and cross to the dark farm-buildings. She thought of the Marsh, the old, intimate farm-life at Cossethay. My God, how far was she projected from her childhood, how far

was she still to go! In one life-time one travelled through aeons. The great chasm of memory from her childhood in the intimate country surroundings of Cossethay and the Marsh Farm—she remembered the servant Tilly, who used to give her bread and butter sprinkled with brown sugar, in the old living-room where the grandfatherclock had two pink roses in a basket painted above the figures on the face—and now when she was travelling into the unknown with Birkin, an utter stranger—was so great, that it seemed she had no identity, that the child she had been, playing in Cossethay churchyard, was a little creature of history, not really herself (340).

It seemed the train ran by degrees out of the darkness into a faint light, then beat after beat into the day. Ah, how weary it was! Faintly, the trees showed, like shadows. Then a house, white, had a curious distinctness. How was it? Then she saw a village—there were always houses passing (341).

She looked at Birkin's face. It was white and still and eternal, too eternal. She linked her fingers imploringly in his, under the cover of her rug. His fingers responded, his eyes looked back at her. How dark, like a night, his eyes were, like another world beyond! Oh, if he were the world as well, if only the world were he! If only he could call a world into being, that should be their own world! (341).

Yet it was wonderful, an intoxication, a silence of dim, unrealised snow, of the invisible intervening between her and the visible, between her and the flashing stars. She could see Orion sloping up. How wonderful he was, wonderful enough to make one cry aloud (355).

They might do as they liked—this she realised as she went to sleep. How could anything that gave one satisfaction be excluded? What was degrading? Who cared? Degrading things were real, with a different reality. And he was so unabashed and unrestrained. Wasn't it rather horrible, a man who could be so soulful and spiritual, now to be so—she balked at her own thoughts and memories: then she added—so bestial? So bestial, they two!—so degraded! She winced. But after all, why not? She exulted as well. Why not be bestial, and go the whole round of experience? She exulted in it. She was bestial. How good it was to be really shameful! There would be no shameful thing she had not experienced. Yet she was unabashed, she was herself. Why not? She was free, when she knew everything, and no dark shameful things were denied her (360).

The thought came to her involuntarily. It shocked her somewhat. It was as if she had seen some new MENE! MENE! upon the wall. Yet it was merely true. A voice seemed to have spoken it to her so clearly, that for the moment she believed in inspiration (360).

And how the situation revealed itself to her! She saw the girl art-student, unformed and of pernicious recklessness, too young, her straight flaxen hair cut short, hanging just into her neck, curving inwards slightly, because it was rather thick; and Loerke, the well-known master-sculptor, and the girl, probably well-brought-up, and of good family, thinking herself so great to be his mistress. Oh how well she knew the common callousness of it all. Dresden, Paris, or London, what did it matter? She knew it (377).

Now suddenly, as by a miracle she remembered that away beyond, below her, lay the dark fruitful earth, that towards the south there were stretches of land dark with orange trees and cypress, grey with olives, that ilex trees lifted wonderful plummy tufts in shadow against a blue sky. Miracle of miracles!—this utterly silent, frozen world of the mountain-tops was not universal! One might leave it and have done with it. One might go away (379).

Gudrun looked at Ursula with steady, balancing eyes. She admired and despised her sister so much, both! (383).

She knew at once, and was shaken with cold revulsion. HOW could he look at her with those clear, warm, waiting eyes, waiting for her, even now? What had been said between them, was it not enough to put them worlds asunder, to freeze them forever apart! And yet he was all transfused and roused, waiting for her (399).

What then! Was she his mother? Had she asked for a child, whom she must nurse through the nights, for her lover. She despised him, she despised him, she hardened her heart. An infant crying in the night, this Don Juan (408).

Poor Gerald, such a lot of little wheels to his make-up! He was more intricate than a chronometer-watch. But oh heavens, what weariness! What weariness, God above! A chronometer-watch—a beetle—her soul fainted with utter ennui, from the thought. So many wheels to count and consider and calculate! Enough, enough—there was an end to man's capacity for complications, even. Or perhaps there was no end (409).

She could feel their voices, hers and his, ringing silvery like bells in the frozen, motionless air of the first twilight. How perfect it was, how VERY perfect it was, this silvery isolation and interplay (411).

She sipped the hot coffee, whose fragrance flew around them like bees murmuring around flowers, in the snowy air, she drank tiny sips of the Heidelbergwasser, she ate the cold, sweet, creamy wafers. How good everything was! How perfect everything tasted and smelled and sounded, here in this utter stillness of snow and falling twilight (411).

There was a pause, when the evening seemed to rise in its silent, ringing pallor infinitely high, to the infinite which was near at hand. 'WOHIN?' That was the question—WOHIN? Whither? WOHIN? What a lovely word! She NEVER wanted it answered. Let it chime for ever (411).

That struck him. One might take a ticket, so as not to travel to the destination it indicated. One might break off, and avoid the destination. A point located. That was an idea! (412).

He took the throat of Gudrun between his hands, that were hard and indomitably powerful. And her throat was beautifully, so beautifully soft, save that, within, he could feel the slippery chords of her life. And this he crushed, this he could crush. What bliss! Oh what bliss, at last, what satisfaction, at last! The pure zest of satisfaction filled his soul. He was watching the unconsciousness come unto her swollen face, watching the eyes roll back. How ugly she was! What a fulfilment, what a satisfaction! How good this was, oh how good it was, what a God-given gratification, at last! He was unconscious of her fighting and struggling. The struggling was her reciprocal lustful passion in this embrace, the more violent it became, the greater the frenzy of delight, till the zenith was reached, the crisis, the struggle was overborne, her movement became softer, appeased (413).

Yet why be afraid? It was bound to happen. To be murdered! He looked round in terror at the snow, the rocking, pale, shadowy slopes of the upper world. He was bound to be murdered, he could see it. This was the moment when the death was uplifted, and there was no escape (415).

He reached and touched the dead face. And the sharp, heavy bruise of ice bruised his living bowels. He wondered if he himself were freezing too, freezing from the inside. In the short blond moustache the life-breath was frozen into a block of ice, beneath the silent nostrils. And this was Gerald!(418).



He might! And what then? The Imperial road! The south? Italy? What then? Was it a way out? It was only a way in again. Birkin stood high in the painful air, looking at the peaks, and the way south. Was it any good going south, to Italy? Down the old, old Imperial road? (418).

Birkin went home again to Gerald. He went into the room, and sat down on the bed. Dead, dead and cold! Imperial Caesar dead, and turned to clay/ Would stop a hole to keep the wind away. There was no response... no more. No more! (419).

He forgot her, and turned to look at Gerald. With head oddly lifted, like a man who draws his head back from an insult, half haughtily, he watched the cold, mute, material face. It had a bluish cast. It sent a shaft like ice through the heart of the living man. Cold, mute, material! Birkin remembered how once Gerald had clutched his hand, with a warm, momentaneous grip of final love. For one second—then let go again, let go for ever. If he had kept true to that clasp, death would not have mattered. Those who die, and dying still can love, still believe, do not die. They live still in the beloved. Gerald might still have been living in the spirit with Birkin, even after death. He might have lived with his friend, a further life (420).

## APPENDIX- 2

### MODALS

Gudrun went on her way half dazed. If this were human life, if these were human beings, living in a complete world, then what was her own world, outside? She was aware of her grass-green stockings, her large grass-green velour hat, her full soft coat, of a strong blue colour. And she felt as if she were treading in the air, quite unstable, her heart was contracted, as if at any minute she might be precipitated to the ground. She was afraid (7).

She clung to Ursula, who, through long usage was inured to this violation of a dark, uncreated, hostile world. But all the time her heart was crying, as if in the midst of some ordeal: 'I want to go back, I want to go away, I want not to know it, not to know that this exists.' Yet she must go forward (7).

He would be at this wedding; he was to be groom's man. He would be in the church, waiting. He would know when she came. She shuddered with nervous apprehension and desire as she went through the church-door. He would be there, surely he would see how beautiful her dress was, surely he would see how she had made herself beautiful for him. He would understand, he would be able to see how she was made for him, the first, how she was, for him, the highest. Surely at last he would be able to accept his highest fate, he would not deny her (12).

The bridegroom and the groom's man had not yet come. There was a growing consternation outside. Ursula felt almost responsible. She could not bear it that the bride should arrive, and no groom. The wedding must not be a fiasco, it must not (13).

From time to time, in a manner characteristic of him, Gerald lifted his head and looked round. Even though he was reading the newspaper closely, he must keep a watchful eye on his external surroundings. There seemed to be a dual consciousness running in him. He was thinking vigorously of something he read in the newspaper, and at the same time his eye ran over the surfaces of the life round him, and he missed nothing (42).

Birkin could not help seeing how beautiful and soldierly his face was, with a certain courage to be indifferent (47).

For she was a victim. He felt that she was in his power, and he was generous. The electricity was turgid and voluptuously rich, in his limbs. He would be able to destroy her utterly in the strength of his discharge. But she was waiting in her separation, given (53).

She looked at him steadily with her dark eyes, that rested on him and roused him so deeply, that it left his upper self quite calm. It was rather delicious, to feel her drawing his self-revelations from him, as from the very innermost dark marrow of his body. She wanted to know. And her dark eyes seemed to be looking through into his naked organism. He felt, she was compelled to him, she was fated to come into contact with him, must have the seeing him and knowing him. And this roused a curious exultance. Also he felt, she must relinquish herself into his hands, and be subject to him. She was so profane, slave-like, watching him, absorbed by him. It was not that she was interested in what he said; she was absorbed by his self-revelation, by HIM, she wanted the secret of him, the experience of his male being (55).

Pussum was still asleep, sleeping childishly and pathetically. There was something small and curled up and defenceless about her, that roused an unsatisfied flame of passion in the young man's blood, a devouring avid pity. He looked at her again. But it would be too cruel to wake her. He subdued himself, and went away(64).

She seemed to flow back, almost like liquid, from his approach, to sink helplessly away from him. Her inchoate look of a violated slave, whose fulfilment lies in her further and further violation, made his nerves quiver with acutely desirable sensation. After all, his was the only will, she was the passive substance of his will. He tingled with the subtle, biting sensation. And then he knew, he must go away from her, there must be pure separation between them (66).

It was true, she did not care whether he gave her money or not, and he knew it. But she would have been glad of ten pounds, and he would have been VERY glad to give them to her. Now he felt in a false position. He went away chewing his lips to get at the ends of his short clipped moustache. He knew the Pussum was merely glad to be rid of him. She had got her Halliday whom she wanted. She wanted him completely in her power. Then she would marry him. She wanted to marry him. She had set her will on marrying Halliday. She never wanted to hear of Gerald again; unless, perhaps, she were in difficulty; because after all, Gerald was what she called a man, and these others, Halliday, Libidnikov, Birkin, the whole Bohemian set, they were only half men. But it was half men she could deal with. She felt sure of herself with them. The real men, like Gerald, put her in her place too much (68).

They looked at the shy deer, and Hermione talked to the stag, as if he too were a boy she wanted to wheedle and fondle. He was male, so she must exert some kind of power over him. They trailed home by the fish-ponds, and Hermione told them about the quarrel of two male swans, who had striven for the love of the one lady (73).

She was at once roused, she laid as it were violent hands on him, to extract his secrets from him. She MUST know. It was a dreadful tyranny, an obsession in her, to know all he knew. For some time he was silent, hating to answer her (75).

Birkin went straight to bed. He was feeling happy, and sleepy. Since he had danced he was happy. But Gerald would talk to him. Gerald, in evening dress, sat on Birkin's bed when the other lay down, and must talk (78).

And then she realised that his presence was the wall, his presence was destroying her. Unless she could break out, she must die most fearfully, walled up in horror. And he was the wall. She must break down the wall—she must break him down before her, the awful obstruction of him who obstructed her life to the last. It must be done, or she must perish most horribly (89).

When she awoke, she remembered what she had done, but it seemed to her, she had only hit him, as any woman might do, because he tortured her. She was perfectly right. She knew that, spiritually, she was right. In her own infallible purity, she had done what must be done. She was right, she was pure. A drugged, almost sinister religious expression became permanent on her face (90).

As for the certain grief he felt at the same time, in his soul, that was only the remains of an old ethic, that bade a human being adhere to humanity. But he was weary of the old ethic, of the human being, and of humanity. He loved now the soft, delicate vegetation, that was so cool and perfect. He would overlook the old grief, he would put away the old ethic, he would be free in his new state (92).

He had better send a note to Hermione: she might trouble about him, and he did not want the onus of this. So at the station, he wrote saying: I will go on to town—I don't want to come back to Breadalby for the present. But it is quite all right—I don't want you to mind having biffed me, in the least. Tell the others it is just one of my moods. You were quite right, to biff me—because I know you wanted to. So there's the end of it (92).

Like any other common girl of the district, Gudrun strolled up and down, up and down the length of the brilliant two-hundred paces of the pavement nearest the market-place. She knew it was a vulgar thing to do; her father and mother could not bear it; but the nostalgia came over her, she must be among the people. Sometimes she sat among the louts in the cinema: rakish-looking, unattractive louts they were. Yet she must be among them (99).

He was a gentleman, and sufficiently well-to-do. His landlady spread the reports about him; he WOULD have a large wooden tub in his bedroom, and every time he came in from work, he WOULD have pails and pails of water brought up, to bathe in, then he put on clean shirt and under-clothing EVERY day, and clean silk socks; fastidious and exacting he was in these respects, but in every other way, most ordinary and unassuming (99).

The bond was established between them, in that look, in her tone. In her tone, she made the understanding clear—they were of the same kind, he and she, a sort of diabolic freemasonry subsisted between them. Henceforward, she knew, she had her power over him. Wherever they met, they would be secretly associated. And he would be helpless in the association with her (104).

'I think it's all right,' he said good-humouredly, beginning to row again without thinking of what he was doing. And Hermione disliked him extremely for his good-humoured obliviousness, she was nullified, she could not regain ascendancy (104).

He looked very busy, like a wild animal, active and intent. She felt she ought to go away, he would not want her. He seemed to be so much occupied. But she did not want to go away. Therefore she moved along the bank till he would look up (105).

Ursula seemed so peaceful and sufficient unto herself, sitting there unconsciously crooning her song, strong and unquestioned at the centre of her own universe. And Gudrun felt herself outside. Always this desolating, agonised feeling, that she was outside of life, an onlooker, whilst Ursula was a partaker, caused Gudrun to suffer from a sense of her own negation, and made her, that she must always demand the other to be aware of her, to be in connection with her (141).

She sounded purely anxious. Nevertheless, Gudrun, with her arms outspread and her face uplifted, went in a strange palpitating dance towards the cattle, lifting her body towards them as if in a spell, her feet pulsing as if in some little frenzy of unconscious sensation, her arms, her wrists, her hands stretching and heaving and falling and reaching and reaching and falling, her breasts lifted and shaken towards the cattle, her throat exposed as in some voluptuous ecstasy towards them, whilst she drifted imperceptibly nearer, an uncanny white figure, towards them, carried away in its own rapt trance, ebbing in strange fluctuations upon the cattle, that waited, and ducked their heads a little in sudden contraction from her, watching all the time as if hypnotised, their bare horns branching in the clear light, as the white figure of the woman ebbed upon them, in the slow, hypnotising convulsion of the dance. She could feel them just in front of her, it was as if she had the electric pulse from their breasts running into her hands. Soon she would touch them, actually

touch them. A terrible shiver of fear and pleasure went through her. And all the while, Ursula, spell-bound, kept up her high-pitched thin, irrelevant song, which pierced the fading evening like an incantation (143).

The night seemed large and vacuous. Lanterns swayed here and there, people were talking in an undertone on the launch and in the boats. She could hear Winifred moaning: 'OH DO FIND HER GERALD, DO FIND HER,' and someone trying to comfort the child. Gudrun paddled aimlessly here and there. The terrible, massive, cold, boundless surface of the water terrified her beyond words. Would he never come back? She felt she must jump into the water too, to know the horror also (155).

She started, hearing someone say: 'There he is.' She saw the movement of his swimming, like a water-rat. And she rowed involuntarily to him. But he was near another boat, a bigger one. Still she rowed towards him. She must be very near. She saw him—he looked like a seal. He looked like a seal as he took hold of the side of the boat. His fair hair was washed down on his round head, his face seemed to glisten suavely. She could hear him panting (156).

He turned in confusion. There was always confusion in speech. Yet it must be spoken. Whichever way one moved, if one were to move forwards, one must break a way through. And to know, to give utterance, was to break a way through the walls of the prison as the infant in labour strives through the walls of the womb. There is no new movement now, without the breaking through of the old body, deliberately, in knowledge, in the struggle to get out (161).

As the birds were whistling for the first morning, and the hills at the back of the desolate lake stood radiant with the new mists, there was a straggling procession up to Shortlands, men bearing the bodies on a stretcher, Gerald going beside them, the two grey-bearded fathers following in silence. Indoors the family was all sitting up, waiting. Somebody must go to tell the mother, in her room. The doctor in secret struggled to bring back his son, till he himself was exhausted(163).,

Ursula was deeply and passionately in love with Birkin, and she was capable of nothing. She was perfectly callous about all the talk of the accident, but her estranged air looked like trouble. She merely sat by herself, whenever she could, and longed to see him again. She wanted him to come to the house,—she would not have it otherwise, he must come at once. She was waiting for him. She stayed indoors all day, waiting for him to knock at the door. Every minute, she glanced automatically at the window. He would be there (164).

He wanted so much to be free, not under the compulsion of any need for unification, or tortured by unsatisfied desire. Desire and aspiration should find their object without all this torture, as now, in a world of plenty of water, simple thirst is inconsiderable, satisfied almost unconsciously. And he wanted to be with Ursula as free as with himself, single and clear and cool, yet balanced, polarised with her. The merging, the clutching, the mingling of love was become madly abhorrent to him (172).

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But it seemed to him, woman was always so horrible and clutching, she had such a lust for possession, a greed of self-importance in love. She wanted to have, to own, to control, to be dominant. Everything must be referred back to her, to Woman, the Great Mother of everything, out of whom proceeded everything and to whom everything must finally be rendered up (172).

It was intolerable, this possession at the hands of woman. Always a man must be considered as the broken off fragment of a woman, and the sex was the still aching scar of the laceration. Man must be added on to a woman, before he had any real place or wholeness (173).

She had a scheme for going to St Petersburg, where she had a friend who was a sculptor like herself, and who lived with a wealthy Russian whose hobby was jewel-making. The emotional, horror. Still, he could keep it sufficiently at bay. It would never break forth openly. Death would come first (190).

Since, however, Gerald had come home and assumed responsibility in the firm, and had proved such a wonderful director, the father, tired and weary of all outside concerns, had put all his trust of these things in his son, implicitly, leaving everything to him, and assuming a rather touching dependence on the young enemy. This immediately roused a poignant pity and allegiance in Gerald's heart, always shadowed by contempt and by unadmitted enmity. For Gerald was in reaction against Charity; and yet he was dominated by it, it assumed supremacy in the inner life, and he could not confute it. So he was partly subject to that which his father stood for, but he was in reaction against it. Now he could not save himself. A certain pity and grief and tenderness for his father overcame him, in spite of the deeper, more sullen hostility (189).

There remained the covert fear and horror of his wife, as she sat mindless and strange in her room, or as she came forth with slow, prowling step, her head bent forward. But this he put away. Even his life-long righteousness, however, would not quite deliver him from the inner rather rootless life of the Russians appealed to her. She did not want to go to Paris. Paris was dry, and essentially boring. She would like to go to Rome, Munich, Vienna, or to St Petersburg or Moscow. She had a friend in St Petersburg and a friend in Munich. To each of these she wrote, asking about rooms (182).

He would die even now without breaking down, without knowing what his feelings were, towards her. All his life, he had said: 'Poor Christiana, she has such a strong temper.' With unbroken will, he had stood by this position with regard to her, he had substituted pity for all his hostility, pity had been his shield and his safeguard, and his infallible weapon. And still, in his consciousness, he was sorry for her, her nature was so violent and so impatient (185).

But now his pity, with his life, was wearing thin, and the dread almost amounting to horror, was rising into being. But before the armour of his pity really broke, he would die, as an insect when its shell is cracked. This was his final resource. Others would live on, and know the living death, the ensuing process of hopeless chaos. He would not. He denied death its victory (185-186).

So to the last he would go to her and hold her in his arms sometimes, before his strength was all gone. The terrible white, destructive light that burned in her eyes only excited and roused him. Till he was bled to death, and then he dreaded her more than anything. But he always said to himself, how happy he had been, how he had loved her with a pure and consuming love ever since he had known her. And he thought of her as pure, chaste; the white flame which was known to him alone, the flame of her sex, was a white flower

of snow to his mind. She was a wonderful white snow-flower, which he had desired infinitely. And now he was dying with all his ideas and interpretations intact. They would only collapse when the breath left his body. Till then they would be pure truths for him. Only death would show the perfect completeness of the lie. Till death, she was his white snow-flower. He had subdued her, and her subjugation was to him an infinite chastity in her, a virginity which he could never break, and which dominated him as by a spell (188).

The father won shelter from Gerald through compassion. But for love he had Winifred. She was his youngest child, she was the only one of his children whom he had ever closely loved. And her he loved with all the great, overweening, sheltering love of a dying man. He wanted to shelter her infinitely, infinitely, to wrap her in warmth and love and shelter, perfectly. If he could save her she should never know one pain, one grief, one hurt. He had been so right all his life, so constant in his kindness and his goodness. And this was his last passionate righteousness, his love for the child Winifred. Some things troubled him yet. The world had passed away from him, as his strength ebbed. There were no more poor and injured and humble to protect and succour. These were all lost to him. There were no more sons and daughters to trouble him, and to weigh on him as an unnatural responsibility. These too had faded out of reality All these things had fallen out of his hands, and left him free(190-191).

Then he had been sent away to school, which was so much death to him. He refused to go to Oxford, choosing a German university. He had spent a certain time at Bonn, at Berlin, and at Frankfurt. There, a curiosity had been aroused in his mind. He wanted to see and to know, in a curious objective fashion, as if it were an amusement to him. Then he must try war. Then he must travel into the savage regions that had so attracted him (193).

This really broke his heart. He must have the illusion and now the illusion was destroyed. The men were not against HIM, but they were against the masters. It was war, and willy nilly he found himself on the wrong side, in his own conscience. Seething masses of miners met daily, carried away by a new religious impulse. The idea flew through them: 'All men are equal on earth,' and they would carry the idea to its material fulfilment. After all, is it not the teaching of Christ? And what is an idea, if not the germ of action in the material world. 'All men are equal in spirit, they are all sons of God. Whence then this obvious DISQUALITY?' It was a religious creed pushed to its material conclusion. Thomas Crich at least had no answer. He could but admit, according to his sincere tenets, that the disquality was wrong. But he could not give up his goods, which were the stuff of disquality. So the men would fight for their rights. The last impulses of the last religious passion left on earth, the passion for equality, inspired them (195).

As soon as Gerald entered the firm, the convulsion of death ran through the old system. He had all his life been tortured by a furious and destructive demon, which possessed him sometimes like an insanity. This temper now entered like a virus into the firm, and there were cruel eruptions. Terrible and inhuman were his examinations into every detail; there was no privacy he would spare, no old sentiment but he would turn it over. The old grey managers, the old grey clerks, the doddering old pensioners, he looked at them, and removed them as so much lumber. The whole concern seemed like a hospital of invalid employees. He had no emotional qualms. He arranged what pensions were necessary, he looked for efficient substitutes, and when these were found, he substituted them for the old hands (198).

In a thousand ways he cut down the expenditure, in ways so fine as to be hardly noticeable to the men. The miners must pay for the cartage of their coals, heavy cartage too; they must pay for their tools, for

the sharpening, for the care of lamps, for the many trifling things that made the bill of charges against every man mount up to a shilling or so in the week. It was not grasped very definitely by the miners, though they were sore enough. But it saved hundreds of pounds every week for the firm (198).

But now he had succeeded—he had finally succeeded. And once or twice lately, when he was alone in the evening and had nothing to do, he had suddenly stood up in terror, not knowing what he was. And he went to the mirror and looked long and closely at his own face, at his own eyes, seeking for something. He was afraid, in mortal dry fear, but he knew not what of. He looked at his own face. There it was, shapely and healthy and the same as ever, yet somehow, it was not real, it was a mask. He dared not touch it, for fear it should prove to be only a composition mask. His eyes were blue and keen as ever, and as firm in their sockets. Yet he was not sure that they were not blue false bubbles that would burst in a moment and leave clear annihilation. He could see the darkness in them, as if they were only bubbles of darkness. He was afraid that one day he would break down and be a purely meaningless babble lapping round a darkness (201).

But his will yet held good, he was able to go away and read, and think about things. He liked to read books about the primitive man, books of anthropology, and also works of speculative philosophy. His mind was very active. But it was like a bubble floating in the darkness. At any moment it might burst and leave him in chaos. He would not die. He knew that. He would go on living, but the meaning would have collapsed out of him, his divine reason would be gone. In a strangely indifferent, sterile way, he was frightened. But he could not react even to the fear. It was as if his centres of feeling were drying up. He remained calm, calculative and healthy, and quite freely deliberate, even whilst he felt, with faint, small but final sterile horror, that his mystic reason was breaking, giving way now, at this crisis (201).

Gerald watched them go, looking all the while at the soft, full, still body of Gudrun, in its silky cashmere. How silky and rich and soft her body must be. An excess of appreciation came over his mind, she was the all-desirable, the all-beautiful. He wanted only to come to her, nothing more. He was only this, this being that should come to her, and be given to her (207).

And he was not satisfied. Like a madness, he must go on. He got large stones, and threw them, one after the other, at the white-burning centre of the moon, till there was nothing but a rocking of hollow noise, and a pond surged up, no moon any more, only a few broken flakes tangled and glittering broadcast in the darkness, without aim or meaning, a darkened confusion, like a black and white kaleidoscope tossed at random. The hollow night was rocking and crashing with noise, and from the sluice came sharp, regular flashes of sound. Flakes of light appeared here and there, glittering tormented among the shadows, far off, in strange places; among the dripping shadow of the willow on the island (215).

‘I do,’ he said angrily. ‘But I want—’ His mind saw again the lovely golden light of spring transfused through her eyes, as through some wonderful window. And he wanted her to be with him there, in this world of proud indifference. But what was the good of telling her he wanted this company in proud indifference. What was the good of talking, any way? It must happen beyond the sound of words. It was merely ruinous to try to work her by conviction. This was a paradisaical bird that could never be netted, it must fly by itself to the heart (217).

There was the other way, the remaining way. And he must run to follow it. He thought of Ursula, how sensitive and delicate she really was, her skin so over-fine, as if one skin were wanting. She was really so marvellously gentle and sensitive. Why did he ever forget it? He must go to her at once. He must ask her



to marry him. They must marry at once, and so make a definite pledge, enter into a definite communion. He must set out at once and ask her, this moment. There was no moment to spare (221).

Birkin turned away, looking out of the window and letting go his consciousness. After all, what good was this? It was hopeless to keep it up. He would sit on till Ursula came home, then speak to her, then go away. He would not accept trouble at the hands of her father. It was all unnecessary, and he himself need not have provoked it (224).

Her father sat below, powerless in humiliation and chagrin. It was as if he were possessed with all the devils, after one of these unaccountable conflicts with Ursula. He hated her as if his only reality were in hating her to the last degree. He had all hell in his heart. But he went away, to escape himself. He knew he must despair, yield, give in to despair, and have done (227).

'No thank you,' said Gudrun. And as soon as she had said it, her heart sank horribly. The sick man seemed to fall into a gap of death, at her contradiction. She ought to play up to him, not to contravene him. In an instant she was smiling her rather roguish smile (244).

'But how perfectly splendid for Winifred! Of course, it is just what is needed, if she is to work at all seriously. One must have one's workshop, otherwise one never ceases to be an amateur.' 'Is that so? Yes. Of course, I should like you to share it with Winifred.' 'Thank you SO much.' Gudrun knew all these things already, but she must look shy and very grateful, as if overcome (245).

To adhere to life, he must adhere to human relationships, and he caught at every straw. Winifred, the butler, the nurse, Gudrun, these were the people who meant all to him, in these last resources. Gerald, in his father's presence, stiffened with repulsion. It was so, to a less degree, with all the other children except Winifred. They could not see anything but the death, when they looked at their father. It was as if some subterranean dislike overcame them. They could not see the familiar face, hear the familiar voice. They were overwhelmed by the antipathy of visible and audible death. Gerald could not breathe in his father's presence. He must get out at once. And so, in the same way, the father could not bear the presence of his son. It sent a final irritation through the soul of the dying man (246).

He never admitted that he was going to die. He knew it was so, he knew it was the end. Yet even to himself he did not admit it. He hated the fact, mortally. His will was rigid. He could not bear being overcome by death. For him, there was no death. And yet, at times, he felt a great need to cry out and to wail and complain. He would have liked to cry aloud to Gerald, so that his son should be horrified out of his composure. Gerald was instinctively aware of this, and he recoiled, to avoid any such thing. This uncleanness of death repelled him too much. One should die quickly, like the Romans, one should be master of one's fate in dying as in living. He was convulsed in the clasp of this death of his father's, as in the coils of the great serpent of Laocoon. The great serpent had got the father, and the son was dragged into the embrace of horrifying death along with him. He resisted always. And in some strange way, he was a tower of strength to his father (247).

The last time the dying man asked to see Gudrun he was grey with near death. Yet he must see someone, he must, in the intervals of consciousness, catch into connection with the living world, lest he should have to accept his own situation. Fortunately he was most of his time dazed and half gone. And he spent many hours dimly thinking of the past, as it were, dimly re-living his old experiences. But there were times even to the end when he was capable of realising what was happening to him in the present, the death

that was on him. And these were the times when he called in outside help, no matter whose. For to realise this death that he was dying was a death beyond death, never to be borne. It was an admission never to be made (247).

Again Gudrun smiled, though her soul was dry with repulsion. Did one have to die like this—having the life extracted forcibly from one, whilst one smiled and made conversation to the end? Was there no other way? Must one go through all the horror of this victory over death, the triumph of the integral will, that would not be broken till it disappeared utterly? One must, it was the only way. She admired the self-possession and the control of the dying man exceedingly. But she loathed the death itself. She was glad the everyday world held good, and she need not recognise anything beyond (248).

There was no obverse. She stared out all the time on the narrow, but to her, complete world of the extant consciousness. In the darkness, she did not exist. Like the moon, one half of her was lost to life. Her self was all in her head, she did not know what it was spontaneously to run or move, like a fish in the water, or a weasel on the grass. She must always KNOW (253).

When she got outside the house she ran down the road in fury and agitation. It was strange, the unreasoning rage and violence Hermione roused in her, by her very presence. Ursula knew she gave herself away to the other woman, she knew she looked ill-bred, uncouth, exaggerated. But she did not care. She only ran up the road, lest she should go back and jeer in the faces of the two she had left behind. For they outraged her (262).

‘There is some bread, and cheese, and raisins, and apples, and hard chocolate,’ he said, in his voice that was as if laughing, because of the unblemished stillness and force which was the reality in him. She would have to touch him. To speak, to see, was nothing. It was a travesty to look and to comprehend the man there. Darkness and silence must fall perfectly on her, then she could know mystically, in unrevealed touch. She must lightly, mindlessly connect with him, have the knowledge which is death of knowledge, the reality of surety in not-knowing (278).

And he too waited in the magical steadfastness of suspense, for her to take this knowledge of him as he had taken it of her. He knew her darkly, with the fullness of dark knowledge. Now she would know him, and he too would be liberated. He would be night-free, like an Egyptian, steadfast in perfectly suspended equilibrium, pure mystic nodality of physical being. They would give each other this star-equilibrium which alone is freedom (278).

Thomas Crich died slowly, terribly slowly. It seemed impossible to everybody that the thread of life could be drawn out so thin, and yet not break. The sick man lay unutterably weak and spent, kept alive by morphia and by drinks, which he sipped slowly. He was only half conscious—a thin strand of consciousness linking the darkness of death with the light of day. Yet his will was unbroken, he was integral, complete. Only he must have perfect stillness about him (280).

It was a trial by ordeal. Could he stand and see his father slowly dissolve and disappear in death, without once yielding his will, without once relenting before the omnipotence of death. Like a Red Indian undergoing torture, Gerald would experience the whole process of slow death without wincing or flinching. He even triumphed in it. He somehow WANTED this death, even forced it. It was as if he himself were dealing the death, even when he most recoiled in horror. Still, he would deal it, he would triumph through death (281).

But in the stress of this ordeal, Gerald too lost his hold on the outer, daily life. That which was much to him, came to mean nothing. Work, pleasure—it was all left behind. He went on more or less mechanically with his business, but this activity was all extraneous. The real activity was this ghastly wrestling for death in his own soul. And his own will should triumph. Come what might, he would not bow down or submit or acknowledge a master. He had no master in death (281).

But as the fight went on, and all that he had been and was continued to be destroyed, so that life was a hollow shell all round him, roaring and clattering like the sound of the sea, a noise in which he participated externally, and inside this hollow shell was all the darkness and fearful space of death, he knew he would have to find reinforcements, otherwise he would collapse inwards upon the great dark void which circled at the centre of his soul. His will held his outer life, his outermind, his outer being unbroken and unchanged. But the pressure was too great. He would have to find something to make good the equilibrium. Something must come with him into the hollow void of death in his soul, fill it up, and so equalise the pressure within to the pressure without. For day by day he felt more and more like a bubble filled with darkness, round which whirled the iridescence of his consciousness, and upon which the pressure of the outer world, the outer life, roared vastly (281).

And at last he came to the high road. It had distracted him to struggle blindly through the maze of darkness. But now, he must take a direction. And he did not even know where he was. But he must take a direction now. Nothing would be resolved by merely walking, walking away. He had to take a direction (295).

She looked at him, as he stood near the other side of the bed. His cap was pulled low over his brow, his black overcoat was buttoned close up to his chin. His face was strange and luminous. He was inevitable as a supernatural being. When she had seen him, she knew. She knew there was something fatal in the situation, and she must accept it. Yet she must challenge him (299).

She was exhausted, wearied. Yet she must continue in this state of violent active superconsciousness. She was conscious of everything—her childhood, her girlhood, all the forgotten incidents, all the unrealised influences and all the happenings she had not understood, pertaining to herself, to her family, to her friends, her lovers, her acquaintances, everybody (303).

They went downstairs quickly. It seemed they made a prodigious noise. He followed her as, wrapped in her vivid green wrap, she preceded him with the light. She suffered badly with fear, lest her people should be roused. He hardly cared. He did not care now who knew. And she hated this in him. One MUST be cautious. One must preserve oneself (305).

His dark brows and all his lines, were finely drawn. He would be a dreadful, but wonderful lover to a woman, so marvellously contributed. His legs would be marvellously subtle and alive, under the shapeless, trousers, he had some of the fineness and stillness and silkiness of a dark-eyed, silent rat (313).

His body was slight and unformed, like a boy's, but his voice was mature, sardonic, its movement had the flexibility of essential energy, and of a mocking penetrating understanding. Gudrun could not understand a word of his monologue, but she was spell-bound, watching him. He must be an artist, nobody else could have such fine adjustment and singleness (354).

She knew quite well she had believed it all along. She knew it implicitly. But she must keep it dark—almost from herself. She must keep it completely secret. It was knowledge for her alone, and scarcely even to be admitted to herself (360).

The deep resolve formed in her, to combat him. One of them must triumph over the other. Which should it be? Her soul steeled itself with strength. Almost she laughed within herself, at her confidence. It woke a certain keen, half contemptuous pity, tenderness for him: she was so ruthless (361).

He only needed to be hitched on, he needed that his hand should be set to the task, because he was so unconscious. And this she could do. She would marry him, he would go into Parliament in the Conservative interest, he would clear up the great muddle of labour and industry. He was so superbly fearless, masterful, he knew that every problem could be worked out, in life as in geometry. And he would care neither about himself nor about anything but the pure working out of the problem. He was very pure, really (364).

This knowledge threw him into a terrible chaos. Because, however much he might mentally WILL to be immune and self-complete, the desire for this state was lacking, and he could not create it. He could see that, to exist at all, he must be perfectly free of Gudrun, leave her if she wanted to be left, demand nothing of her, have no claim upon her (389).

But then, to have no claim upon her, he must stand by himself, in sheer nothingness. And his brain turned to nought at the idea. It was a state of nothingness. On the other hand, he might give in, and fawn to her. Or, finally, he might kill her. Or he might become just indifferent, purposeless, dissipated, momentaneous. But his nature was too serious, not gay enough or subtle enough for mocking licentiousness (389).

She might open towards him, a long while hence, in her dreams, when she was a pure spirit. But now she was not to be violated and ruined. She closed against him fiercely (390).

A little flicker of rage ran through his blood. It was as if she were rousing him, goading him. Why must she do it? (404).

A weakness ran over his body, a terrible relaxing, a thaw, a decay of strength. Without knowing, he had let go his grip, and Gudrun had fallen to her knees. Must he see, must he know? (414).

He slithered down a sheer snow slope. That frightened him. He had no alpenstock, nothing. But having come safely to rest, he began to walk on, in the illuminated darkness. It was as cold as sleep. He was between two ridges, in a hollow. So he swerved. Should he climb the other ridge, or wander along the hollow? How frail the thread of his being was stretched! He would perhaps climb the ridge. The snow was firm and simple. He went along. There was something standing out of the snow. He approached, with dimmest curiosity (415).

Gudrun did not know what to say. What should she say? What should she feel? What should she do? What did they expect of her? She was coldly at a loss (417).

It was the frozen carcase of a dead male. Birkin remembered a rabbit which he had once found frozen like a board on the snow. It had been rigid like a dried board when he picked it up. And now this was Gerald, stiff as a board, curled up as if for sleep, yet with the horrible hardness somehow evident. It filled him with horror. The room must be made warm, the body must be thawed. The limbs would break like glass or like wood if they had to be straightened (418).

### APPENDIX-3

### IMPERATIVES

The great social idea, said Sir Joshua, was the SOCIAL equality of man. No, said Gerald, the idea was, that every man was fit for his own little bit of a task—let him do that, and then please himself. The unifying principle was the work in hand. Only work, the business of production, held men together (87).

Gudrun had wild ideas of rushing to comfort Gerald. She was thinking all the time of the perfect comforting, reassuring thing to say to him. She was shocked and frightened, but she put that away, thinking of how she should deport herself with Gerald: act her part. That was the real thrill: how she should act her part (164).

Gerald listened with a faint, fine smile on his face, all the time, as if, somewhere, he knew so much better than Birkin, all about this: as if his own knowledge were direct and personal, whereas Birkin's was a matter of observation and inference, not quite hitting the nail on the head:—though aiming near enough at it. But he was not going to give himself away. If Birkin could get at the secrets, let him. Gerald would never help him. Gerald would be a dark horse to the end (177).

There they lay, abortions of a half-trained mind. Let the idea of them be swept away. He cleared his brain of them, and thought only of the coal in the under earth. How much was there? (193).

There was plenty of coal. The old workings could not get at it, that was all. Then break the neck of the old workings. The coal lay there in its seams, even though the seams were thin. There it lay, inert matter, as it had always lain, since the beginning of time, subject to the will of man. (193).

Without bothering to THINK to a conclusion, Gerald jumped to a conclusion. He abandoned the whole democratic-equality problem as a problem of silliness. What mattered was the great social productive machine. Let that work perfectly, let it produce a sufficiency of everything, let every man be given a rational portion, greater or less according to his functional degree or magnitude, and then, provision made, let the devil supervene, let every man look after his own amusements and appetites, so long as he interfered with nobody (197).

Widows, these stock figures of sentimental humanitarianism, he felt a dislike at the thought of them. They were almost repulsive. Why were they not immolated on the pyre of the husband, like the sati in India? At any rate, let them pay the cost of their coals.

Gudrun hated the Cafe, yet she always went back to it, as did most of the artists of her acquaintance. She loathed its atmosphere of petty vice and petty jealousy and petty art. Yet she always called in again, when she was in town. It was as if she HAD to return to this small, slow, central whirlpool of disintegration and dissolution: just give it a look (332).

If he laid hold of any idea, he would carry it through. He had the faculty of making order out of confusion. Only let him grip hold of a situation, and he would bring to pass an inevitable conclusion (364).

Birkin went away, his manner cold and abstracted. But she knew he would do things for her, nevertheless, he would see her through. She smiled slightly to herself, with contempt. Let him do the work, since he was so extremely good at looking after other people (417).

## APPENDIX- 4

### PARENTHETICALS

To lie down and roll in the sticky, cool young hyacinths, to lie on one's belly and cover one's back with handfuls of fine wet grass, soft as a breath, soft and more delicate and more beautiful than the touch of any woman; and then to sting one's thigh against the living dark bristles of the fir-boughs; and then to feel the light whip of the hazel on one's shoulders, stinging and then to clasp the silvery birch-trunk against one's breast, its smoothness, its hardness, its vital knots and ridges- this was good, this was all very good, very satisfying (91).

He liked to have Gudrun about, as a fellow-mind—but that was all. And she had no real feeling for him. He was a scientist, he had to have a woman to back him. But he was really impersonal, he had the fineness of an elegant piece of machinery. He was too cold, too destructive to care really for women, too great an egoist. He was polarised by the men. Individually he detested and despised them. In the mass they fascinated him, as machinery fascinated him. They were a new sort of machinery to him—but incalculable, incalculable (100).

Suddenly he found himself face to face with a situation. It was as simple as this: fatally simple. On the one hand, he knew he did not want a further sensual experience—something deeper, darker, than ordinary life could give (219).

But when she compared herself with Ursula, already her soul was jealous, unsatisfied. She was not satisfied—she was never to be satisfied (329).

'A pretty little sample of the eternal triangle!' And she turned ironically away, because she knew that the fight had been between Gerald and herself and that the presence of the third party was a mere contingency—an inevitable contingency perhaps, but a contingency none the less. But let them have it as an example of the eternal, the trinity of hate (417).

Sometimes Gudrun would start aside, see it all, see how she was sinking in. And then she was filled with a fury of contempt and anger. She felt she was sinking into one mass with the rest—all so close and intermingled and breathless. It was horrible. She stifled. She prepared for flight, feverishly she flew to her work. But soon she let go. She started off into the country—the darkish, glamorous country. The spell was beginning to work again (100).

'Then let it end,' she said to herself. It was a decision. It was not a question of taking one's life—she would NEVER kill herself, that was repulsive and violent. It was a question of KNOWING the next step. And the next step led into the space of death. Did it?—or was there—? (165).

She did not believe in her own universals—they were sham. She did not believe in the inner life—it was a trick, not a reality. She did not believe in the spiritual world—it was an affectation. In the last resort, she believed in Mammon, the flesh, and the devil—these at least were not sham. She was a priestess without belief, without conviction, suckled in a creed outworn, and condemned to the reiteration of mysteries that were not divine to her (254).

‘Yes,’ said Ursula vaguely. After all, the tiresome thing was, he did not want an odalisk, he did not want a slave. Hermione would have been his slave—there was in her a horrible desire to prostrate herself before a man—a man who worshipped her, however, and admitted her as the supreme thing. He did not want an odalisk. He wanted a woman to TAKE something from him, to give herself up so much that she could take the last realities of him, the last facts, the last physical facts, physical and unbearable (256).

The two women sat on in antagonistic silence. Hermione felt injured, that all her good intention, all her offering, only left the other woman in vulgar antagonism. But then, Ursula could not understand, never would understand, could never be more than the usual jealous and unreasonable female, with a good deal of powerful female emotion, female attraction, and a fair amount of female understanding, but no mind. Hermione had decided long ago that where there was no mind, it was useless to appeal for reason—one had merely to ignore the ignorant. And Rupert—he had now reacted towards the strongly female, healthy, selfish woman—it was his reaction for the time being—there was no helping it all. It was all a foolish backward and forward, a violent oscillation that would at length be too violent for his coherency, and he would smash and be dead. There was no saving him. This violent and directionless reaction between animalism and spiritual truth would go on in him till he tore himself in two between the opposite directions, and disappeared meaninglessly out of life. It was no good—he too was without unity, without MIND, in the ultimate stages of living; not quite man enough to make a destiny for a woman (258).

There was no escape—he was bound up with his father, he had to see him through. And the father’s will never relaxed or yielded to death. It would have to snap when death at last snapped it, - if it did not persist after a physical death (280).

In this extremity his instinct led him to Gudrun. He threw away everything now—he only wanted the relation established with her. He would follow her to the studio, to be near her, to talk to her. He would stand about the room, aimlessly picking up the implements, the lumps of clay, the little figures she had cast—they were whimsical and grotesque—looking at them without perceiving them. And she felt him following her, dogging her heels like a doom. She held away from him, and yet she knew he drew always a little nearer, a little nearer (281).

A dangerous resolve formed in his heart, like a fixed idea. There was Gudrun—she would be safe in her home. But he could get at her—he would get at her. He would not go back tonight till he had come to her, if it cost him his life. He staked his all on this throw (296).

Hermonie roused herself as from a death- annihilation (34). Gudrun sat looking at her hands, flushed. She was pleased that he said, so simply, that she was a remarkable woman. He would not say that to flatter her—he was far too self-opinionated and objective by nature. He said it as he would say a piece of sculpture was remarkable, because he knew it was so (400).

She was slightly offended. And yet, this was her own basic feeling. Men, and love—there was no greater tedium (401).

In the afternoon she had to go out with Loerke. Her tomorrow was perfectly vague before her. This was what gave her pleasure. She might be going to England with Gerald, she might be going to Dresden with Loerke, she might be going to Munich, to a girl-friend she had there. Anything might come to pass on the morrow. And today was the white, snowy iridescent threshold of all possibility. All possibility—that was the

charm to her, the lovely, iridescent, indefinite charm,—pure illusion All possibility—because death was inevitable, and NOTHING was possible but death (410).

Only now and again, violent little shudders would come over her, out of her subconsciousness, and she knew it was the fact that she had stated her challenge to Birkin, and he had, consciously or unconsciously, accepted. It was a fight to the death between them—or to new life: though in what the conflict lay, no one could say (122).

The snow was in perfect condition, he had travelled a long way, by himself, among the snow ridges, on his skis, he had climbed high, so high that he could see over the top of the pass, five miles distant, could see the Marienhutte, the hostel on the crest of the pass, half buried in snow, and over into the deep valley beyond, to the dusk of the pine trees. One could go that way home; but he shuddered with nausea at the thought of home;—one could travel on skis down there, and come to the old imperial road, below the pass. But why come to any road? He revolted at the thought of finding himself in the world again. He must stay up there in the snow forever. He had been happy by himself, high up there alone, travelling swiftly on skis, taking far flights, and skimming past the dark rocks veined with brilliant snow (403).



## APPENDIX- 5

### CLAUSE-INITIAL ADJUNCTS

He was perverse too. He fought her off, he always fought her off. The more she strove to bring him to her, the more he battled her back. And they had been lovers now, for years. Oh, it was so wearying, so aching; she was so tired. But still she believed in herself. She knew he was trying to leave her. She knew he was trying to break away from her finally, to be free. But still she believed in her strength to keep him, she believed in her own higher knowledge. His own knowledge was high, she was the central touchstone of truth. She only needed his conjunction with her (12).

Ursula was watching the butterflies, of which there were dozens near the water, little blue ones suddenly snapping out of nothingness into a jewel-life, a large black-and-red one standing upon a flower and breathing with his soft wings, intoxicatingly, breathing pure, ethereal sunshine; two white ones wrestling in the low air; there was a halo round them; ah, when they came tumbling nearer they were orangetips, and it was the orange that had made the halo. Ursula rose and drifted away, unconscious like the butterflies (101).

Gudrun could hear the cattle breathing heavily with helpless fear and fascination. Oh, they were brave little beasts, these wild Scotch bullocks, wild and fleecy. Suddenly one of them snorted, ducked its head, and backed (144).

Then he clambered into the boat. Oh, and the beauty of the subjection of his loins, white and dimly luminous as he climbed over the side of the boat, made her want to die, to die. The beauty of his dim and luminous loins as he climbed into the boat, his back rounded and soft—ah, this was too much for her, too final a vision. She knew it, and it was fatal. The terrible hopelessness of fate, and of beauty, such beauty! (156).

Her thoughts drifted into unconsciousness, she sat as if asleep beside the fire. And then the thought came back. The space o' death! Could she give herself to it? Ah yes—it was a sleep. She had had enough. So long she had held out; and resisted. Now was the time to relinquish, not to resist any more (165).

He stared in amazement. And Gerald, watching, saw the amazing attractive goodliness of his eyes, a young, spontaneous goodness that attracted the other man infinitely, yet filled him with bitter chagrin, because he mistrusted it so much. He knew Birkin could do without him—could forget, and not suffer. This was always present in Gerald's consciousness, filling him with bitter unbelief: this consciousness of the young, animal-like spontaneity of detachment. It seemed almost like hypocrisy and lying, sometimes, oh, often, on Birkin's part, to talk so deeply and importantly (178).

Gerald laughed. He was always uneasy on this score. He did not WANT to claim social superiority, yet he wouldn't claim intrinsic personal superiority, because he would never base his standard of values on pure being. So he wobbled upon a tacit assumption of social standing. No, Birkin wanted him to accept the fact of intrinsic difference between human beings, which he did not intend to accept. It was against his social honour, his principle. He rose to go (181).

He had been so constant to his lights, so constant to charity, and to his love for his neighbour. Perhaps he had loved his neighbour even better than himself—which is going one further than the commandment. Always, this flame had burned in his heart, sustaining him through everything, the welfare of

the people. He was a large employer of labour, he was a great mine-owner. And he had never lost this from his heart, that in Christ he was one with his workmen. Nay, he had felt inferior to them, as if they through poverty and labour were nearer to God than he. He had always the unacknowledged belief, that it was his workmen, the miners, who held in their hands the means of salvation. To move nearer to God, he must move towards his miners, his life must gravitate towards theirs. They were, unconsciously, his idol, his God made manifest. In them he worshipped the highest, the great, sympathetic, mindless Godhead of humanity (186).

It was this recognition of the state of war which really broke his heart. He wanted his industry to be run on love. Oh, he wanted love to be the directing power even of the mines. And now, from under the cloak of love, the sword was cynically drawn, the sword of mechanical necessity (195).

He had found his most satisfactory relief in women. After a debauch with some desperate woman, he went on quite easy and forgetful. The devil of it was, it was so hard to keep up his interest in women nowadays. He didn't care about them any more. A Pussum was all right in her way, but she was an exceptional case, and even she mattered extremely little. No, women, in that sense, were useless to him any more. He felt that his MIND needed acute stimulation, before he could be physically roused (202).

She would go on now for days like this, in this bright frank state of seemingly pure spontaneity, so essentially oblivious of the existence of anything but herself, but so ready and facile in her interest. Ah it was a bitter thing for a man to be near her, and her father cursed his fatherhood. But he must learn not to see her, not to know (227).

And she was not at all sure that this was the kind of love that she herself wanted. She was not at all sure that it was this mutual union in separateness that she wanted. She wanted unspeakable intimacies. She wanted to have him, utterly, finally to have him as her own, oh, so unspeakably, in intimacy. To drink him down—ah, like a life-draught. She made great professions, to herself, of her willingness to warm his foot-soles between her breasts, after the fashion of the nauseous Meredith poem. But only on condition that he, her lover, loved her absolutely, with complete self-abandon. And subtly enough, she knew he would never abandon himself FINALLY to her. He did not believe in final self-abandonment. He said it openly. It was his challenge. She was prepared to fight him for it. For she believed in an absolute surrender to love. She believed that love far surpassed the individual. He said the individual was MORE than love, or than any relationship. For him, the bright, single soul accepted love as one of its conditions, a condition of its own equilibrium. She believed that love was EVERYTHING. Man must render himself up to her. He must be quaffed to the dregs by her. Let him be HER MAN utterly, and she in return would be his humble slave—whether she wanted it or not (230).

He came to consciousness again, hearing an immense knocking outside. What could be happening, what was it, the great hammer-stroke resounding through the house? He did not know. And then it came to him that it was his own heart beating. But that seemed impossible, the noise was outside. No, it was inside himself, it was his own heart. And the beating was painful, so strained, surcharged. He wondered if Gerald heard it. He did not know whether he were standing or lying or falling (235).

'Oh, it is silly,' protested Winifred, with all the extreme MAUVAISE HONTE of her years. Nevertheless, the idea appealed to her. She wanted very much to carry it out. She flitted round the green-houses and the conservatory looking wistfully at the flowers on their stems. And the more she looked, the more she LONGED to have a bunch of the blossoms she saw, the more fascinated she became with her little

vision of ceremony, and the more consumedly shy and self-conscious she grew, till she was almost beside herself. She could not get the idea out of her mind. It was as if some haunting challenge prompted her, and she had not enough courage to take it up. So again she drifted into the green-houses, looking at the lovely roses in their pots, and at the virginal cyclamens, and at the mystic white clusters of a creeper. The beauty, oh the beauty of them, and oh the paradisaal bliss, if she should have a perfect bouquet and could give it to Gudrun the next day. Her passion and her complete indecision almost made her ill (241).

A strange black passion surged up pure in Gudrun. She felt strong. She felt her hands so strong, as if she could tear the world asunder with them. She remembered the abandonments of Roman licence, and her heart grew hot. She knew she wanted this herself also—or something, something equivalent. Ah, if that which was unknown and suppressed in her were once let loose, what an orgiastic and satisfying event it would be. And she wanted it, she trembled slightly from the proximity of the man, who stood just behind her, suggestive of the same black licentiousness that rose in herself. She wanted it with him, this unacknowledged frenzy (249-250).

She was apt, mentally, to condescend to women such as Ursula, whom she regarded as purely emotional. Poor Hermione, it was her one possession, this aching certainty of hers, it was her only justification. She must be confident here, for God knows, she felt rejected and deficient enough elsewhere. In the life of thought, of the spirit, she was one of the elect. And she wanted to be universal. But there was a devastating cynicism at the bottom of her (254).

There was a long pause, bitter for Hermonie. Ah, if only he would have made this demand of her? Her he drove into thought- and then execrated her for it (255).

Only the opal, with its thin wire loop, would go on her ring finger. And she was superstitious. No, there was ill-portent enough, she would not accept this ring from him in pledge (264).

Then a hot passion of tenderness for her filled his heart. He stood up and looked into her face. It was new and oh, so delicate in its luminous wonder and fear. He put his arms round her, and she hid her face on his shoulder (270).

His voice was so soft and final, she went very still, as if under a fate which had taken her. Yes, she acquiesced—but it was accomplished without her acquiescence. He was kissing her quietly, repeatedly, with a soft, still happiness that almost made her heart stop beating (270).

She was almost unconscious. So the colliers' lovers would stand with their backs to the walls, holding their sweethearts and kissing them as she was being kissed. Ah, but would their kisses be fine and powerful as the kisses of the firm-mouthed master? Even the keen, short-cut moustache—the colliers would not have that (289).

But she knew now, and it was enough. For the time, her soul was destroyed with the exquisite shock of his invisible fluid lightning. She knew. And this knowledge was a death from which she must recover. How much more of him was there to know? Ah much, much, many days harvesting for her large, yet perfectly subtle and intelligent hands upon the field of his living, radio-active body. Ah, her hands were eager, greedy for knowledge. But for the present it was enough, enough, as much as her soul could bear. Too much, and she would shatter herself, she would fill the fine vial of her soul too quickly, and it would break. Enough now—enough for the time being. There were all the after days when her hands, like birds, could feed upon the fields of him mystical plastic form—till then enough (290).

That was Whatmore Village—? Yes, the King's Head—and there the hall gates. He descended the steep hill almost running. Winding through the hollow, he passed the Grammar School, and came to Willey Green Church. The churchyard! He halted (296).

Here was one centre then, here in the complete darkness beside the unseen, raw grave. But there was nothing for him here. No, he had nothing to stay here for. He felt as if some of the clay were sticking cold and unclean, on his heart. No, enough of this (296).

The lovely creative warmth flooded through him like a sleep of fecundity within the womb. Ah, if only she would grant him the flow of this living effluence, he would be restored, he would be complete again. He was afraid she would deny him before it was finished (302).

She disengaged herself, softly, and rose up a little to look at him. There was a faint light, it seemed to her, in the room. She could just distinguish his features, as he slept the perfect sleep. In this darkness, she seemed to see him so distinctly. But he was far off, in another world. Ah, she could shriek with torment, he was so far off, and perfected, in another world. She seemed to look at him as at a pebble far away under clear dark water. And here was she, left with all the anguish of consciousness, whilst he was sunk deep into the other element of mindless, remote, living shadow-gleam. He was beautiful, far-off, and perfected. They would never be together. Ah, this awful, inhuman distance which would always be interposed between her and the other being! (302).

The last hour was the longest. And yet, at last it passed. Her heart leapt with relief—yes, there was the slow, strong stroke of the church clock—at last, after this night of eternity. She waited to catch each slow, fatal reverberation. 'Three—four—five!' There, it was finished. A weight rolled off her (303).

Even Gudrun was a separate unit, separate, separate, having nothing to do with this self, this Ursula, in her new world of reality. That old shadow-world, the actuality of the past—ah, let it go! She rose free on the wings of her new condition (357).

Her heart was breaking with pity and grief for him. And at the same moment, a grimace came over her mouth, of mocking irony at her own unspoken tirade. Ah, what a farce it was! She thought of Parnell and Katherine O'Shea. Parnell! After all, who can take the nationalisation of Ireland seriously? Who can take political Ireland really seriously, whatever it does? And who can take political England seriously? Who can? Who can care a straw, really, how the old patched-up Constitution is tinkered at any more? Who cares a button for our national ideas, any more than for our national bowler hat? Aha, it is all old hat, it is all old bowler hat! (365).

She almost wished Gerald were with her to save her from the terror of her own thoughts. Oh, how she suffered, lying there alone, confronted by the terrible clock, with its eternal tick-tack. All life, all life resolved itself into this: tick-tack, tick-tack, tick-tack; then the striking of the hour; then the tick-tack, tick-tack, and the twitching of the clock-fingers (407).

Ha—ha—she laughed to herself, so frightened that she was trying to laugh it off—ha—ha, how maddening it was, to be sure, to be sure! (407).

Oh, why wasn't somebody kind to her? Why wasn't there somebody who would take her in their arms, and hold her to their breast, and give her rest, pure, deep, healing rest. Oh, why wasn't there somebody to take her in their arms and fold her safe and perfect, for sleep. She wanted so much this perfect enfolded

sleep. She lay always so unsheathed in sleep. She would lie always unsheathed in sleep, unrelieved, unsaved. Oh, how could she bear it, this endless unrelief, this eternal unrelief (408).

Ooh, but how she hated the infant crying in the night. She would murder it gladly. She would stifle it and bury it, as Hetty Sorrell did. No doubt Hetty Sorrell's infant cried in the night—no doubt Arthur Donnithorne's infant would. Ha—the Arthur Donnithornes, the Gerald's of this world. So manly by day, yet all the while, such a crying of infants in the night. Let them turn into mechanisms, let them. Let them become instruments, pure machines, pure wills, that work like clock-work, in perpetual repetition. Let them be this, let them be taken up entirely in their work, let them be perfect parts of a great machine, having a slumber of constant repetition. Let Gerald manage his firm. There he would be satisfied, as satisfied as a wheelbarrow that goes backwards and forwards along a plank all day—she had seen it (408).

Loerke did not take the tobogganing very seriously. He put no fire and intensity into it, as Gerald did. Which pleased Gudrun. She was weary, oh so weary of Gerald's gripped intensity of physical motion. Loerke let the sledge go wildly, and gaily, like a flying leaf, and when, at a bend, he pitched both her and him out into the snow, he only waited for them both to pick themselves up unhurt off the keen white ground, to be laughing and pert as a pixie. She knew he would be making ironical, playful remarks as he wandered in hell—if he were in the humour. And that pleased her immensely. It seemed like a rising above the dreariness of actuality, the monotony of contingencies (410).

A revulsion of contempt and disgust came over Gerald's soul. The disgust went to the very bottom of him, a nausea. Ah, what was he doing, to what depths was he letting himself go! As if he cared about her enough to kill her, to have her life on his hands! (414).

'Thank you,' she said, and she shut the door of her room. The woman went away mortified. Not a word, not a tear- ha! Gudrun was cold, a cold woman (416).

## **APPENDIX-6**

### **INTERJECTIONS**

But the time was drawing near when she could wake him. It was like a release. The clock had struck four, outside in the night. Thank God the night had passed almost away. At five he must go, and she would be released. Then she could relax and fill her own place. Now she was driven up against his perfect sleeping motion like a knife white-hot on a grindstone. There was something monstrous about him, about his juxtaposition against her (303).

She sat with Gerald drinking some sweetish liqueur, and staring with black, sullen looks at the various groups of people at the tables. She would greet nobody, but young men nodded to her frequently, with a kind of sneering familiarity. She cut them all. And it gave her pleasure to sit there, cheeks flushed, eyes black and sullen, seeing them all objectively, as put away from her, like creatures in some menagerie of apish degraded souls. God, what a foul crew they were! Her blood beat black and thick in her veins with rage and loathing. Yet she must sit and watch, watch. One or two people came to speak to her. From every side of the Cafe, eyes turned half furtively, half jeeringly at her, men looking over their shoulders, women under their hats (332).

Oh, God, could one bear it, this past which was gone down the abyss? Could she bear, that it ever had been! She looked round this silent, upper world of snow and stars and powerful cold. There was another world, like views on a magic lantern; The Marsh, Cossethay, Ilkeston, lit up with a common, unreal light. There was a shadowy unreal Ursula, a whole shadow-play of an unreal life. It was as unreal, and circumscribed, as a magic-lantern show. She wished the slides could all be broken. She wished it could be gone for ever, like a lantern-slide which was broken. She wanted to have no past. She wanted to have come down from the slopes of heaven to this place, with Birkin, not to have toiled out of the murk of her childhood and her upbringing, slowly, all soiled. She felt that memory was a dirty trick played upon her. What was this decree, that she should 'remember'? Why not a bath of pure oblivion, a new birth, without any recollections or blemish of a past life. She was with Birkin, she had just come into life, here in the high snow, against the stars. What had she to do with parents and antecedents? She knew herself new and unbegotten, she had no father, no mother, no anterior connections, she was herself, pure and silvery, she belonged only to the oneness with Birkin, a oneness that struck deeper notes, sounding into the heart of the universe, the heart of reality, where she had never existed before (357).

He was baffled, frustrated, but unconscious. She had the whip hand over him now. She knew he had not realised her terrible panic. Her heart was beating heavily still. Fool, fool that she was, to get into such a state! How she thanked God for Gerald's obtuse blindness. Thank God he could see nothing (363).

She sat slowly unlacing her shoes, and he too commenced to undress. Thank God that crisis was over. She felt almost fond of him now, almost in love with him (363).

There was Shortlands with its meaningless distinction, the meaningless crowd of the Criches. There was London, the House of Commons, the extant social world. My God! (365).

The thought of the mechanical succession of day following day, day following day, AD INFINITUM, was one of the things that made her heart palpitate with a real approach of madness. The terrible bondage of this tick-tack of time, this twitching of the hands of the clock, this eternal repetition of hours and days—oh God, it was too awful to contemplate. And there was no escape from it, no escape (407).

Lord Jesus, was it then bound to be—Lord Jesus! He could feel the blow descending, he knew he was murdered. Vaguely wandering forward, his hands lifted as if to feel what would happen, he was waiting for the moment when he would stop, when it would cease. It was not over yet (415).

Again she looked at the young man with a determined, protective look, at once overbearing and very gentle. He grinned sickly, turning away his head. She had got his manhood, but Lord, what did he care! He had a strange furtive pride and slinking singleness (314).



## APPENDIX- 7

### SENTENCE MODIFIERS

So he walked with Gudrun, and a friendship was struck up between them. But he was not in love with Gudrun; he REALLY wanted Ursula, but for some strange reason, nothing could happen between her and him (100).

Meanwhile the men stood in calm little groups, chatting, smoking, pretending to pay no heed to the rustling animation of the women's world. But they could not really talk, because of the glassy ravel of women's excited, cold laughter and running voices. They waited, uneasy, suspended, rather bored. But Gerald remained as if genial and happy, unaware that he was waiting or unoccupied, knowing himself the very pivot of the occasion (17).

She looked at him, somewhat surprised, forgetting perhaps that she was talking to him. And she lost her thread (19).

'Did I do it by accident, or on purpose?' he asked himself. And he decided that, according to the vulgar phrase, he had done it 'accidentally on purpose.' He looked round at the hired footman. And the hired footman came, with a silent step of cold servant-like disapprobation. Birkin decided that he detested toasts, and footmen, and assemblies, and mankind altogether, in most of its aspects. Then he rose to make a speech. But he was somehow disgusted (24).

Continually she glanced at Halliday, and then a black flare came over her eyes. The heavy, fair young man ignored her completely; he was really afraid of her. For some moments she would be unaware of Gerald. He had not conquered her yet (55).

Birkin suddenly appeared in the doorway, in white pyjamas and wet hair, and a towel over his arm. He was aloof and white, and somehow evanescent (65).

Still, she respected Gerald, she really respected him. She had managed to get his address, so that she could appeal to him in time of distress. She knew he wanted to give her money. She would perhaps write to him on that inevitable rainy day (68).

Then swiftly, in a flame that drenched down her body like fluid lightning and gave her a perfect, unutterable consummation, unutterable satisfaction, she brought down the ball of jewel stone with all her force, crash on his head. But her fingers were in the way and deadened the blow. Nevertheless, down went his head on the table on which his book lay, the stone slid aside and over his ear, it was one convulsion of pure bliss for her, lit up by the crushed pain of her fingers. But it was not somehow complete. She lifted her arm high to aim once more, straight down on the head that lay dazed on the table. She must smash it, it must be smashed before her ecstasy was consummated, fulfilled for ever. A thousand lives, a thousand deaths mattered nothing now, only the fulfilment of this perfect ecstasy (89).

The pleasant sincerity of his voice made Ursula pause to consider her own proposition. And really it WAS attractive: a clean, lovely, humanless world. It was REALLY desirable (108).



It pleased Ursula, what he said, pleased her very much, as a phantasy. Of course it was only a pleasant fancy. She herself knew too well the actuality of humanity, its hideous actuality. She knew it could not disappear so cleanly and conveniently. It had a long way to go yet, a long and hideous way. Her subtle, feminine, demoniacal soul knew it well (109).

He was really out of temper. At the sound of his blind, vindictive voice, the laughter suddenly left the girls, and their hearts contracted with contempt. They hated his words 'in the public road.' What did they care for the public road? But Gudrun was conciliatory (134).

'How do you do!' sang Hermione, coming up very kindly, and glancing slowly over Gudrun's father and mother. It was a trying moment, exasperating for Gudrun. Hermione was really so strongly entrenched in her class superiority, she could come up and know people out of simple curiosity, as if they were creatures on exhibition. Gudrun would do the same herself. But she resented being in the position when somebody might do it to her (136).

Quite other things were going through Birkin's mind. Suddenly he saw himself confronted with another problem—the problem of love and eternal conjunction between two men. Of course this was necessary—it had been a necessity inside himself all his life—to love a man purely and fully. Of course he had been loving Gerald all along, and all along denying it (178).

He was really very pleased. But already he was getting tired. She could see the grey, awful semi-consciousness of mere pain and dissolution coming over him again, the torture coming into the vacancy of his darkened eyes (246).

He felt tired and weak. Yet also he was relieved. He gave up his old position. He went and sat on the bank. No doubt Ursula was right. It was true, really, what she said. He knew that his spirituality was concomitant of a process of depravity, a sort of pleasure in self-destruction. There really WAS a certain stimulant in self-destruction, for him—especially when it was translated spiritually. But then he knew it—he knew it, and had done. And was not Ursula's way of emotional intimacy, emotional and physical, was it not just as dangerous as Hermione's abstract spiritual intimacy? Fusion, fusion, this horrible fusion of two beings, which every woman and most men insisted on, was it not nauseous and horrible anyhow, whether it was a fusion of the spirit or of the emotional body? Hermione saw herself as the perfect Idea, to which all men must come: And Ursula was the perfect Womb, the bath of birth, to which all men must come! And both were horrible. Why could they not remain individuals, limited by their own limits? Why this dreadful all-comprehensiveness, this hateful tyranny? Why not leavethe other being, free, why try to absorb, or melt, or merge? One might abandon oneself utterly to the MOMENTS, but not to any other being (269).

The tramcar mounted slowly up the hill, where the ugly winter-grey masses of houses looked like a vision of hell that is cold and angular. They sat and looked. Away in the distance was angry redness of sunset. It was all cold, somehow small, crowded, and like the end of world (316).

Already she mocked at herself for her dreams. They could be fulfilled easily enough. But she recognised too well, in her spirit, the mockery of her own impulses. What did she care, that Gerald had created a richly-paying industry out of an old worn-out concern? What did she care? The worn-out concern and the rapid, splendidly organised industry, they were bad money.

Yet of course, she cared a great deal, outwardly—and outwardly was all that mattered, for inwardly was a bad joke (365).

It was curious what a sense of elation and freedom Gudrun found in this communication. She felt established for ever. Of course Gerald was BAGATELLE. Love was one of the temporal things in her life, except in so far as she was an artist. She thought of Cleopatra—Cleopatra must have been an artist; she reaped the essential from a man, she harvested the ultimate sensation, and threw away the husk; and Mary Stuart, and the great Rachel, panting with her lovers after the theatre, these were the exoteric exponents of love. After all, what was the lover but fuel for the transport of this subtle knowledge, for a female art, the art of pure, perfect knowledge in sensuous understanding (392).

Again she laughed. He was so very fretful and exasperated. But she was anxious a puzzled. How was one to get out, anyhow. There must be a way out somewhere (107).



## APPENDIX- 8

### SPATIAL DEICTICS

She knew them, they were finished, sealed and stamped and finished with, for her. There was none that had anything unknown, unresolved, until the Criches themselves began to appear. Then her interest was piqued. Here was something not quite so precluded (9).

She had met Hermione twice, but they did not take to each other. It would be queer to meet again down here in the Midlands, where their social standing was so diverse, after they had known each other on terms of equality in the houses of sundry acquaintances in town. For Gudrun had been a social success, and had her friends among the slack aristocracy that keeps touch with the arts (11).

A heavy, copper-coloured beam of light came in at the west window, gilding the outlines of the children's heads with red gold, and falling on the wall opposite in a rich, ruddy illumination. Ursula, however, was scarcely conscious of it. She was busy, the end of the day was here, the work went on as a peaceful tide that is at flood, hushed to retire (27).

She did not reply, but silently, reservedly reached for the tea-pot. They all sat round and drank tea. Gerald could feel the electric connection between him and her so strongly, as she sat there quiet and withheld, that another set of conditions altogether had come to pass. Her silence and her immutability perplexed him. HOW was he going to come to her? And yet he felt it quite inevitable. He trusted completely to the current that held them. His perplexity was only superficial, new conditions reigned, the old were surpassed; here one did as one was possessed to do, no matter what it was (62).

He was almost afraid of the mocking recklessness of her splendid face. Here was one who would go to the whole lengths of heaven or hell, whichever she had to go. And he mistrusted her, he was afraid of a woman capable of such abandon, such dangerous thoroughness of destructivity. Yet he chuckled within himself also (131).

Here they ran delicately ashore, with their frail boat, the two girls took off their shoes and stockings and went through the water's edge to the grass. The tiny ripples of the lake were warm and clear, they lifted their boat on to the bank, and looked round with joy. They were quite alone in a forsaken little stream-mouth, and on the knoll just behind was the clump of trees (140).

He could give Winifred into her hands as into the hands of a right being. Here was a direction and a positive force to be lent to his child, he need not leave her directionless and defenceless. If he could but graft the girl on to some tree of utterance before he died, he would have fulfilled his responsibility. And here it could be done. He did not hesitate to appeal to Gudrun (191).

Birkin, as he drove, felt a creeping of the spine, as if somebody was threatening his neck. But he shrugged with indifference. It began to rain. Here was a change. He stopped the car and got down to put up the hood (253).

For now he felt like a pair of scales, the half of which tips down and down into an indefinite void. He must recover some sort of balance. And here was the hope and the perfect recovery (287).

## APPENDIX- 9

### TEMPORAL DEICTICS

Now she realised that this was the world of powerful, underworld men who spent most of their time in the darkness (98).

Now he had let go, imperceptibly he was melting into oneness with the whole. It was like pure, perfect sleep, his first great sleep of life. He had been so insistent, so guarded, all his life. But here was sleep, and peace, and perfect lapsing out (153).

And his soul was at peace; yielded, as he fell into the unknown. This was the first time that an utter and absolute peace had entered his heart, now, in this final transit out of life (339).

Gerald looked out into the mist of fine snow that was blowing by. Everywhere was blind today, horribly blind (374).

They were of darkened red brick, brittle, with dark slate roofs. The path on which the sisters walked was black, trodden-in by the feet of the recurrent colliers, and bounded from the field by iron fences; the stile that led again into the road was rubbed shiny by the moleskins of the passing miners.

Now the two girls were going between some rows of dwellings, of the poorer sort. Women, their arms folded over their coarse aprons, standing gossiping at the end of their block, stared after the Brangwen sisters with that long, unwearying stare of aborigines; children called out names (7).

The bridesmaids were here, and yet the bridegroom had not come. Ursula wondered if something was amiss, and if the wedding would yet all go wrong. She felt troubled, as if it rested upon her. The chief bridesmaids had arrived. Ursula watched them come up the steps. One of them she knew, a tall, slow, reluctant woman with a weight of fair hair and a pale, long face. This was Hermione Roddice, a friend of the Criches. Now she came along, with her head held up, balancing an enormous flat hat of pale yellow velvet, on which were streaks of ostrich feathers...(10).

Now Hermione came round the bushes with Gerald Crich. He had come along with Alexander. Gerald was presented to everybody, was kept by Hermione for a few moments in full view, then he was led away, still by Hermione. He was evidently her guest of the moment (71).

It was necessary to go back into the world. That was true. But that did not matter, so one knew where one belonged. He knew now where he belonged. This was his place, his marriage place. The world was extraneous (91).

He was aware of the pain in his head becoming more and more difficult every minute. He was walking now along the road to the nearest station. It was raining and he had no hat. But then plenty of cranks went out nowadays without hats, in the rain (92).

Now he spoke quite easily and pleasantly to Mr Crich, as they walked along the path; he played with situations like a man on a tight-rope: but always on a tight-rope, pretending nothing but ease (15).

Birkin came with Hermione. She had a rapt, triumphant look, like the fallen angels restored, yet still subtly demoniacal, now she held Birkin by the arm. And he was expressionless, neutralised, possessed by her as if it were his fate, without question (16).

It was crowded now with the family and the wedding guests. The father, who was not well, withdrew to rest. Gerald was host. He stood in the homely entrance hall, friendly and easy, attending to the men. He seemed to take pleasure in his social functions, he smiled, and was abundant in hospitality (17).

Birkin stood aside, fixed and unreal. But now, when it was his turn to bid good-bye, he began to speak again (35).

Gerald suddenly turned, and was swimming away swiftly, with a side stroke. He was alone now, alone and immune in the middle of the waters, which he had all to himself. He exulted in his isolation in the new element, unquestioned and unconditioned. He was happy, thrusting with his legs and all his body, without bond or connection anywhere, just himself in the watery world (38).

Now Birkin started violently at seeing this genial look flash on to Gerald's face, at seeing Gerald approaching with hand outstretched (43).

Everybody in the carriage was on the alert, waiting to escape. At last they were under the huge arch of the station, in the tremendous shadow of the town. Birkin shut himself together—he was in now (50).

The Pussum had taken off her hat and coat, and was seated on the sofa. She was evidently quite at home in the house, but uncertain, suspended. She did not quite know her position. Her alliance for the time being was with Gerald, and she did not know how far this was admitted by any of the men. She was considering how she should carry off the situation. She was determined to have her experience. Now, at this eleventh hour, she was not to be balked. Her face was flushed as with battle, her eye was brooding but inevitable (62).

At last they all mounted the grassy bank, to the picnic. Hermione poured out tea. She ignored now Ursula's presence (117).

This year the staff of the Grammar-School was invited, along with the chief officials of the firm. Gerald and the younger Criches did not care for this party, but it had become customary now, and it pleased the father, as being the only occasion when he could gather some people of the district together in festivity with him. For he loved to give pleasures to his dependents and to those poorer than himself. But his children preferred the company of their own equals in wealth. They hated their inferiors' humility or gratitude or awkwardness (132).

Nevertheless they were willing to attend at this festival, as they had done almost since they were children, the more so, as they all felt a little guilty now, and unwilling to thwart their father any more, since he was so ill in health. Therefore, quite cheerfully Laura prepared to take her mother's place as hostess, and Gerald assumed responsibility for the amusements on the water (132).

She had let go the outer world, but within herself she was unbroken and unimpaired. She only sat in her room like a moping, dishevelled hawk, motionless, mindless. Her children, for whom she had been so fierce in her youth, now meant scarcely anything to her. She had lost all that, she was quite by herself. Only Gerald, the gleaming, had some existence for her. But of late years, since he had become head of the business, he too was forgotten. Whereas the father, now he was dying, turned for compassion to Gerald. There had always been opposition between the two of them. Gerald had feared and despised his father, and to a great extent had avoided him all through boyhood and young manhood. And the father had felt very often a real dislike of his eldest son, which, never wanting to give way to, he had refused to acknowledge. He had ignored Gerald as much as possible, leaving him alone (189).

Gerald had been educated in the science of mining, and it had never interested him. Now, suddenly, with a sort of exultation, he laid hold of the world (192).

These white letters on all the wagons he had seen since his first childhood, and it was as if he had never seen them, they were so familiar, and so ignored. Now at last he saw his own name written on the wall. Now he had a vision of power (192).

Next day Birkin sought Ursula out. It happened to be the half-day at the Grammar School. He appeared towards the end of the morning, and asked her, would she drive with him in the afternoon. She consented. But her face was closed and unresponding, and his heart sank (262).

She now became quite happy. The motor-car ran on, the afternoon was soft and dim. She talked with lively interest, analysing people and their motives-Gudrun, Gerald. He answered vaguely. He was not very much interested any more in personalities and in people-people were all different, but they were all enclosed nowadays in a definite limitation, he said; there were only about two great ideas, two great streams of activity remaining, with various forms of reaction therefrom. The reactions were all varied in various people, but they followed a few great laws, and intrinsically there was no difference. They acted and reacted involuntarily according to a few great laws, and once the laws, the great principles, were known, people were no longer mystically interesting. They were all essentially alike, the differences were only variations on a theme. None of them transcended the given terms( 265).

There was a darkness over his mind. The terrible knot of consciousness that had persisted there like an obsession was broken, gone, his life was dissolved in darkness over his limbs and his body. But there was a point of anxiety in his heart now. He wanted her to come back. He breathed lightly and regularly like an infant, that breathes innocently, beyond the touch of responsibility (269).

She was usually nervous and uncertain at performing these public duties, such as giving tea. But today she forgot, she was at her ease, entirely forgetting to have misgivings. The tea-pot poured beautifully from a proud slender spout. Her eyes were warm with smiles as she gave him his tea. She had learned at last to be still and perfect (274).

Any presence but that of the nurses was a strain and an effort to him now. Every morning Gerald went into the room, hoping to find his father passed away at last. Yet always he saw the same transparent face, the same dread dark hair on the waxen forehead, and the awful, inchoate dark eyes, which seemed to be decomposing into formless darkness, having only a tiny grain of vision within them (280).

For a long time Gerald preserved a perfect sang froid, he remained quite collected. But at last, fear undermined him. He was afraid of some horrible collapse in himself. He had to stay and see this thing through. Some perverse will made him watch his father drawn over the borders of life. And yet, now, every day, the great red-hot stroke of horrified fear through the bowels of the son struck a further inflammation. Gerald went about all day with a tendency to cringe, as if there were the point of a sword of Damocles pricking the nape of his neck (280).

She did not want things to materialise, to take any definite shape. She wanted, suddenly, at one moment of the journey tomorrow, to be wafted into an utterly new course, by some utterly unforeseen event, or motion. So that, although she wanted to go out with Loerke for the last time into the snow, she did not want to be serious or businesslike (410).

## APPENDIX- 10

### EPISTEMIC LEXEMES

For the moment, the sunshine fell brightly into the churchyard, there was a vague scent of sap and of spring, perhaps of violets from off the graves. Some white daisies were out, bright as angels. In the air, the unfolding leaves of a copper-beech were blood-red (9).

Her son was of a fair, sun-tanned type, rather above middle height, well-made, and almost exaggeratedly well-dressed. But about him also was the strange, guarded look, the unconscious glisten, as if he did not belong to the same creation as the people about him. Gudrun lighted on him at once. There was something northern about him that magnetised her. In his clear northern flesh and his fair hair was a glisten like sunshine refracted through crystals of ice. And he looked so new, unbroached, pure as an arctic thing. Perhaps he was thirty years old, perhaps more (11).

At length it was over, the meal. Several men strolled out into the garden. There was a lawn, and flower-beds, and at the boundary an iron fence shutting off the little field or park. The view was pleasant; a highroad curving round the edge of a low lake, under the trees. In the spring air, the water gleamed and the opposite woods were purplish with new life. Charming Jersey cattle came to the fence, breathing hoarsely from their velvet muzzles at the human beings, expecting perhaps a crust (24).

They arrived at a large block of buildings, went up in a lift, and presently a door was being opened for them by a Hindu. Gerald looked in surprise, wondering if he were a gentleman, one of the Hindus down from Oxford, perhaps. But no, he was the man-servant (60).

The Pussum lay in her bed, motionless, her round, dark eyes like black, unhappy pools. He could only see the black, bottomless pools of her eyes. Perhaps she suffered. The sensation of her inchoate suffering roused the old sharp flame in him, a mordant pity, a passion almost of cruelty (66).

She reached for a bit of paper which had wrapped a small piece of chocolate she had found in her pocket, and began making a boat. He watched her without heeding her. There was something strangely pathetic and tender in her moving, unconscious finger-tips, that were agitated and hurt, really (106).

And then quite suddenly it settled down, hobbled among the grass, and sat considering, its nose twitching like a bit of fluff in the wind. After having considered for a few minutes, a soft bunch with a black, open eye, which perhaps was looking at them, perhaps was not, it hobbled calmly forward and began to nibble the grass with that mean motion of a rabbit's quick eating (210).

The next day however, he felt wistful and yearning. He thought he had been wrong, perhaps. Perhaps he had been wrong to go to her with an idea of what he wanted. Was it really only an idea, or was it the interpretation of a profound yearning? If the latter, how was it he was always talking about sensual fulfilment? The two did not agree very well (219).

Birkin laughed. He was looking at the handsome figure of the other man, blond and comely in the rich robe, and he was half thinking of the difference between it and himself—so different; as far, perhaps, apart as man from woman, yet in another direction. But really it was Ursula, it was the woman who was gaining ascendance over Birkin's being, at this moment (237).

She ran in again as a rule at lunch time, to tell him the course of events, and every evening, when the curtains were drawn, and his room was cosy, she spent a long time with him. Gudrun was gone home, Winifred was alone in the house: she liked best to be with her father. They talked and prattled at random, he always as if he were well, just the same as when he was going about. So that Winifred, with a child's subtle instinct for avoiding the painful things, behaved as if nothing serious was the matter. Instinctively, she withheld her attention, and was happy. Yet in her remoter soul, she knew as well as the adults knew: perhaps better (247).

Ursula did not agree—people were still an adventure to her—but perhaps not as much as she tried to persuade herself. Perhaps there was something mechanical, now, in her interest. Perhaps also her interest was destructive, her analysing was a real tearing to pieces. There was an under-space in her where she did not care for people and their idiosyncracies, even to destroy them. She seemed to touch for a moment this undersilence in herself, she became still, and she turned for a moment purely to Birkin (265).

The mixture was made, the newcomers were stirred into the party, like new ingredients, the whole room was alive. Gerald was in his element, he talked freely and excitedly, his face glistened with a strange amusement. Perhaps even Birkin, in the end, would break forth. He was shy and withheld, though full of attention (354).

Perhaps she was healthy. Perhaps it was only her unabateable health that left her so exposed to the truth. If she were sickly she would have her illusions, imaginations. As it was, there was no escape. She must always see and know and never escape. She could never escape. There she was, placed before the clock-face of life. And if she turned round as in a railway station, to look at the bookstall, still she could see, with her very spine, she could see the clock, always the great white clock-face. In vain she fluttered the leaves of books, or made statuettes in clay. She knew she was not REALLY reading. She was not REALLY working. She was watching the fingers twitch across the eternal, mechanical, monotonous clock-face of time. She never really lived, she only watched. Indeed, she was like a little, twelve-hour clock, vis-a-vis with the enormous clock of eternity—there she was, like Dignity and Impudence, or Impudence and Dignity (407).

Gerald! Could he fold her in his arms and sheathe her in sleep? Ha! He needed putting to sleep himself—poor Gerald. That was all he needed. What did he do, he made the burden for her greater, the burden of her sleep was the more intolerable, when he was there. He was an added weariness upon her unripening nights, her unfruitful slumbers. Perhaps he got some repose from her. Perhaps he did. Perhaps this was what he was always dogging her for, like a child that is famished, crying for the breast. Perhaps this was the secret of his passion, his forever unquenched desire for her—that he needed her to put him to sleep, to give him repose (408).

He went and made arrangements for the departure on the morrow. Then, taking some food, he set out for the day on the skis. Perhaps, he said to the Wirt..., perhaps to the village below (409).



## APPENDIX-11

### FOREIGN LEXEMES

She was a KULTURTRAGER, a medium for the culture of ideas. With all that was highest, whether in society or in thought or in public action, or even in art, she was at one, she moved among the foremost, at home with them (11).

There was a moment's lull, as everybody looked at the BORS D'OEUVRES that were being handed round. And out of this lull, a girl of thirteen or fourteen, with her long hair down her back, said in a calm, self-possessed voice: 'Gerald, you forget father, when you make that unearthly noise.' (20).

Suddenly the girl turned to Gerald, and said, in a rather formal, polite voice, with the distant manner of a woman who accepts her position as a social inferior, yet assumes intimate CAMARADERIE with the male she addresses: 'Do you know London well?' (52).

It was a quiet and ordinary breakfast, the four men all looking very clean and bathed. Gerald and the Russian were both correct and COMME IL FAUT in appearance and manner, Birkin was gaunt and sick, and looked a failure in his attempt to be a properly dressed man, like Gerald and Maxim (66-67).

They both sat silent in the soft light of the lamp. He felt he ought to go away again, he ought not to have come. Still he did not gather enough resolution to move. But he was DE TROP, her mood was absent and separate (168).

According to conventionality, he wore black clothes, he looked formal, handsome and COMME IL FAUT. His hair was fair almost to whiteness, sharp like splinters of light, his face was keen and ruddy, his body seemed full of northern energy (174).

It seemed to her he was never satisfied unless there was some sordid tale being poured out to him, which he drank in with a sort of mournful, sympathetic satisfaction. He would have no RAISON D'ETRE if there were no lugubrious miseries in the world, as an undertaker would have no meaning if there were no funerals (188).

The child looked at Gudrun for a moment with interest, before she came forward and with face averted offered her hand. There was a complete SANG FROID and indifference under Winifred's childish reserve, a certain irresponsible callousness (203).

For the house was becoming dreadful. There were two nurses in white, flitting silently about, like heralds of death. The father was confined to his bed, there was a come and go of SOTTO-VOCE sisters and brothers and children (246).

His face was open and clear, with a certain innocent LAISSER-ALLER that troubled Gudrun most, made her almost afraid of him, whilst she disliked him deeply for it(400).

There was a boat with a gaudy Japanese parasol, and a man in white, rowing. The woman was Hermione, and the man was Gerald. She knew it instantly. And instantly she perished in the keen FRISSON of anticipation, an electric vibration in her veins, intense, much more intense than that which was always humming low in the atmosphere of Beldover (101).

## **APPENDIX-12**

### **INTENSIFIERS**

She laid down her work and looked at her sister. She thought Gudrun so CHARMING, so infinitely charming, in her softness and her fine, exquisite richness of texture and delicacy of line. There was a certain playfulness about her too, such a piquancy or ironic suggestion, such an untouched reserve. Ursula admired her with all her soul (5).

And then, he was not there. A terrible storm came over her, as if she were drowning. She was possessed by a devastating hopelessness. And she approached mechanically to the altar. Never had she known such a pang of utter and final hopelessness. It was beyond death, so utterly null, desert (13).

She had suffered so bitterly when he did not come, that still she was dazed. Still she was gnawed as by a neuralgia, tormented by his potential absence from her. She had awaited him in a faint delirium of nervoustorture. As she stood bearing herself pensively, the rapt look on her face, that seemed spiritual, like the angels, but which came from torture, gave her a certain poignancy that tore his heart with pity. He saw her bowed head, her rapt face, the face of an almost demoniacal ecstatic. Feeling him looking, she lifted her face and sought his eyes, her own beautiful grey eyes flaring him a great signal. But he avoided her look, she sank her head in torment and shame, the gnawing at her heart going on. And he too was tortured with shame, and ultimate dislike, and with acute pity for her, because he did not want to meet her eyes, he did not want to receive her flare of recognition (16).

Gerald waited a moment, for his sister to play hostess. He knew his mother would pay no attention to her duties. But his sister merely crowded to her seat. Therefore the young man, slightly too dictatorial, directed the guests to their places (20).

There was a strange freedom, that almost amounted to anarchy, in the house. It was rather a resistance to authority, than liberty. Gerald had some command, by mere force of personality, not because of any granted position. There was a quality in his voice, amiable but dominant, that cowed the others, who were all younger than he (21).

Then he went in among the desks, to see the scholars' books. Ursula watched his intent progress. There was a stillness in his motion that hushed the activities of her heart. She seemed to be standing aside in arrested silence, watching him move in another, concentrated world. His presence was so quiet, almost like a vacancy in the corporate air (28).

Gudrun envied him almost painfully. Even this momentary possession of pure isolation and fluidity seemed to her so terribly desirable that she felt herself as if damned, out there on the high-road (38).

There was a silence between the two men for some time, as the train ran on. In Birkin's face was a little irritable tension, a sharp knitting of the brows, keen and difficult. Gerald watched him warily, carefully, rather calculatingly, for he could not decide what he was after (46).

Gerald was rather taken aback, even a little disconcerted. He did not quite know what to say (45).

Gerald looked at Halliday for some moments, watching the soft, rather degenerate face of the young man. Its very softness was an attraction; it was a soft, warm, corrupt nature, into which one might plunge with gratification (56).

Between her and Gerald was this silence and this black, electric comprehension in the darkness. Then she found his hand, and grasped it in her own firm, small clasp. It was so utterly dark, and yet such a naked statement, that rapid vibrations ran through his blood and over his brain, he was no longer responsible. Still her voice rang on like a bell, tinged with a tone of mockery. And as she swung her head, her fine mane of hair just swept his face, and all his nerves were on fire, as with a subtle friction of electricity. But the great centre of his force held steady, a magnificent pride to him, at the base of his spine (60).

Gerald looked round the room. It was an ordinary London sitting-room in a flat, evidently taken furnished, rather common and ugly. But there were several negro statues, wood-carvings from West Africa, strange and disturbing, the carved negroes looked almost like the foetus of a human being. One was a woman sitting naked in a strange posture, and looking tortured, her abdomen stuck out. The young Russian explained that she was sitting in child-birth, clutching the ends of the band that hung from her neck, one in each hand, so that she could bear down, and help labour. The strange, transfixed, rudimentary face of the woman again reminded Gerald of a foetus it was also rather wonderful, conveying the suggestion of the extreme of physical sensation, beyond the limits of mental consciousness (61).

Gerald looked at him, and with a slight revulsion saw the human animal, golden skinned and bare, somehow humiliating. Halliday was different. He had a rather heavy, slack, broken beauty, white and firm. He was like a Christ in a Pieta. The animal was not there at all, only the heavy, broken beauty. And Gerald realised how Halliday's eyes were beautiful too, so blue and warm and confused, broken also in their expression. The fireglow fell on his heavy, rather bowed shoulders, he sat slackly crouched on the fender, his face was uplifted, weak, perhaps slightly disintegrate, and yet with a moving beauty of its own (64).

When Gerald went back to his room from the bath, he also carried his clothes. He was so conventional at home, that when he was really away, and on the loose, as now, he enjoyed nothing so much as full outrageousness. So he strode with his blue silk wrap over his arm and felt defiant (66).

At the end of the breakfast the Pussum appeared, in a purple silk wrap with a shimmering sash. She had recovered herself somewhat, but was mute and lifeless still. It was a torment to her when anybody spoke to her. Her face was like a small, fine mask, sinister too, masked with unwilling suffering. It was almost midday. Gerald rose and went away to his business, glad to get out. But he had not finished. He was coming back again at evening, they were all dining together, and he had booked seats for the party, excepting Birkin, at a music-hall (67).

Hermione came down to dinner strange and sepulchral, her eyes heavy and full of sepulchral darkness, strength. She had put on a dress of stiff old greenish brocade, that fitted tight and made her look tall and rather terrible, ghastly. In the gay light of the drawing-room she was uncanny and oppressive. But seated in the half-light of the diningroom, sitting stiffly before the shaded candles on the table, she seemed a power, a presence. She listened and attended with a drugged attention (75).

Ursula watched in silence. Gerald was laughing happily, between Hermione and the Italian. He reminded her of Dionysos, because his hair was really yellow, his figure so full and laughing. Hermione, in her large, stiff, sinister grace, leaned near him, frightening, as if she were not responsible for what she might

do. He knew a certain danger in her, a convulsive madness. But he only laughed the more, turning often to the little Countess, who was flashing up her face at him (86).

But they were too soft. He went through the long grass to a clump of young fir-trees, that were no higher than a man. The soft sharp boughs beat upon him, as he moved in keen pangs against them, threw little cold showers of drops on his belly, and beat his loins with their clusters of soft- sharp needles. There was a thistle which pricked him vividly, but not too much, because all his movements were too discriminate and soft (91).

As he dried himself a little with his handkerchief, he thought about Hermione and the blow. He could feel a pain on the side of his head. But after all, what did it matter? What did Hermione matter, what did people matter altogether? There was this perfect cool loneliness, so lovely and fresh and unexplored. Really, what a mistake he had made, thinking he wanted people, thinking he wanted a woman. He did not want a woman—not in the least. The leaves and the primroses and the trees, they were really lovely and cool and desirable, they really came into the blood and were added on to him. He was enriched now immeasurably, and so glad (91).

It was quite right of Hermione to want to kill him. What had he to do with her? Why should he pretend to have anything to do with human beings at all? Here was his world, he wanted nobody and nothing but the lovely, subtle, responsive vegetation, and himself, his own living self (91).

He climbed out of the valley, wondering if he were mad. But if so, he preferred his own madness, to the regular sanity. He rejoiced in his own madness, he was free. He did not want that old sanity of the world, which was become so repulsive. He rejoiced in the new-found world of his madness. It was so fresh and delicate and so satisfying (92).

Gerald watched Gudrun closely, whilst she repulsed Hermione. There was a body of cold power in her. He watched her with an insight that amounted to clairvoyance. He saw her a dangerous, hostile spirit, that could stand undiminished and unabated. It was so finished, and of such perfect gesture, moreover (103).

There was a clang of mistrust and almost anger in his voice. She did not answer. Her heart was too much contracted. She could not have spoken (123).

She looked at him. He was very earnest, and earnestness was always rather ridiculous, commonplace, to her. It made her feel unfree and uncomfortable. Yet she liked him so much. But why drag in the stars (126).

Birkin was the good angel. He came smiling to them with his affected social grace, that somehow was never QUITE right. But he took off his hat and smiled at them with a real smile in his eyes, so that Brangwen cried out heartily in relief: 'How do you do? You're better, are you?' (135).

Then Gerald came up, dressed in white, with a black and brown blazer, and looking handsome. He too was introduced to the Brangwen parents, and immediately he spoke to Mrs Brangwen as if she were a lady, and to Brangwen as if he were NOT a gentleman. Gerlad was so obvious in his demeanour. He had to shake hands with his left hand, because he had hurt his right, and carried it, bandaged up, in the pocket of his jacket. Gudrun was VERY thankful that none of her party asked him what was the matter with the hand (136).

He stood smiling in frustration and amusement and irritation and admiration and love. She was so quick, and so lambent, like discernible fire, and so vindictive, and so rich in her dangerous flamy sensitiveness (128).

There were a few moments of silence. Gerald, like a sentinel, was watching the people who were going on to the boat. He was very good-looking and self-contained, but his air of soldierly alertness was rather irritating (138).

And he kissed her face and brow, slowly, gently, with a sort of delicate happiness which surprised her extremely, and to which she could not respond. They were soft, blind kisses, perfect in their stillness. Yet she held back from them. It was like strange moths, very soft and silent, settling on her from the darkness of her soul. She was uneasy. She drew away (161).

She felt she was possessed. And for several days she went about possessed by this exquisite force of hatred against him. It surpassed anything she had ever known before, it seemed to throw her out of the world into some terrible region where nothing of her old life held good. She was quite lost and dazed, really dead to her own life (171).

It was so completely incomprehensible and irrational. She did not know WHY she hated him, her hate was quite abstract. She had only realised with a shock that stunned her, that she was overcome by this pure transportation. He was the enemy, fine as a diamond, and as hard and jewel-like, the quintessence of all that was inimical (171).

It was not temporal, her hatred, she did not hate him for this or for that; she did not want to do anything to him, to have any connection with him. Her relation was ultimate and utterly beyond words, the hate was so pure and gemlike. It was as if he were a beam of essential enmity, a beam of light that did not only destroy her, but denied her altogether, revoked her whole world. She saw him as a clear stroke of uttermost contradiction, a strange gem-like being whose existence defined her own non-existence. When she heard he was ill again, her hatred only intensified itself a few degrees, if that were possible. It stunned her and annihilated her, but she could not escape it. She could not escape this transfiguration of hatred that had come upon her (171).

It was true that the panting and rattling of the coal mines could always be heard at Shortlands. But from his earliest childhood, Gerald had paid no heed to this. He had ignored the whole of the industrial sea which surged in coal-blackened tides against the grounds of the house. The world was really a wilderness where one hunted and swam and rode. He rebelled against all authority. Life was a condition of savage freedom (192).

...years it takes, after the death of the creative spirit. He realised that there were great mysteries to be unsealed, sensual, mindless, dreadful mysteries, far beyond the phallic cult. How far, in their inverted culture, had these West Africans gone beyond phallic knowledge? Very, very far. Birkin recalled again the female figure: the elongated, long, long body, the curious unexpected heavy buttocks, the long, imprisoned neck, the face with tiny features like a beetle's. This was far beyond any phallic knowledge, sensual subtle realities far beyond the scope of phallic investigation (220).

Ursula's face closed, she completed herself against them all. Recoiling upon herself, she became hard and self-completed, like a jewel. She was bright and invulnerable, quite free and happy, perfectly

liberated in her self-possession. Her father had to learn not to see her blithe obliviousness, or it would have sent him mad. She was so radiant with all things, in her possession of perfect hostility (227).

She was perfectly stable in resistance when she was in this state: so bright and radiant and attractive in her pure opposition, so very pure, and yet mistrusted by everybody, disliked on every hand. It was her voice, curiously clear and repellent, that gave her away. Only Gudrun was in accord with her. It was at these times that the intimacy between the two sisters was most complete, as if their intelligence were one. They felt a strong, bright bond of understanding between them, surpassing everything else. And during all these days of blind bright abstraction and intimacy of his two daughters, the father seemed to breathe an air of death, as if he were destroyed in his very being. He was irritable to madness, he could not rest, his daughters seemed to be destroying him. But he was inarticulate and helpless against them. He was forced to breathe the air of his own death. He cursed them in his soul, and only wanted, that they should be removed from him (227).

Gerald fastened the door and pushed the furniture aside. The room was large, there was plenty of space, it was thickly carpeted. Then he quickly threw off his clothes, and waited for Birkin. The latter, white and thin, came over to him. Birkin was more a presence than a visible object, Gerald was aware of him completely, but not really visually. Whereas Gerald himself was concrete and noticeable, a piece of pure final substance (223).

The question was so calm and mild, so simple and bare and dispassionate that Ursula was somewhat taken aback, rather attracted. It pleased her almost like a wickedness. There was some delightful naked irony in Hermione (254).

Ursula flushed a little at the mild impertinence of this question. And yet she could not definitely take offence. Hermione seemed so calmly and sanely candid. After all, it was rather great to be able to be so sane (255).

It was rather annoying to see him trying to placate both women at once. Both women watched him, Hermione with deep resentment and pity for him, Ursula very impatient. He was nervous and apparently in quite good spirits, chattering the conventional commonplaces. Ursula was amazed and indignant at the way he made small-talk; he was adept as any FAT in Christendom. She became quite stiff, she would not answer. It all seemed to her so false and so belittling. And still Gudrun did not appear (258-259).

After a lapse of stillness, after the rivers of strange dark fluid richness had passed over her, flooding, carrying away her mind and flooding down her spine and down her knees, past her feet, a strange flood, sweeping away everything and leaving her an essential new being, she was left quite free, she was free in complete ease, her complete self. So she rose, stilly and blithe, smiling at him. He stood before her, glimmering, so awfully real, that her heart almost stopped beating. He stood there in his strange, whole body, that had its marvellous fountains, like the bodies of the sons of God who were in the beginning. There were strange fountains of his body, more mysterious and potent than any she had imagined or known, more satisfying, ah, finally, mystically-physically satisfying. She had thought there was no source deeper than the phallic source. And now, behold, from the smitten rock of the man's body, from the strange marvellous flanks and thighs, deeper, further in mystery than the phallic source, came the floods of ineffable darkness and ineffable riches (274).

His voice could be so soft and happy-go-lucky, it went through her veins like an exhilaration. Nevertheless she dreamed of a valley, and wild gardens, and peace. She had a desire too for splendour—an aristocratic extravagant splendour. Wandering seemed to her like restlessness, dissatisfaction (274).

She kissed him, putting her fingers over his face, his eyes, his nostrils, over his brows and his ears, to his neck, to know him, to gather him in by touch. He was so firm, and shapely, with such satisfying, inconceivable shapeliness, strange, yet unutterably clear. He was such an unutterable enemy, yet glistening with uncanny white fire. She wanted to touch him and touch him and touch him, till she had him all in her hands, till she had strained him into her knowledge. Ah, if she could have the precious KNOWLEDGE of him, she would be filled, and nothing could deprive her of this. For he was so unsure, so risky in the common world of day (289-290).

She excitedly watched a young woman, who was going to have a baby, and who was turning over a mattress and making a young man, down-at-heel and dejected, feel it also. So secretive and active and anxious the young woman seemed, so reluctant, slinking, the young man. He was going to marry her because she was having a child (309).

And he went across to her, and gathered her like a belonging in his arms. She was so tenderly beautiful, he could not bear to see her, he could only bear to hide her against himself. Now; washed all clean by her tears, she was new and frail like a flower just unfolded, a flower so new, so tender, so made perfect by inner light, that he could not bear to look at her, he must hide her against himself, cover his eyes against her (317).

She had the perfect candour of creation, something translucent and simple, like a radiant, shining flower that moment unfolded in primal blessedness. She was so new, so wonder-clear, so undimmed. And he was so old, so steeped in heavy memories. Her soul was new, undefined and glimmering with the unseen. And his soul was dark and gloomy, it had only one grain of living hope, like a grain of mustard seed. But this one living grain in him matched the perfect youth in her (322).

Her eyes flashed, her soft face was flushed and sullen. Ursula looked on, rather frightened, frightened most of all because she thought Gudrun seemed rather common, really like a little TYPE. But she had not the courage quite to think this—not right out (331).

In Ursula the sense of the unrealised world ahead triumphed over everything. In the midst of this profound darkness, there seemed to glow on her heart the effulgence of a paradise unknown and unrealised. Her heart was full of the most wonderful light, golden like honey of darkness, sweet like the warmth of day, a light which was not shed on the world, only on the unknown paradise towards which she was going, a sweetness of habitation, a delight of living quite unknown, but hers infallibly. In her transport she lifted her face suddenly to him, and he touched it with his lips. So cold, so fresh, so sea-clear her face was, it was like kissing a flower that grows near the surf (338-339).

There was a coffee-wagon on the platform. They drank hot, watery coffee, and ate the long rolls, split, with ham between, which were such a wide bite that it almost dislocated Ursula's jaw; and they walked beside the high trains. It was all so strange, so extremely desolate, like the underworld, grey, grey, dirt grey, desolate, forlorn, nowhere—grey, dreary nowhere (340).

She was dilated and brilliant, like a flower in the morning sun. She felt Birkin looking at her, as if he were jealous of her, and her breasts thrilled, her veins were all golden. She was as happy as the sun that has just opened above clouds. And everybody seemed so admiring and radiant, it was perfect (355).

After dinner she wanted to go out for a minute, to look at the world. The company tried to dissuade her—it was so terribly cold. But just to look, she said (355).

Again Gudrun was rather offended. Did he not think her good looking, then? Suddenly she laughed (402).

Again he touched the sharp, almost glittering fair hair of the frozen body. It was icy-cold, hair icy-cold, almost venomous. Birkin's heart began to freeze. He had loved Gerald. Now he looked at the shapely, strange-coloured face, with the small, fine, pinched nose and the manly cheeks, saw it frozen like an ice-peg—yet he had loved it. What was one to think or feel? His brain was beginning to freeze, his blood was turning to ice-water. So cold, so cold, a heavy, bruising cold pressing on his arms from outside, and a heavier cold congealing within him, in his heart and in his bowels (418).

He looked at Gerald, and saw how his blue eyes were lit up with a little flame of curious desire. He saw too how good-looking he was. Gerald was attractive, his blood seemed fluid and electric. His blue eyes burned with a keen, yet cold light, there was a certain beauty, a beautiful passivity in all his body, his moulding (49).

There was a certain priggish Sunday-school stiffness over him, priggish and detestable. And yet, at the same time, the moulding of him was so quick and attractive, it gave such a great sense of freedom: the moulding of his brows, his chin, his whole physique, something so alive, somewhere, in spite of the look of sickness (110).

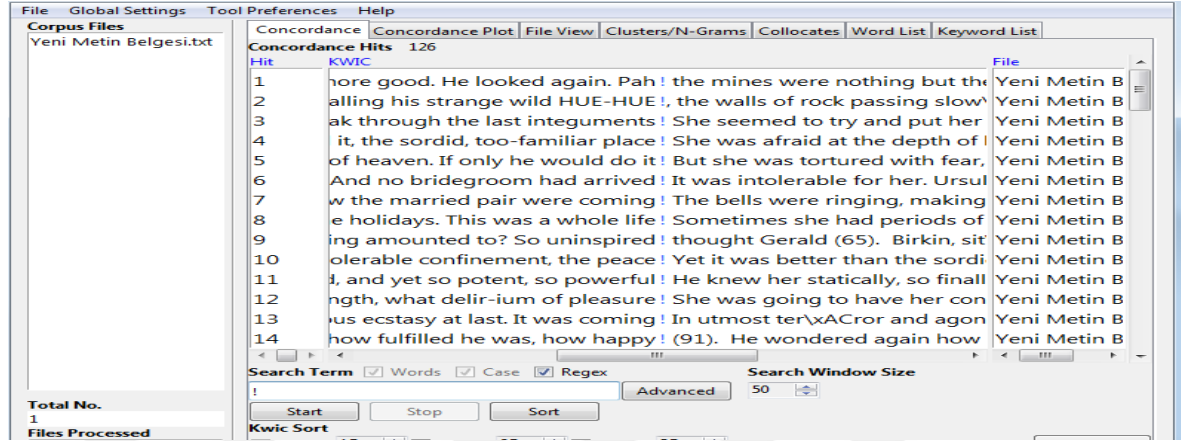
It was a grotesque little diagram of a grotesque little animal, so wicked and so comical, a slow smile came over Gudrun's face, unconsciously (204).

And suddenly the rabbit, which had been crouching as if it were a flower, so still and soft, suddenly burst into life. Round and round the court it went, as if shot from a gun, round and round like a furry meteorite, in a tense hard circle that seemed to bind their brains. They all stood in amazement, smiling uncannily, as if the rabbit were obeying some unknown incantation. Round and round it flew, on the grass under the old red walls like a storm (210).



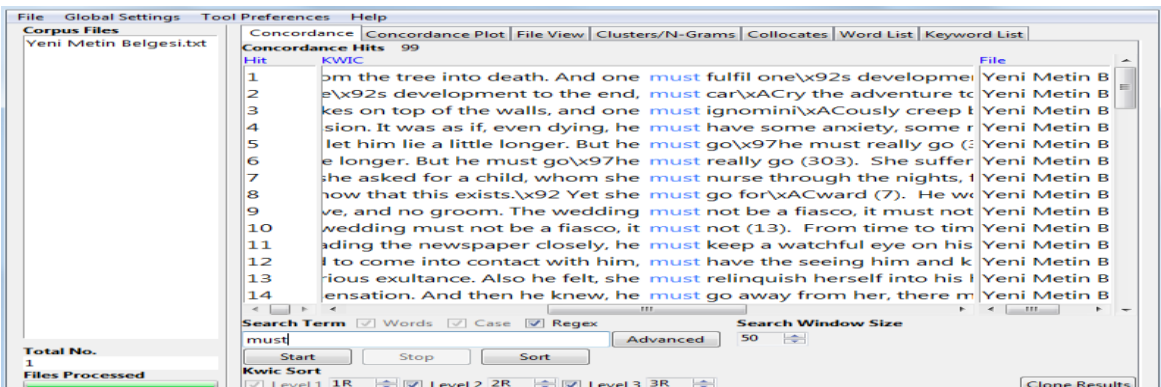
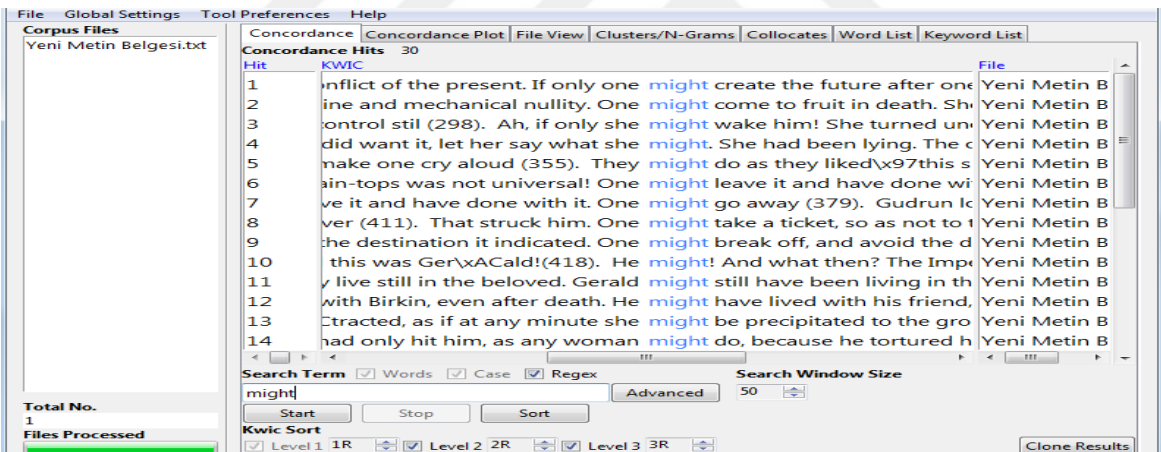
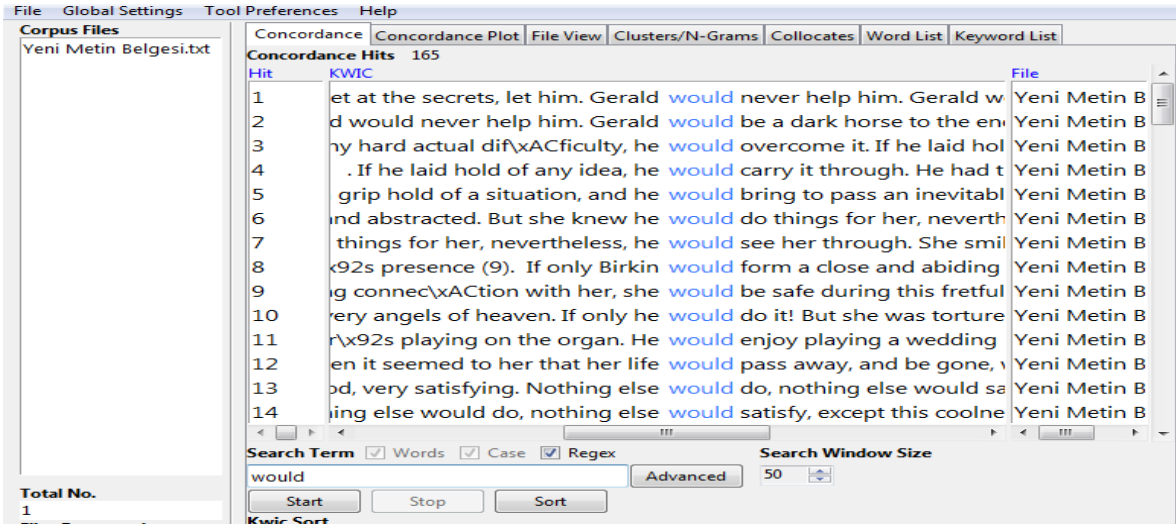
## APPENDIX- 13

### CORPUS SCREENSHOTS OF EXCLAMATIONS



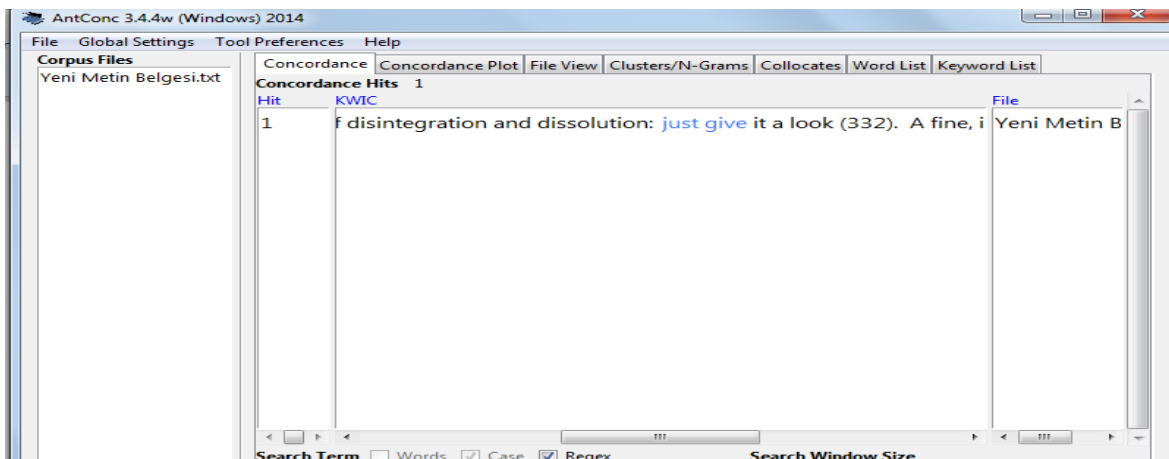
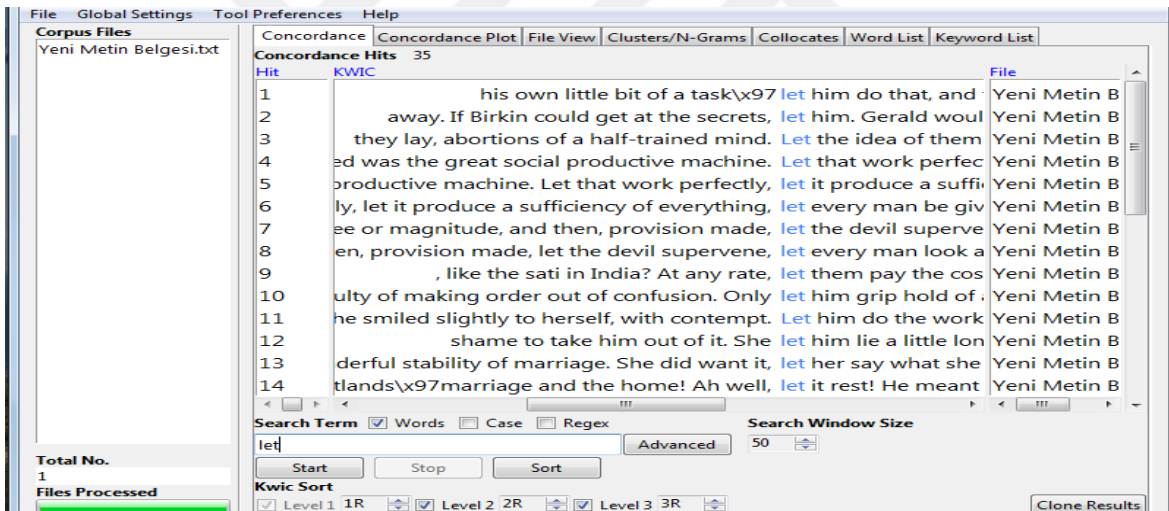
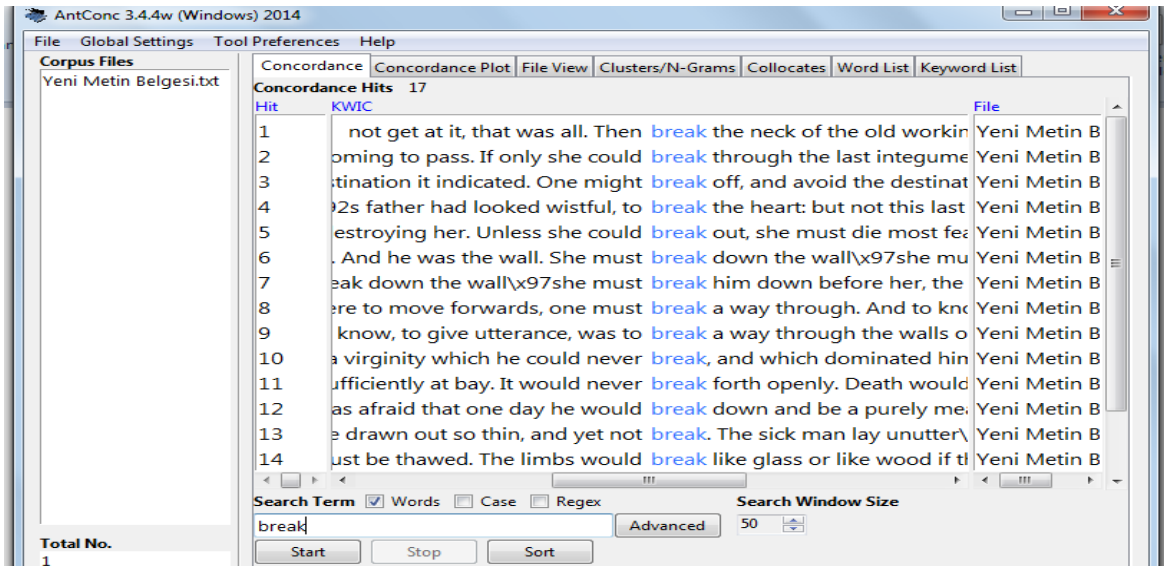
## APPENDIX- 14

### CORPUS SCREENSHOTS OF MODALS



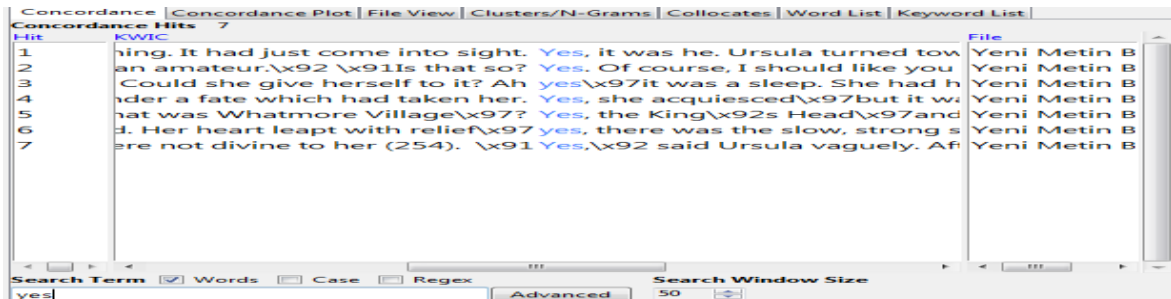
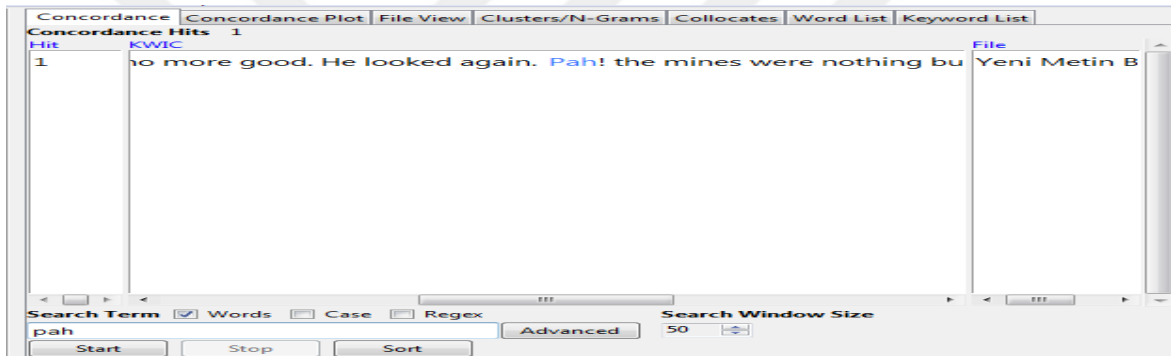
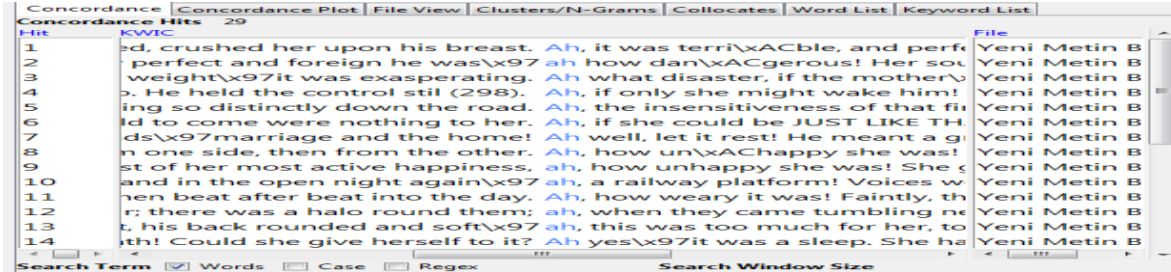
## APPENDIX- 15

### CORPUS SCREENSHOTS OF IMPERATIVES



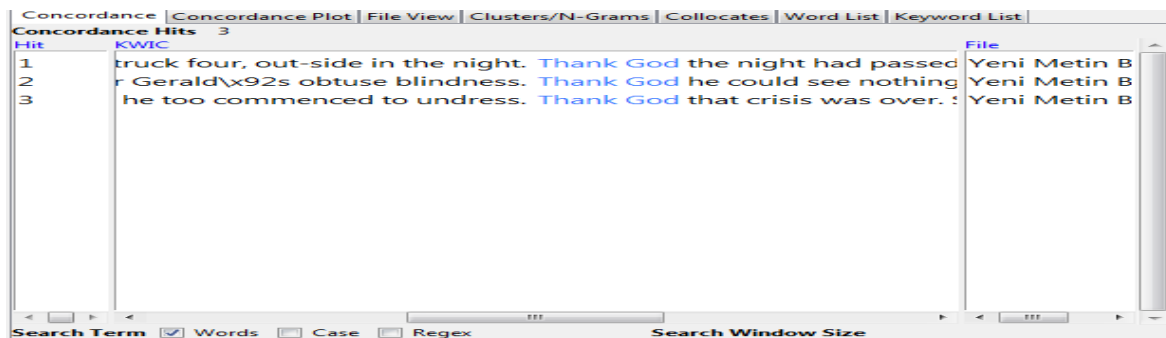
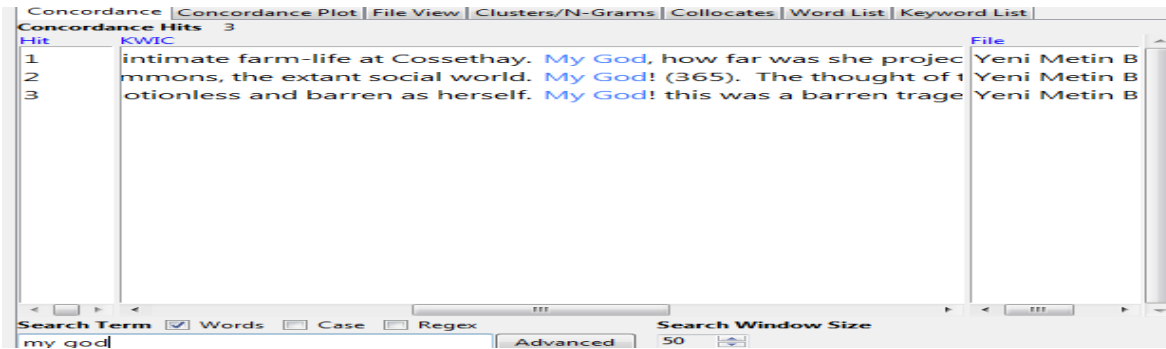
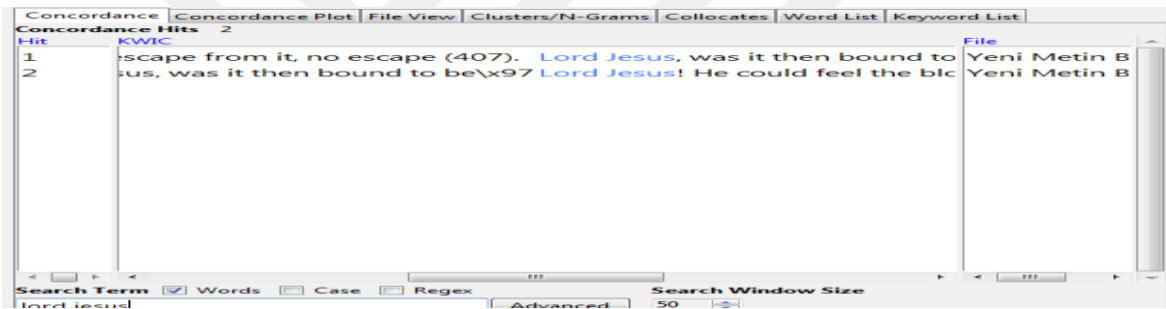
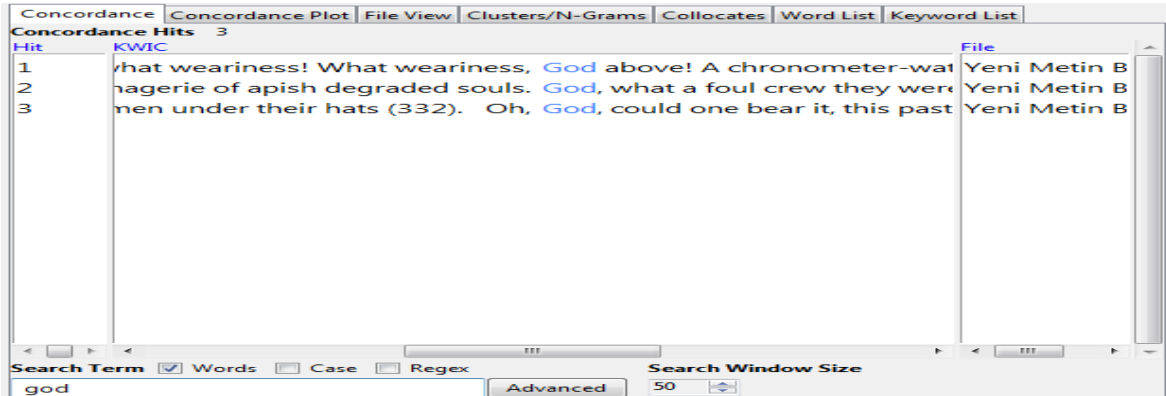
## APPENDIX- 16

### CORPUS SCREENSHOTS OF CLAUSE INITIAL ADJUNCTS



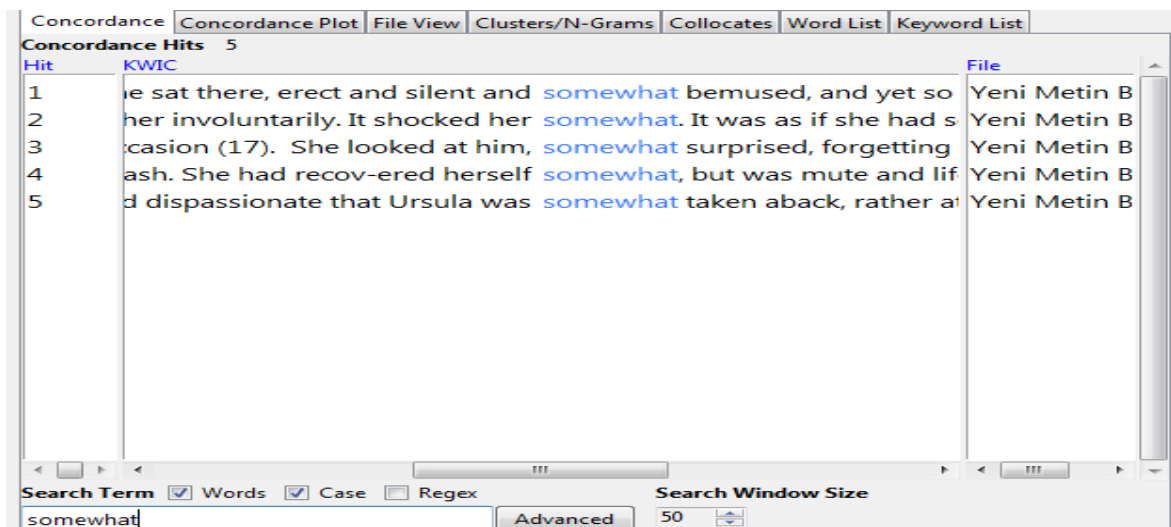
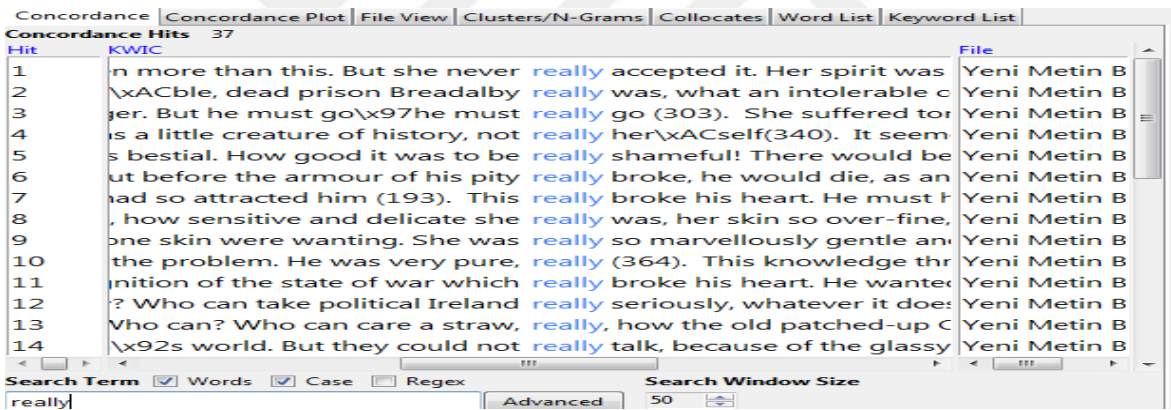
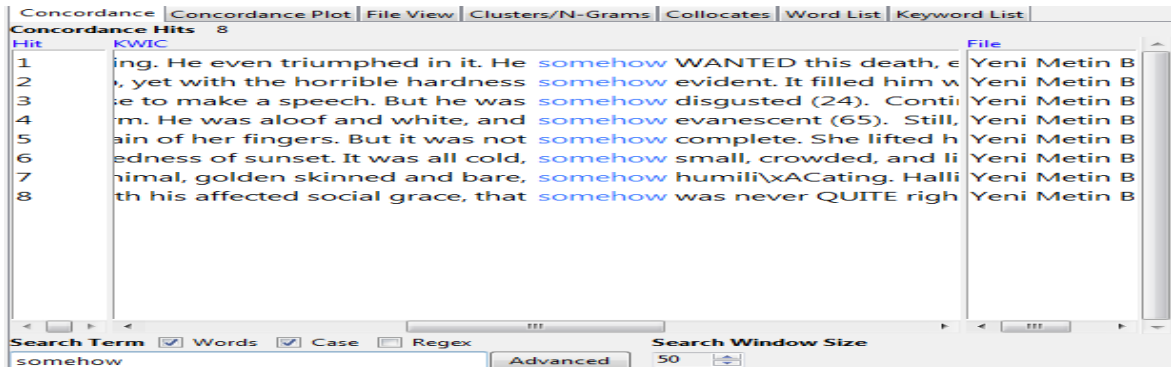
## APPENDIX-17

### CORPUS SCREENSHOTS OF INTERJECTIONS



## APPENDIX- 18

### CORPUS SCREENSHOTS OF SENTENCE MODIFIERS



**APPENDIX- 19**  
**CORPUS SCREENSHOTS OF SPATIAL DEICTICS**

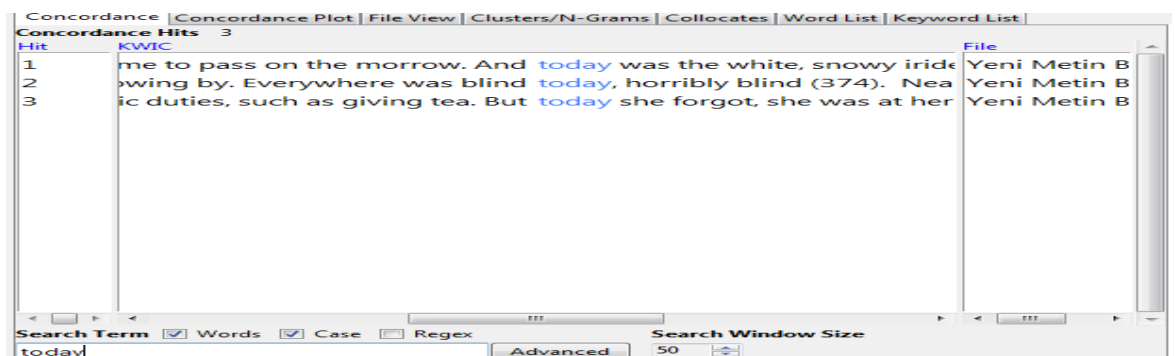
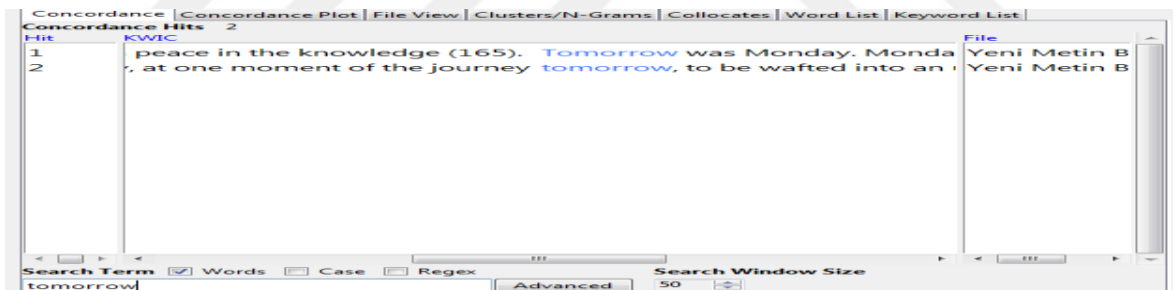
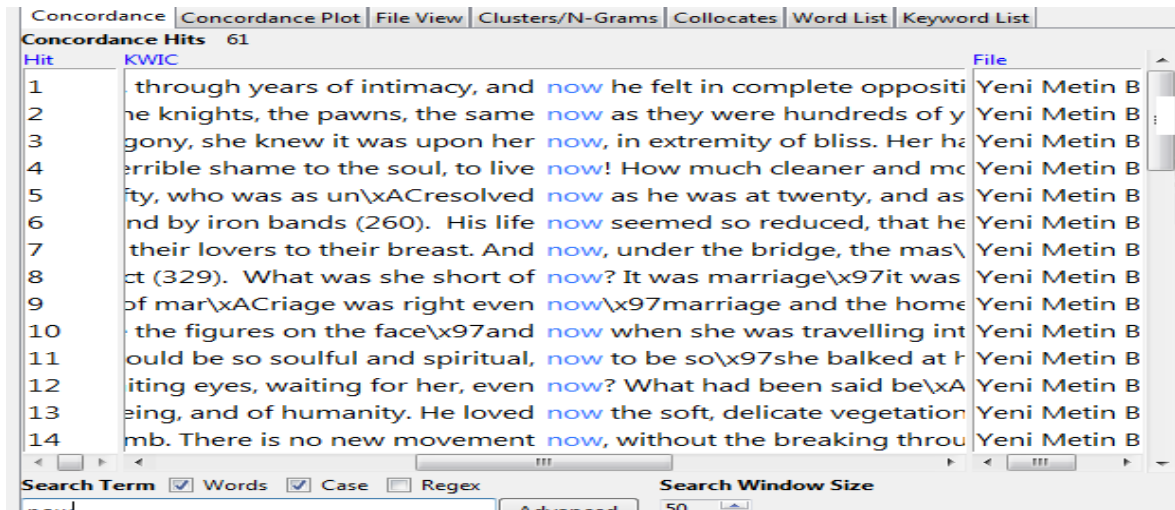
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1	onsciously, as if he were neither <b>here</b> nor there. He looked rather	Yeni Metin B
2	sted and smelled and sounded, <b>here</b> in this utter stillness of snow	Yeni Metin B
3	and vacuous. Lanterns swayed <b>here</b> and there, people were talk	Yeni Metin B
4	child. Gudrun paddled aimlessly <b>here</b> and there. The terrible, mas	Yeni Metin B
5	sound. Flakes of light appeared <b>here</b> and there, glittering torme	Yeni Metin B
6	ification. She must be confident <b>here</b> , for God knows, she felt rej	Yeni Metin B
7	96). Here was one centre then, <b>here</b> in the complete darkness b	Yeni Metin B
8	. But there was nothing for him <b>here</b> . No, he had nothing to stay	Yeni Metin B
9	ere. No, he had nothing to stay <b>here</b> for. He felt as if some of the	Yeni Metin B
10	way under clear dark water. And <b>here</b> was she, left with all the an	Yeni Metin B
11	rkin, she had just come into life, <b>here</b> in the high snow, against th	Yeni Metin B
12	d be queer to meet again down <b>here</b> in the Midlands, where thei	Yeni Metin B
13	as busy, the end of the day was <b>here</b> , the work went on as a pea	Yeni Metin B
14	eigned, the old were surpassed; <b>here</b> one did as one was posses	Yeni Metin B

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## APPENDIX-20

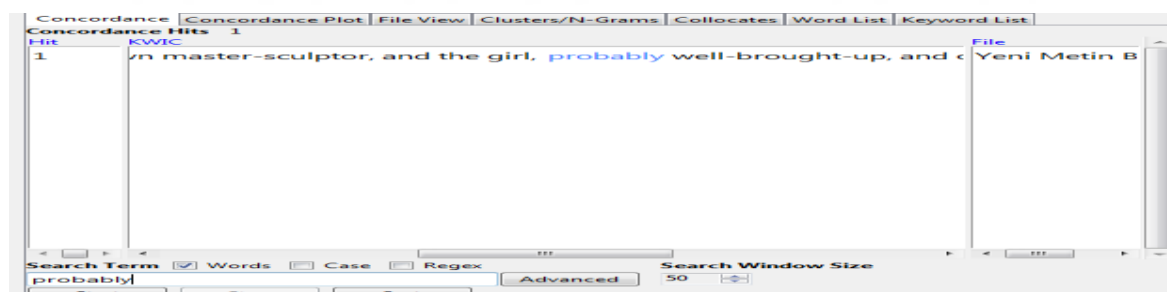
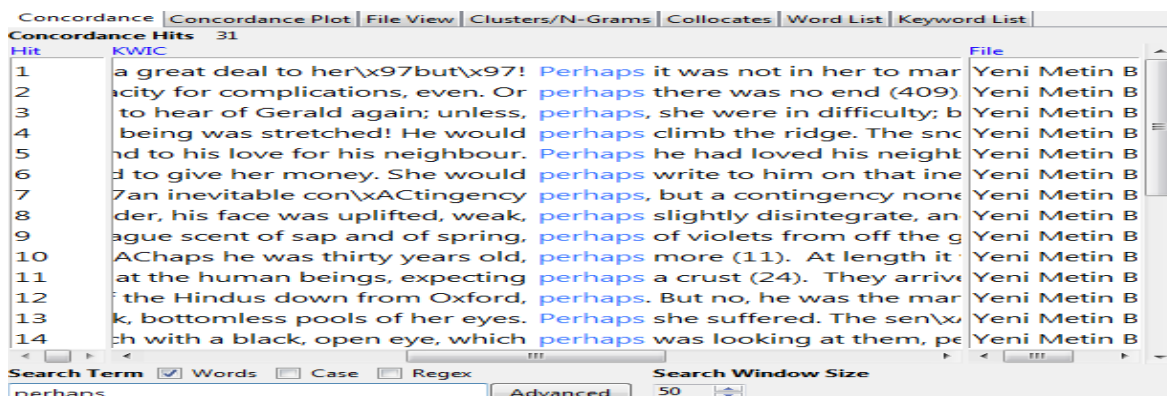
### CORPUS SCREENSHOTS OF TEMPORAL DEICTICS





## APPENDIX-21

### CORPUS SCREENSHOTS OF EPISTEMIC LEXEMES

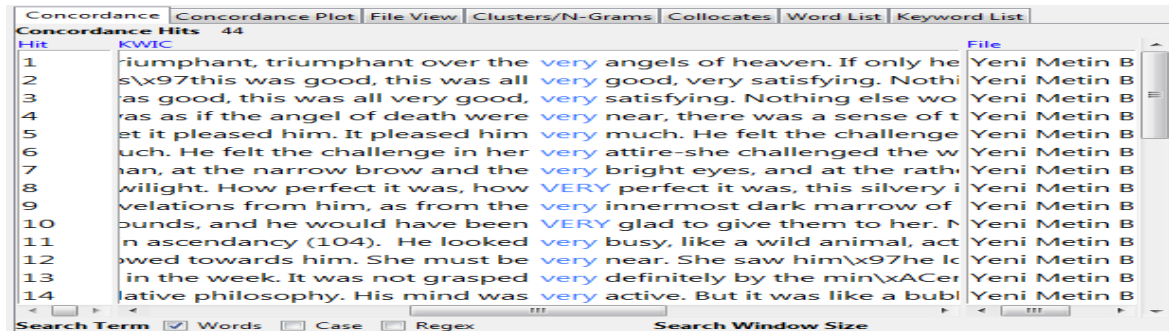
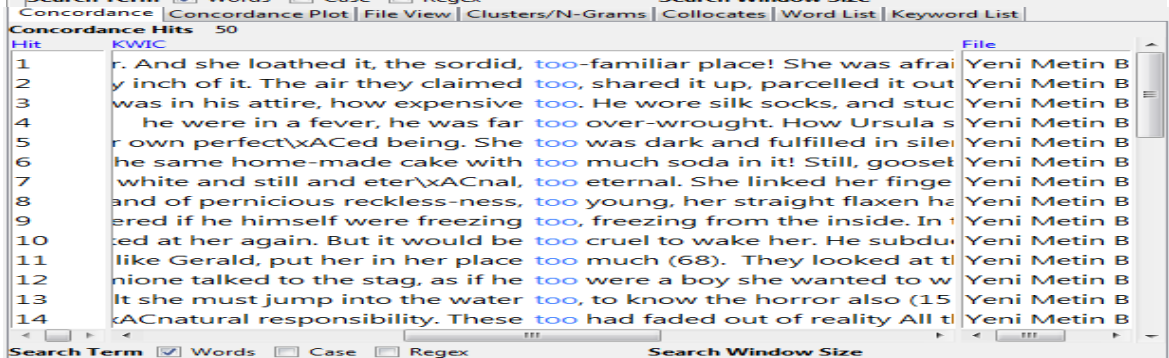
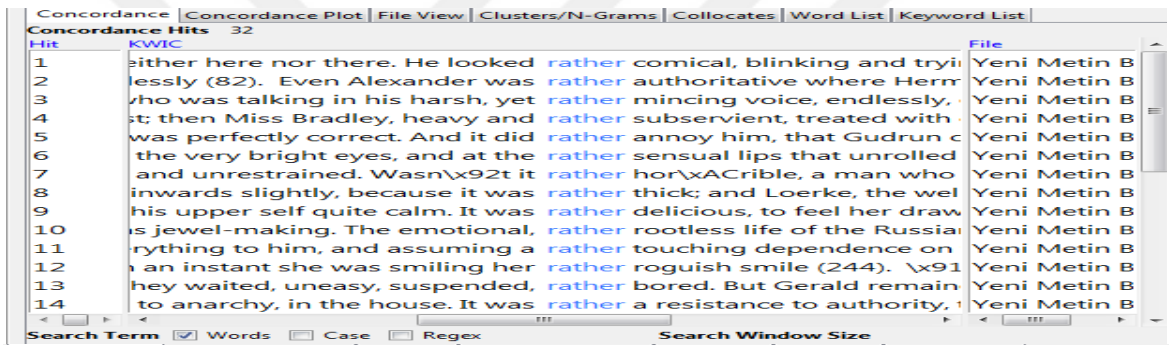
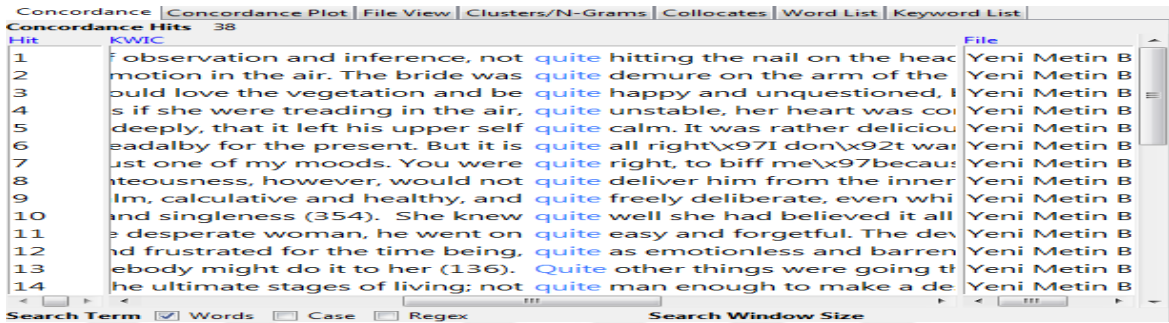


**APPENDIX-22**  
**CORPUS SCREENSHOTS OF FOREIGN LEXEMES**



## APPENDIX-23

### CORPUS SCREENSHOTS OF INTENSIFIERS



## **CURRICULUM VITAE**

Gökçenaz GAYRET was born in Trabzon in 1989. She completed her secondary school education in Trabzon High School. She started her university education in 2006 at Karadeniz Technical University and graduated from the Department of English Language and Literature in 2011. She started her MA degree in Applied Linguistics in 2012. She is currently a lecturer at Eynesil Kamil Nalbant Vocational School at Giresun University.