



A Stylistic Analysis of D.H. Lawrence's 'Sons and Lovers'

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Abstract

This paper aims at analyzing D.H. Lawrence's '*Sons and Lover*' using a stylistic approach. **Stylistics** is a study of the amalgamation of form with content. The stylistic analysis of a novel goes beyond the traditional, intuitive interpretation, because it combines intuition and detailed linguistic analysis of the text. The defining elements of modern language are within the text itself, not prescribed from outside. With modernist texts, usually understanding comes from close study of the language system defined within the text itself. Form, technique and style are considered not as a mere vehicle of the content of the story, but an integral part of the work's meaning and value. In our analysis of '*Sons and Lovers*' the resources of language: lexis, syntax, phonology, figurative language, cohesion and coherence, are discussed in relation to the style of discourse in order to explore hidden meanings in the text. The resources of language are shown to be an essential part of the meaning of the novel.

Key words: stylistics, D.H. Lawrence, *Sons and Lovers*

1. Preliminaries

Literary **stylistics** refers to the study of style used in literary language. It can be regarded as a study of the fusion of form with content. Brumfit and Carter (1986:3) see a certain overlap between Stylistics and Literary Criticism, the essential difference between the two being "the degree of detailed systematic attention given to the analysis of language". While analyzing a text, one is interested in particular syntactic choices made by the author. If a text shows a repeated preference for certain sentence patterns or repetition or frequency of certain words belonging to a particular lexical set, it is natural to consider these as features of style measured in terms of deviations from the norm. Language, through choices of meaning, can represent a particular view of the fictional world. Our concern in Stylistics is how the fictional world is apprehended or conceptualized. Fowler observes, "Cumulatively, consistent structural options, agreeing in cutting the presented world to one pattern or another, give rise to an impression of a world view, what I shall call a mind style" (16). Mind style then can be a realization of narrative points of view or local stylistic effects, for example, the description of a character or a landscape.

The defining elements of modern language are within the text itself, not prescribed from outside. With modernist texts, usually understanding comes from close study of the language system defined within the text itself. Form, technique and style are seen not as a mere vehicle of the content of the story but an integral part of the work's meaning and value. '*Sons and Lovers*' moves along a complex structural pattern determined by the nature of its human relationships. In each of these relationships, separate episodes focus dramatically on enacted dialogues, poetic and heightened metaphoric language, vivid disconnected fragments and descriptions. There are radical disruptions of linear flow of narrative, techniques of juxtaposition, the use of dialect, fragmented episodes and multiple points of view. The language does not simply record but also actually simulates the experience felt by the people living in those times.

Lawrence has used various literary techniques and devices in '*Sons and Lovers*' to depict those trapped in the dizzying modernist vortex and complexity that pervades the modern age. They are discussed below.

1.1 The use of Dialect in the Novel

Lawrence uses dialect and vigorous idiomatic folk language to convey his working class character's conversation. An example is the shift from a formal, cultured 'public school' language to the register of ordinary colloquial speech. The effect of this is to bring into juxtaposition a voice from a high culture and a voice from a low culture providing a contrast, which is one of the key areas of interest in this period. He uses the Midlands dialect, which is quite different from Standard English. This dialect often drops the beginning consonant of words and employs the old fashioned "thee" and "thou" for "you". Walter Morel speaks in dialect emphasizing his social background and his sensuality, while Gertrude speaks the Standard English of the educated middle class. Paul speaks both dialects. He uses the Midlands dialect for sensuous love with the sexually uninhibited Clara, for flirtation, and for women towards whom he feels a sensual attraction. He reserves the Standard English dialect for Miriam, his working class friends, and his prim class-conscious mother. Paul talks the dialect that is the speech of physical tenderness. However, it is to the dialect of his

father that Paul reverts when he is flirting with Beatrice. The sons never use the dialect with their mother and Paul never uses it with Miriam.

1.2 The Structure of the Novel

'*Sons and Lovers*' is divided into two parts. Part one contains six chapters and part two, nine. The novel has a form, which is governed by its inner logic and is rigorously controlled by an idea. It is not a mere chronological account of a family. Lawrence's primary interest lies in the spiritual and psychological development of his characters. The beginning of the novel may appear to be conventional, but Lawrence soon gives up the conventional mode of narrative. He prefers to mould his story into four neat events, which form a complete whole. His aim is to describe the subtler complexities of life in its rich variety. Time is important in giving shape to the structure of the novel, but it is the emotional and psychological impulses, which play a very vital role in giving structure to it. Lawrence uses other devices of structural unity like a varying point of view, dialect, descriptions and reflective situations and an intricate web of symbolism. The description that often precedes some event is so apt that it lends an aesthetic structure to the rhythm of the story. The essential structural patterns of various scenes involve the conflicts that confuse Paul's direction in life. Lawrence seems to be highly sensitive to what goes on beneath the events and it is this quality, which lends a unique structure to his story.

1.3 Lexical Analysis

Lawrence makes a subtle and effective use of a complex range of vocabulary. His passages are very often dominated by long polysyllabic words when the educated middleclass characters discuss complex issues relating to spirituality, emotional crisis and abstract concepts. The elevated and sublime subjects demand a lofty style and hence Lawrence has used words such as blood, cold, nature and darkness and their associated variants to bring out his central ideas and vision effectively. He also brings out the relational opposites into contrast and balance: darkness vs light, love vs hate, freedom vs bondage, elemental things of nature vs industrial aspects of society. Through them and by establishing aesthetic effects, he suggests the crisis of the human soul in a modern, mechanized, and demoniacal society.

In the novel adjectives are used very abundantly both predicatively and attributively. The use of these adjectives makes the prose style more vivid, colorful, forceful and appealing. In the opening chapter, Mrs. Morel is described as a small, delicate and resolute woman: "A rather small woman, of delicate mould but of resolute bearing." William is described as a "very active lad, fair-haired, freckled having blue eyes and a touch of Norwegian about him" Mrs. Morel's father has the following adjectives describing him: "a large handsome, haughty man, proud of his fair skin and blue eyes." Mr. Morel has been described thus: "well setup, erect and very smart; wavy hair, vigorous black beard; ruddy cheeks; red, moist mouth, a rich ringing laugh soft, non-intellectual, warm and satiric humor." These words arouse readers' sense impressions, feelings and imagination.

Adjectives of color make their presence felt in a very effective manner. Vibrant colors are used to describe the flowers as well as the skies. Nature reflects the moods of the characters, and in Lawrence's description of nature are found the feelings of emotions and the psychological conflicts in the character's mind. Some examples of the adjectives of color which add a rich imagery to his text and a sense of vividness and exactness are: white (barley), yellow (oats), red (wheat), green (root crops). Lawrence very effectively uses adjectives of color when he describes nature. "Here was a yellow glow over the mowing grass, and the sorrel-heads burned crimson. Gradually, as they walked along the highland, the gold in the west sank down to red, the red to crimson, and then the chill blue crept against the glow" (197).

'*Sons and Lovers*' also contains various adverbs, which are repeated for effect and intensity. Some examples are:

"She lingered together then, tenderly, passionately" (12).

"She loved only children and animals; children she loved passionately, but coldly" (38).

"He kissed her again and stroked the hair from her temples, gently, tenderly as if she were a lover" (45).

"Paul rather liked copying the letters but he wrote slowly, laboriously, exceedingly badly" (87).

1.3.1 The Structure of Vocabulary

Vocabulary plays a major part in creating special effects-both textual and communicative. In any stylistic analysis it has to be studied in depth. This section would be looking at compound words, neologisms, collocations, lexical sets, and monosyllabic and polysyllabic words in order to study the structure and function of the words used in the text of '*Sons and Lovers*'. Lawrence invariably uses short words mostly monosyllabic and short lending a simple informal and casual style to the description. The following conversation takes place in the opening chapter of the novel when William feeling very miserable, because he had left his mother alone, talks to his mother.

"Has my dad been?" he asked.

"No," said the mother.

"He's helping to wait at the Moon and Stars, I see him through that black tin stuff wi' holes in on the window, wi' his sleeves rolled up."

His mother on being told that her husband was out drinking is not very surprised and retorts:

"Ha!" exclaimed the mother shortly. *He's got no money. An he'l be satisfied if he gets his 'allowance whether they give him more or not.*" (6)

The use of the monosyllabic words indicated in italics shows that both mother and son are talking very casually about the person who is not so very important in their life. Mrs. Morel dismisses him with very casually uttered words, which

show that she does not really respect her husband much. In yet another conversation, after Paul confronted his father for having abused his mother and after he was on the verge of hitting him, he tells his mother:

“Can you go to bed mother?”

“Yes, I’ll come.”

“Sleep with Annie, mother, not with him.”

“I’ll sleep in my own bed” (267).

The preponderance of short, terse monosyllabic words very effectively conveys the feelings and emotion of both the mother and the son; the stress and pain felt by the former and the anger and frustration felt by the latter. This routine casual conversation enables them to mask their feelings and regain some control over their feelings so that both are not upset by the event preceding the conversation. This casual conversation helps them to bring some semblance of normalcy to their life.

The style is elevated when the occasion demands it. It all depends on the characters, the subject of discussion and the relationship that exists between them. This style becomes more prominent when the characters are more formal and indulge in a sort of a sophisticated conversation. The characters use long words as a part of their idiolect and register. Thus the style becomes highly formal as in the following example:

“It’s because--its *because* there is *scarcely* any *shadow* in it; it’s more *shimmery*, as if I’d *ainted* the *shimmering protoplasm* in the leaves and *everywhere*, and not the *stiffness* of the shape. That seems dead to me. *Only* this *shimmeriness* is the real *living*. The shape is a dead crust. The *shimmer* is *inside really*” (189).

Here, Paul is trying to impress Miriam and explain the reason for why she perhaps, likes one of his sketches. The subject, for him especially, is very close to his heart, lofty and sublime. Note the words, which are polysyllabic. The use of these words elevates the style lending it a degree of formality. Though Lawrence uses short monosyllabic words very frequently, he does also use compound words and expressions. Some of them are his own coinage and central to the theme in his novel. In the following example, Paul is discussing Clara and her marriage, with Miriam. Once again notice the long words used by Paul, including a French phrase.

“I *suppose* so. I *suppose* she had to. It isn’t *altogether* a *question of understanding*; it’s a *question of living*. With him she was only half *alive*; the rest was *dormant, deadened*. And the *dormant woman* was the *femme incomprise*, and she had to be *awakened*” (393).

The subject was serious, the topic of discussion was Clara and her marriage and the person with whom Paul the speaker was discussing this with was Miriam! Some of the words he uses are deviations from the norm. This pattern lends a weight to his prose, as can be observed in the utterance: “And now this purity prevented even their first *love-kiss*” (179). The compound love-kiss is inevitable and central to the theme. It cannot be substituted by another word. Another example is the use of flower-blue in the following passage:

“Mrs Morel watched the sun sink from the glistening sky, leaving a soft *flower-blue* overhead, while the western space went red, as if all the fire had swum down there, leaving the bell cast flawless blue” (45).

The term ‘blue’ significantly refers to prosperity, peace and happiness, which are symbolized by the color blue. The baby’s eyes are blue and he was a delicate baby. Flowers stand for joy and delicacy. The expression becomes rather vivid, immediate and visual. Other examples are kindly-souled, battle-pitched, pit-boots, pit-clothes and pit bottle (note the repetition). The use of ‘pit-trousers’ in “At last he took off his *pit trousers* and donned decent black” (146) is quite economical and convenient.

Lawrence also uses many color compounds in his novel as in: “Her *gray-brown* hair was taken smooth back from her brow and her high temples; her face was rather pale.”

In the novel Lawrence uses special vocabulary to bring out the central ideas in his novel. This pattern of vocabulary is related to the values of life vs their negation, elemental things of nature vs mystical and religious aspects, concreteness vs abstract and philosophical ideas, death vs life, creativity vs sterility, spontaneity vs deliberation, love vs hate, creation vs annihilation, darkness vs light, freedom vs bondage etc. The vocabulary of opposition and contrast reveal the despair, feeling of helplessness and misery that his central character Paul feels throughout the novel. It also indicates the various shades of feelings and emotions of the other characters and brings out the various themes in a very vivid and realistic manner. Here, due to limitation of space, I only deal with the opposition of dark and light, which is effectively employed in the novel.

In ‘*Sons and Lovers*’ light symbolizes rational, daily, routine life and is most strikingly associated with Mrs. Morel. Darkness symbolizes the wonder and mystery of existence as well as the human subconscious and brute instinct. This quality is exemplified in Walter Morel who descends down everyday into the mines. To Lawrence, light and dark like life and death, opened naturally into each other and were essential to one another. Darkness has a special symbolic potency. It adds tragic dignity to various scenes and symbolizes the darkness of death. When Williams’ body is brought back home, the Morels solemnly guide the long, heavy casket out of the dark night and into the candle lit parlor. At the end of the novel Paul walks away from the dark, uninhabited country fields - towards the bright city lights. This may be interpreted as Paul’s walking away from death, towards life.

Paradoxical tensions, conflicting positions and fragmentation of the narrative are specially displayed at the end of the novel through suggestive vocabulary. Paul feels liberated by his mother’s death and yet it seems to relegate him into a deathlike state of horrifying nothingness, an unreality: “The real agony was that he had nowhere to go, nothing to do,

nothing to say, and was nothing” (509). Yet, towards the end of the novel in one of the most moving passages, Paul looks up at the night sky and experiences something different:

“On every side the immense dark silence seemed pressing him, so tiny a spark, into extinction, and yet, almost nothing, he could not be extinct. Night in which everything was lost, went reaching out, beyond stars and sun----- So much, and himself, infinitesimal, at the core a nothingness, and yet not nothing” (519).

The paradox “at the core a nothingness, and yet not nothing” captures an emotional reality that acknowledges loss without annihilation, aloneness without disintegration.

The words used in the first chapter of ‘*Sons and Lovers*’ suggest the introduction of the industrial revolution in a region which was predominantly agricultural. The contrast between the agricultural civilization and the new industrial order determines the use of the language and the selection of the vocabulary by the writer. The controlling idea is mostly expressed in imagery - the book’s poetic logic.

“The moon was high and magnificent in the august night. Mrs. Morel, seared with passion shivered to find herself out there in a great white light, that fell cold on her, and gave a shock to her inflamed soul. She stood for a few minutes helplessly staring at the glistening great rhubarb leaves near the door. Then she got the air into her breast. She walked down the garden, path, trembling in every limb, while the child boiled within her” (29).

Mrs. Morel is literally a vessel of the life force that seems to thrust itself at her in nature from all sides, but she is also in rebellion against it and the perfume of the pollen –filled lilies makes her gasp with fear.

“She became aware of something about her. With an effort she roused herself to see what it was that penetrated her consciousness. The tall white lilies were reeling in the moonlight, and the air was charged with their perfume, as with a presence. Mrs. Morel gasped slightly in fear. She touched the big pallid flowers on their petals then shivered. They seem to be stretching in the moonlight. She put her hand into one white bin: the gold scarcely showed on her fingers in the moonlight. She bent down to look at the binful of yellow pollen; but it only appeared dusky. Then she drank a deep draught of the scent. It almost made her dizzy” (29-30).

She finally aroused Morel from his drunken sleep and he lets her in. Unfastening her brooch at the bedroom mirror she sees that her face is smeared with the yellow dust of the lilies. The imagery of the streaming moonlight is that of a vast torrential force, ‘magnificent and inhuman.’ It equates with the rebellious power of Mrs. Morel. The smear of yellow pollen on Mrs. Morel’s face is a grossly humorous irony. There is a spontaneous identification between real things and what they symbolize.

1.3.2 The Use of Darkness and its variants

In ‘*Sons and Lovers*’, the words darkness, black, death, nothing and their variants have been used repeatedly and this has resulted in a pattern of some sort. This pattern explores forcefully Lawrence’s ideas and vision about life especially in the industrialized civilization. In the novel the word dark has been used in different contexts affecting a pattern. In the scene describing the bringing of the coffin containing William into the house, the variants of black have been used in the following words: night, darkness, black, faintly luminous night, obscurity, candle light. Each of the words has been repeated several times in a very short span of time. The constant patterning of these words makes the whole scene sorrowful, and infused with an air of tragedy. It very poignantly describes the sorrow and despair felt in the Morel household:

“Paul went to the bay window and looked out. The ash tree stood monstrous and *black* in front of the wide *darkness*. It was a faintly luminous *night*.” ----“There was the noise of wheels. Outside in the *darkness* of the street below, Paul could see horses and a *black* vehicle, one lamp and a few *pale* faces then some men, all miners in their shirt sleeves, seemed to struggle in the *obscurity*.”---The yellow lamp of the carriage shone *alone* down in the *black* road” (172).

At the end of the novel, the conflict in Paul’s mind is brought out very effectively through the contrasting patterns of life- death and light-darkness. There is an implied comparison between positive and negative, optimism and pessimism, hope and despair:

“On every side the *immense dark silence* seemed to be pressing him, so tiny a spark, into *extinction*, and yet, almost *nothing*, he could not be *extinct*. Night in which everything was lost, went reaching out, beyond stars and sun. Stars and sun, a few bright grains, went spinning around for terror. And holding each other in embrace, here in a *darkness* that outpassed them all, and left them tiny and daunted. So much, and himself, *infinitesimal*, at the core a *nothingness*, and yet not *nothing*.” “Mother!” he whispered, “Mother!”... He would not take that direction, to the *darkness* to follow her. He walked towards the faintly humming glowing town, quickly” (519).

Here, the vast darkness of the night refers to death as Paul is in a dilemma after his mother’s death. He seems to be in a very disturbed state of mind and was wondering whether to merge with the darkness along with his mother or to embrace the glowing lane of life. There is a void within him. Paul is silent in the terror of the immense night. He ultimately decides to embrace life and turns towards the glowing lights of the city. The lights here refer to and are symbolic of hope and life.

1.3.3 The Use of Cold and its variants

The word cold and its variants have been used repeatedly in the novel. An example of this is found in the scene related to the death of Mrs. Morel: "December came and some snow---- and Mrs. Morel, lying in the darkness heard them and among her bitterness was a feeling of relief" (484). It is December when winter brings along with it snow and cold and it soon becomes obvious that Mrs Morel is approaching her death. Her eyes are filled with darkness and torture and Paul is unable to see or hear the pain and torture his mother is undergoing and as Paul walks in the woods he thinks that his mother should die that same day. He walks on the snow, sees the white snow:

"Paul went through the country, through the woods, over the *snow*. He saw the marks of the rabbits and birds in the *white snow*. He wandered miles and miles. A smoky red sunset came on slowly, painfully lingering. He thought she should die that day. There was a donkey that came up to him over the *snow* by the wood's edge and put its head against him, and walked with him alongside.... His mother, silent, was still alive, with her hard mouth gripped grimly, her eyes of dark torture only living....was more *snow*" (486).

The word snow has been repeated four times. It brings out the lingering torture of Mrs. Morel who almost seemed to be freezing to death slowly painfully and the feeling of despair and helplessness in Paul. There was snow to be seen outside Mrs. Morel's bedroom window. Even the garden outside the window of Mrs. Morel's bedroom is filled with snow. As his father went to the pits for his work, "Paul heard his father's heavy footsteps go thudding over the deadening snow" (491). The word snow is repeated several times in: "The snow was bluer.... the snow was growing blue.... the world was waking. A grey deathly dawn crept over the snow" (492).

The word snow has been repeated three times. Everything is cold there: the room, the body; her brow is white; the kiss is cold; and so too is her hair. This feeling of horror, shock and loneliness greatly disturbs Paul and this feeling continues even when he is standing over her grave. The snow is symbolic of cold, death, sorrow and Mrs. Morel's struggling for life. Mrs. Morel died and the room too was affected by the coldness of the dead body: "The room was cold, that had been warm so long" (494).

1.3.4 The Use of Blood and its variants

In Lawrence's 'Sons and Lovers' the use of the word blood is quite interesting. He uses it in a very significant manner. Anger, passion, and sexual desire are illustrated in different characters. There are several instances where the word blood and its variants have been used. Some of them are: blood shot eyes; full of blood; sensuous flame of life; Morel's blood was up; even the blood; a wave of hot blood went over to the infant; blood battling; roused his blood; her heart melted like a drop of fire; etc. Look at the following example:

"The whole of his *blood* seemed to burst in to *flames* and he could scarcely breathe... his *blood* was concentrated like a *flame* in his chest. There were flashed in his *blood*" (222).

These lines refer to the passion felt for Miriam as they walked side by side. He wants to make love to Miriam but she shrinks away from it and from Paul. Blood also makes its presence felt when Mr. Morel throws an object with violence at Gertrude and some blood shedding takes place. This again is symbolic. Mrs. Morel is hurt on her brow and the blood flows and drops on the baby's white shawl. Later a drop also dropped on the baby's golden hair. The imagery is vivid, and it is also very symbolic: "Mrs. Morel's blood on her baby". There is blood contact and a communion seems to have been established between her and baby Paul. And it is ironic that it is Mr. Morel who is responsible for the drawing of the blood.

1.3.5 The Use of Words relating to Nature

Flowers have a role in revealing the psychological traits of the characters, and even the skies very symbolically change color according to the characters' moods. Thus it turns red when Mrs. Morel is upset and angry and it turns black when there is a foreshadowing of death and sorrow. It appears to be a sparkling and shining blue when Paul is out in the countryside with the women he loves. When he makes passionate love to Clara, the sky is reddish in color symbolizing blood, passion, life and physical love. Paul is attracted to the elemental things and aspects of nature in contrast to the industrial and mechanized society.

Mrs. Morel's experience with the lilies when she puts her head deep inside the flower and when her face is smeared with pollen golden in color has been described in very explicit and figurative language. It is replete with metaphors, similes, personifications and symbols. Mrs Morel shares a very close affinity with nature. Her communion with nature is shared by Paul, her yet-to- be born child at that time. Mrs. Morel is influenced by the overpowering perfume, the streaming white light of the full moon and the whiteness of all the flowers.

1.4 Syntactic Analysis

In the analysis of syntax, the syntactic structures with reference to complex, compound, simple, long periodic and loose sentences have to be considered. Lawrence uses short sentences with simple structures, which are condensed and packed with meaning. Loose sentence structure in the text makes the style natural, direct and informal. Elegant variations in the text are used to bring out the complexity of human relationships and experience. This is done by the use of pregnant pauses, repetitions, transformational deletions, rhythmic resonance, inversions, isolated operating phrases, parallelisms, balanced antithetical contrasting structures, patterns of adjectives and adverbs, cleft structures, and passive constructions. Figures of speech like metaphors and similes, symbols as well as images, are conceptual and organic entities of his language reinforcing meaning and tone rather than being merely additive and decorative. Poetic images lend an emotional intensity, bringing an additional imagery to the description and stirring the reader's

imagination.

Syntactic cohesion and lexical progression go together. The collocations and phrases, the syntactic parallelisms, and the balance and contrast bring out the stylistic consistency in 'Sons and Lovers'. Lawrence's passages are often musical which add to the rhythm in the text. A preponderance of rhetorical questions lends his style an emphatic note. All these add to the meaning and tone in the proper context. In the stylistic analysis of a novel, it is important to understand the use of the various syntactical features. The surface structure of syntax has an underlying semantic deep structure. We can understand meaning by correlating the two structures. Syntactical features of a sentence and the textual features of a text are closely related. The occurrence of pause, stress, intonation, sentences, clause groups, words, clause patterns, word orders, punctuation, rhythm, etc can all be a major source of understanding the text in greater detail.

Loose and periodic sentences can be used in a very significant manner. A periodic sentence holds up information towards the end. Anticipatory constituents, which are the subordinate or dependent constituents, play a major part in holding up information. The periodic sentences bring an element of suspense, tension and mystery into the syntax. This depends on the length of the anticipatory constituent. According to Leech and Short, "Periodic sentences combine the principle of climax with the principle of subordinate and so progresses from a build-up tension to a final climactic point of resolution..." (126).

In a loose structure the dependant trailing constituents, which have an element of completion dominate the anticipatory constituents. These clauses do not pose much burden on the readers in deciding the information. In such a sentence, the chain of ideas follows one another as the text progresses. Loose sentences aim at natural simplicity, directness, and easiness rather than rhetorical effect. A writer may prefer a complex sentence if he aims at presenting a complex structure of ideas, a complex reading experience. On the other hand a series of simple sentences can be used to produce an effect of a different kind where there is no indication of the relative importance of the events. Thus, analysis of syntax is a very significant aspect of style.

Now we analyze how syntactic patterns have been used to represent feelings and experiences of the characters. If we take the example of Mrs. Morel's intense experiences with the tall white lilies on a full moon light, we come across the falling sentences: "The moon was high and magnificent in the August night." (Subject + predicator + modifiers + adverb phrase of Time). Night has two modifiers: the and August. The noun moon has been qualified by the adjectives high and magnificent. The sentence that follows is a complex one with periodic pauses: "Mrs. Morel, *seared with passion, shivered to find herself out there in a great white light, that fell cold on her, and gave a shock to her inflamed soul*" (29).

This complex sentence very effectively portrays Mrs. Morel's complex state of mind. It produces a dramatic effect and a feeling of suspense. Mrs. Morel is in a disturbed state of mind because of the conflicting emotions within her and the use of contrastive words like: seared – shivered – cold – shock and inflamed, intensify the experience she has undergone. The contrastive phrases 'seared with passion' and 'that fell cold on her' foreshadow the theme of the novel. There are several modifiers like 'great' and 'white', which modify 'light' and 'inflamed' which in turn modifies soul. These two modifiers add life and immediacy to the word 'light'. The phrases: 'seared with passion'; 'shivered to find herself out there'; 'fell cold on her'; and 'a shock to her inflamed soul'; convey Mrs. Morel's predicament. There is also a uniform simple past structure – *seared, shivered, fell and gave* – which adds to this effect. The underlying deep structure of the clause 'and gave a shock to her inflamed soul' makes us realize that there is a pain in her soul.

The entire experience in which the intensity of emotions felt by Mrs. Morel in her communion with nature has a series of complex and periodic sentences. These have the effect of giving a climactic conclusion to her experience, which is rather sensual and physical. The use of several anticipatory constituents delays the effect and heightens the atmosphere and is followed by the main idea that Lawrence wishes to convey. In presenting Mrs. Morel's complex psychological set up, Lawrence employs syntactic patterns, which combine and balance both the artistic style and relaxed easy style. As a result the novel seems to progress with a measured dynamic movement. A variety of punctuation marks are also used which make the text rather rhythmic, and combined with a regular pattern of loose and periodic sentences, there is a natural simplicity and directness to express a complex psychological experience. Take a look at the following sentence:

"In her arms lay the delicate baby. Its deep blue eyes always looking at her unblinking seemed to draw her innermost thoughts out of her. She no longer loved her husband; she had not wanted this child to come, and there it lay in her arms and pulled at her heart" (46).

These lines convey the conflict in her heart when she looked at her child which she didn't want but which now "pulled at her heart". She had already started feeling protective about her child and these lines express the deep mother-child bond which had been established. The first sentence contains an inversion. The next sentence, a periodic sentence has the anticipatory constituent 'always looking at her unblinking' preparing us for an important information, creating a dramatic effect and suspense. The balanced expressions:

"she no longer loved her husband/she had not wanted this child to come"; "it lay in her arms/(it) pulled at her heart"(172), are parallel and antithetical, and they bring grace and style to the text. Paul's intense relationship with his mother has been presented through the following syntax that is full of variety and rhythmic resonance:

"Paul loved to sleep with his mother. Sleep is still most perfect, in spite of hygienists; when it is shared with a beloved. The warmth, the security, the peace of soul, the utter comfort from the touch of the other, knits the sleep,

so that it takes the body and soul completely in its healing. Paul lay against her and slept, and got better; whilst she, always a bad sleeper, fell later on into profound sleep that seemed to give her faith" (84).

The profound and complex situation of love and sleep between mother and son are brought out by the accumulation of clauses and phrases. There are meaningful pauses very intentional and made prominent by appropriate punctuation. It suggests a measured tone and rhythm. There are syntactic patterns, which are very significant in this passage. The first sentence is simple, containing a finite and a non-finite verb: loved to sleep. The next sentence consists of two clauses joined by the word group 'in spite of the hygienists'. The two commas in the sentence add to the rhythm. 'Most' modifying 'sleep' adds depth to the relationship. The passive structure is shared which implies that the act is shared by both. The next sentence contains a number of abstract nouns: warmth, security, peace, comfort and touch, which convey the sequence and flow. It also conveys a cause effect sequence. In this way the deep relationship between Paul and Mrs. Morel is brought out.

Syntax also expresses psychology of the characters. Walter Morel has not yet got over the death of his son William, and the following line is very effective in portraying his feelings. This sentence contains an inversion which emphasizes the morbid feelings of Mr. Morel: "But never in his life would he go for a walk up Sheptone, past the office where his son had worked, and he always avoided cemetery" (176). The stony feeling and psychological setup of Miriam has been exposed very effectively in this sentence: "Her beauty—that of a shy, wild, quiveningly sensitive thing—seemed nothing to her" (178).

A number of adjectives qualify the noun beauty: shy, wild quiveningly and sensitive. The two parts of the main clause have been separated by the adjectives. 'A thing' and 'nothing' have been contrasted. One negates the other. The various pauses produce a rhythm. Lawrence has also manipulated word order to present his ideas and thoughts effectively. He has used Inversions, parallels, balanced and antithetical expressions and patterns of adjectives to make his language more forceful. He has used inversions several times for the sake of emphasis and beauty. Some examples are: 'Away he went' (for emphasis and aesthetic effect to the text as opposed to the stark: 'He went away'). This device is known as fronting.

Like fronting, end focus is another syntactic device that has been used frequently by the novelist. He uses isolated phrases for effect. Examples are: "Miriam loitered behind, alone." The focus of attention is on the end of the sentence. Some more examples: "Paul hurried off to the station, jubilant" (242). "She looked around the room, vaguely." (67). Lawrence uses syntactic devices to make his descriptions more forceful:

"She could never lose herself so, nor could her brother" (322).

"The love in her fingertips caressed the leaves; the passion in her heart came to a glow upon the leaves" (256).

"Very few people cared for her, she for very few people" (217).

"She had despised him when he thought she worshipped him" (57).

1.5 Metaphor as a mode of thought

The image seems to almost take over and replace episodes as in discursive analysis, and take over the expressive functions of these. The image is an absolute expressive medium and is very dominant in the novel. Lawrence's imagination/ appears to be so concrete that he seems not to distinguish between the reality and the metaphor or symbol which makes it plain to us. Memorable images are of the streaming moonlight in the first chapter and Paul's wonder at the spatial proportions of a wren's nest in a hedge (he finds a rhythm and selfhood in it): "He crouched down and carefully put his finger through the thorns into the round door of the nest. It's almost as if you were feeling inside the live body of the bird" he said, "It's so warm. They say a bird makes its nest round like a cup with pressing its breast on it. Then how did it make the ceiling round, I wonder?" (184).

The image of the red stallion in the woods when Paul, Clara and Miriam take a walk in the countryside, lends the horse with a unique and mysterious identity. The image associated with Mr. Morel is that of the coal pits. It is a symbol of rhythmic ascent and descent, like life and death. The work in the coal pits reverses the natural use of the hours of life and dark and is an economic distortion of that rhythm in nature. Morel and the other colliers bear the spiritual trauma of that distortion; for Lawrence is dealing with the real environment of modern men in its complexity and injuriousness. The work at the pits is symbolic of the greater rhythm governing life, obedience to which is salvation. Throughout the book the coal pits are always at the horizon.

Figurative language creates pictures or images in the context. It appeals to our senses, stirs our imagination and thought and adds beauty and intensity to the text. Lawrence uses various figures of speech like metaphor, simile, metonymy as well as alliteration to add beauty and rhythm to the text. Lawrence's style is poetic, metaphorical, and lyrical which have emotive suggestions. The images play a very significant role in evoking our emotions and sense impressions. Thus the passage in which Mrs. Morel has a communion with nature is very forceful, effective and sensuous because of the images, which are sharp, exotic and beautiful. Similarly the text abounds with metaphorical images in several scenes. To mention a few: the scene when William's coffin containing his body is brought home, the scenes when Mrs. Morel is shown approaching death, the descriptions of flowers, nature and the countryside, the passionate scenes between Clara and Paul and finally the time when Paul takes the decision to turn his back on death and darkness and turns towards the lights of the city and continues with his life.

1.6 Cohesion and Coherence

Cohesion takes place through the use of various lexical and syntactical devices like syntactical parallelism, alliteration, inversion, end focus, fronting, use of lexical sets, compounding, stylistic consistency, transformational devices, etc. Various types of lexical and syntactical devices add to the cohesion and coherence in a given text. Coherence also refers to the textual aspect, which links the meaning of utterances in a discourse. Semantic features are incorporated into the text and hence one could say that a representation is an expressive process, which has two aspects: text and discourse i.e., the shape of the message and the overall weaving of the message through interaction of the author/ narrator, reader and the characters. Meaning is structured through various stylistic organizations in the language and the reader experiences the meaning in the language when he encounters various patterns and deviations in the process of his reading. According to Fowler (1977), "In fiction the linguistics of discourse applies most naturally to point of view, the author's stance towards his character and other elements of his context towards his assumed readers".

Leech and Short (1981) consider that discursal point of view refers to the "relationship expressed through the discourse structure between the implied author or some other addressor, and the fiction." Situations are created to describe various incidents, and the thought perceptions of the characters are revealed. The writer focuses on the thoughts, emotions, and experiences of a character. In other words, the writer focuses on the 'Mind Style', which refers to the distinctive linguistic presentation of an individual's mental self. It generally presents a character's reflections and feelings, prejudices and values. These aspects reflect and represent the character's worldview.

So mind style in this context is a realization of a narrative point of view. More narrowly still, mind style can be associated with quite local stylistic effects, for example in the description of a character or a landscape. Although we can be concerned with cumulative tendencies of stylistic choice, even a single sentence, such as: "Bob Cowleys's outstretched talons gripped the black-deep sounding chords." (James Joyce, *Ulysses*, Penguin edn, p 282) might be said to encapsulate a mind style, and though it is believed to be essentially a question of semantics, it can only be observed through formal construction of language in terms of grammar and lexis. Conceptual variation can be controlled by syntactic and semantic means.

DH Lawrence's style of narration in '*Sons and Lovers*' in depicting the world of Paul's childhood makes it evident that the text itself largely though by no means entirely identifies with and endorses Paul's own viewpoint. The novel also is more inward in the treatment of Mrs. Morel than it is of her husband. As Paul moves into the foreground of the story, the father recedes into the background. This is the technique which Lawrence uses to reinforce the protagonist's own attitudes. Lawrence's narrative style blends the character's direct personal thoughts with the narrator's indirect reporting. His portrayal of Paul's conflict of mind after his mother's death is an example of how modes of thought and speech have interacted in an interesting manner. The intrusion of the narrating voice is an attempt to enable the reader to understand the reality of Paul's predicament more vividly. There is an interaction of three voices, two conflicting voices of predicament and the omniscient narrating voice. Thus Lawrence employs different points of view in contrast to bring about a dramatic effect to his narrative mode.

'*Sons and Lovers*' is told from the point of view of an omniscient all knowing narrator. While all the other characters were drawn as it were, in the third person, the hero is drawn in the first. The pronoun 'I' is not indeed employed for him, but the author has lived so completely within his creation that the narrative reads like an autobiography. At times the narrator seems to step aside and allow the characters to speak for themselves in passages of dialogues. Sometimes he almost seems to take over the character, even if it is at odds with the character's personality. For instance, when Gertrude Morel is locked out of her house in Chapter One she seems mystically transported by her experience with the lilies.

Lawrence's portrayal of Paul Morel's conflict of mind after his mother's death is an example where modes of thought and speech have interacted in an interesting manner. Here speech presentation is used to represent thoughts, resulting in a mind of soliloquy in the narrative discourse. The intrusion of the narrative voice is an attempt to help the reader to grasp the reality of Paul's predicament more clearly and vividly. Here the thoughts of Paul are in conflict and all of them are presented thorough direct thoughts and narrative representation of speech acts:

"What am I doing?"

And out of the semi-intoxicated trance came the answer.

"Destroying myself". Then a dull live feeling, gone in an instant, told him that it was wrong. After a while suddenly came the question:

"Why wrong?"

Again there was no answer, but a stroke of hot stubbornness inside his chest resisted his own annihilation.

There was a sound of heavy cart clanking down the road. Suddenly the electric light went out; there was a bruising thud in the penny-in-the slot meter. He did not stir, but sat gazing in front of him. Only the mice had scuttled, and the fire glowed red in the dark room.

Then, quite mechanically and more distinctly, the conversation began again inside him.

"She's dead. What was it all for—her struggle?"

That was his despair wanting to go after her.

"You're alive, she's not"

Suddenly he felt tired with the burden of it.

"You've got to keep alive for her sake," said his will in him. Something felt sulky as if it would not rouse.

“You’ve got to carry forward her living, and what she had done, go on with it.”

But he did not want to. He wanted to give up. (508-9)

Here one could observe the interaction of three voices namely two conflicting voices of Paul’s and the omniscient narrative voice. Paul has been shown as having undergone severe psychological pressure. Both his mind and soul are chaotic. He is undecided what to do. Every door seems to be closed to him. One voice of Paul puts the question: “What am I doing?” The answer is “destroying myself”. Then the narrative voice reports all the connecting links between the two voices. Through this question-answer mode we come to know about Paul, his state of mind and his predicament. He is oscillating between life and death. Such a conflict of mind is also observed toward the end of the novel after the departure of Miriam. Thus, Lawrence employs different points of view to produce a dramatic effect in his narrative mode

2. Conclusion

The analysis reveals that the novelist in ‘*Sons and Lovers*’ particularly makes use of metaphoric language, symbolism, dialogue, disconnected fragments and descriptions, disruptions of narrative flow, techniques of juxtaposition, dialect, fragmented episodes, and multiple points of view for the purpose of characterization as well as developing his theme(s). Lawrence makes a subtle and effective use of a complex range of vocabulary in the novel. The words darkness, black, death, nothing and their variants have been used repeatedly and this has resulted in a pattern of some sort. This pattern explores forcefully Lawrence’s ideas and vision about life in the industrialized civilization. Adjectives are used very abundantly both predicatively and attributably, which make the prose style more vivid, colorful, forceful and appealing. His passages are very often dominated by long polysyllabic words when the educated middleclass characters discuss complex issues relating to spirituality, emotional crisis and abstract concepts. Through the juxtaposition of the opposites, he suggests the crisis of the human soul in a modern, mechanized, and demoniacal society. The writer focuses on characters’ ‘Mind Style’, which refers to the distinctive linguistic presentation of an individual’s mental self ,thereby presenting characters’ reflections and feelings, prejudices and values. The resources of language are shown to be an essential part of the meaning of the novel, making the interpretation of it more precise and systematic, and leading to a better understanding and enjoyment of the novel.

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