



## Lexical Patterns of Free Indirect Discourse in D.H. Lawrence's *Women in Love*<sup>i</sup>

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### Abstract

This study explores D.H. Lawrence's *Women in Love* in terms of lexical patterns of free indirect discourse. In an attempt to investigate how lexical patterns attribute to free indirect discourse in the narrative, related features are categorized into six subcategories consisting of clause-initial adjuncts, interjections, sentence modifiers, epistemic lexemes, intensifiers, and foreign lexemes. The study argues that the author's use of free indirect discourse helps to reverberate the characters' process of self-awareness, stirred yet submerged desires, multitudinous thoughts, inarticulate and repressed instinct, self-assessment, and sudden burst of feelings. 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: lexical patterns, free indirect discourse, polyvocality, irony, empathy, spontaneous consciousness

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### Introduction

Intense use of free indirect discourse in D. H. Lawrence's *Women in Love* provides the attentive reader with insights into the relationship between certain linguistic features and the critical reading of the narrative text. Lexical units incorporating with polyvocality, empathy, irony, and spontaneous mind representation are indicative in this narrative. The study aims to investigate the representation of self-actualization, submerged feelings, multitudinous thoughts, inner identity, and emotional upheaval of the characters with reference to free indirect discourse.

First identified and extensively discussed by the Swiss philologist 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 mistaken as mere equivalent of stream of consciousness and regarded as “a superfluous category” although it has been remarkably preferred for rendering consciousness by Joyce, Lawrence, Woolf, and etc. (Cohn, 1966: 100-101). 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”.

Much ink has been spilled on descriptions and interpretations on free indirect discourse because of its complex nature. Toolan (2001:134-135) claims that it can be defined “as substitutionary narration; as combined discourse; as a contamination, tainting or coloring of the narrative; as a dual voicing”. While Genette (1980 cited in Parsons, 2007: 29) describes it as “a technique for representing a character’s thoughts or speech without obvious mediation by an external narrator”, Toolan (2001: 134-135) prefers the word “alignment” to describe free indirect discourse 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”. 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”. Voloshinov (1973: 144) considers free indirect discourse as “microcosmic verbal interaction”. On the other hand, Banfield (1973: 175) asserts that it is not recognized “as actual spoken words, but as words heard or perceived, registering on some consciousness”; therefore, it 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 free indirect style 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”. Accordingly, Çıraklı discusses the issue in terms of “restricted perspective” and suggests that free indirect discourse is a strategy for the act of focalization as well as narration (26). He argues that “perspectivized narrative information [...] suggests necessarily an idea of monitor-ity”, which is “relatively/more obvious and evident in focalization from without and free indirect discourse” (27). In addition to all these interpretations, Cohn (1966: 126) calls free indirect discourse as narrated monologue and puts forth another definition that it is “a choice medium for revealing a fictional mind suspended in an instant present, between a remembered past and an anticipated future”. Moreover, its “dubious” 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). 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 “report”, but as “representation”, “a broader category which subsumes not only the rendition of verbal events, but nonverbal mental events as well”.

The possible functions of free indirect discourse are unlimited as well as its interpretations. It is used as literary device representing thoughts, polyvocality, irony, empathy, and stream of consciousness. According to Oltean (1993: 704), it 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 polyvocality. The tense and person agreement signals polyvocality since evaluative vocabulary, intensifiers, repetitions, exclamations, and questions identify subjective perspective of a character (Oltean, 1993: 704). Secondly, the presence of a narrator as distancing from the character creates an ironic detachment whereas the colouring of the narrator’s speech with the character’s language or mode of experience provokes an empathetic identification on the part of the reader (Rimmon-Kenan, 2005: 115). Ramazani (1988: 50) also agrees that free indirect discourse “fuses empathy and irony” and “to ironize is to pass judgment despite and indeed because of empathy”. As for spontaneous consciousness, Leskiv (2009: 53) proclaims that free indirect 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”. Moreover, Nadell (2003: 5) reports that it 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”. 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”.

Free indirect discourse is a remarkable mode of mind representation. D.H. Lawrence who focuses on inner states and inner struggles of their characters is one of the early masters of this technique. Through underlining unspoken thoughts, it is noticeable that “the characters experience crises, strong desires or engage in extended inward reflection about their lives and relations” (Stevenson, 1992: 35) in *Women in Love*. 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, the authorial narrative voice is heard through the mind of the characters. In other words, the narrator sometimes simply reveals the events through the character’s perspective rather than mere reporting. Lawrence uses narrative voice as a “mediator,” which “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). Lawrence’s extensive use of free indirect style 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 it as an artistic channel so as to present his characters in all their inner complexity.

### **Analysis and Discussion**

In *Women in Love*, there is an intense use of lexical patterns such as clause initial adjuncts, interjections, sentence modifiers, 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, lexical patterns present the character’s own idiom. In other words, lexical patterns let the writerly voice and speakerly voice intertwined, thus springing a hybrid voice.

Clause-initial adjuncts such as *oh, yes, no, alas, nay, well* are other 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:

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. 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 concupiscence 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. 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 of 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 acquiesce - but it was accomplished without her acquiescence. He was kiss-ing 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 through representing the character's stirred yet submerged desire, silence, passion, and inner speech. Furthermore, they contribute to polyvocality through reflecting the character's subjective tone in the narrator's language.

*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 mental process, the interjection in free indirect style serves as spontaneous consciousness, 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. 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 infuses 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. 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 function of empathy 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. Leaking 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 function of spontaneous consciousness. 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 signaling 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. 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.

As for sentence modifiers, they 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 narrator's and character's voices 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 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.



Epistemic lexemes also 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 lets the reader penetrate into the characters' consciousness, 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. 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 narrator's voice and that of the character's mind produce 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 achieving self-identity in the narratorial language.

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. 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.

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. 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 arrive 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 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 the polyvocality. A further example is as follow:

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 connects 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 characters begins since the narrative voice and Birkin's voice merge in the same verbal form, thereby contributing the function of polyvocality. 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 merger 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.

### **Conclusion**

To conclude, D. H. Lawrence's *Women in Love* is marked with its critical use of free indirect speech incorporated with the intense use of lexical patterns. The reader is availed to leak into the characters' inner feelings, realize their inner identity, and capture their inner rhythms, thereby serving as spontaneous consciousness, that is, mind representation. The lexemes are seen to present the characters' inner flux of thought conveying the impression of immediacy; however, their words are transmitted and regulated by narrative discourse, thereby indicating narrative polyvocality as well as reinforcing critical ironic tone. Moreover, they are exploited in a way that the narrative report evokes empathy through foregrounding the character's emotions and involving the reader in the process of momentary identification with the character. Yet, the narrator's voice all in all keeps a detachment from the characters' perspective.

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