

## The Linguostylistic and the Linguopoetic Study of Metaphor in D.H Lawrence's "Sons and Lovers"

*"The only thing in poetry, which can't be learnt, is metaphor. To find natural metaphors in the text means to be able to notice the similarity of things and it is a great talent".*

*Aristotle*



*Irina Mkhitarian*

The subject matter under consideration has always been in the limelight of linguists' attention. The problem of metaphor has been considered since ancient times, for a long time it has been the subject of numerous philosophical studies.

However much may have been written about the nature of "metaphor" there are many different and sometimes completely incompatible interpretations of the term. The permanently increasing interest towards this linguistic phenomenon is conditioned by the fact, that in Nitsche's words, it is a fatal inevitability.<sup>1</sup> It is everywhere: in scientific and nonscientific discourse, in advertisement and everyday speech. In belles-letters style it is one of the most powerful stylistic devices from the point of view of the expressive-emotional potential it has.

The continuous research in the field of style has partly highlighted the "unreadable" and "incognitable" character of metaphor. Metaphors show how our minds get hold of the world. We need metaphor not only to make the speech accessible to people, but also to make the object accessible to our own minds. "Metaphor is a relation between the dictionary and contextual logical meanings based on the affinity or similarity of certain properties or features of two corresponding concepts".<sup>2</sup>

Metaphor is a universal phenomenon in language. Its universality is displayed in time and the structure of language. It is discovered in all languages and in all times, it is taken in different aspects of language and found in all functional varieties of language.<sup>3</sup>

In recent years much attention is paid to the role of metaphors play in creative writing. The exciting and genius world of creative writing is a multilateral phenomenon. This is a mysterious picture drawn by the writer-artist. That is why when turning to a work of verbal art we always proceed from the assumption that the author's preferences, knowledge and intentions are reflected in the choice and construction of sentences, paragraphs and the text as a whole.<sup>4</sup>

To be more precise in our judgments we have considered metaphors and metaphoric word combinations in the piece of verbal art. The book under consideration is D.H. Lawrence's well-known novel "Sons and Lovers"; a story about Paul's passionate love towards his mother and strife towards his beloved Miriam.

To achieve our goals we have applied different philological methods, which are scientifically experienced and grounded. Linguostylistic and linguopoetic methods are among them. When analyzing the text linguostylistically it is natural to begin with words. But it should be made clear that this kind of analysis is not confined to words, it embraces all the aspects of language: collocations, grammatical forms, patterns of major syntax, etc. There is not a single sound, word or word-combination in a natural human language which would not lend itself to metasemiotic transformation.

Linguostylistics concerns itself with the study of all kinds and varieties of oral and written texts from the point of view of connotation, i.e. the expressive-emotional overtones carried both by their component parts and globally.

Linguostylistics is the study of creative use of language. Its methods can be successfully applied to only those texts which can be (or have been) shown to belong to "verbal art".

Linguopoetics is aimed at appreciating the way the text is organized, arranged, shaped as a global whole, global work of art.

It is based on the reader's analytical ability to appreciate the unity of written and oral forms of verbal art. If one adopts a linguopoetic approach to a text, its every unit should be estimated not as such, but in terms of its function in the global whole, from the point of view of the way in which its use is determined by the author's artistic design.

D.H. Lawrence's novel "Sons and Lovers" is a mere example of how Lawrence relates to various themes. Metaphors and metaphoric expressions reflect the individual ideas of the author about nature and the world, give an idea about the author's creative laboratory and show him as an individual.

Metaphor, being one of the ways of reflecting the linguistic picture of people's world, occupies the most important place in the process of Lawrence's thinking and language. It serves as a form of generalized reflection and cognition of the reality created on the basis of graphic mode of thinking, and it presents an organic unity of conscious-contemplative and relational-abstract forms of cognition.

Lawrence's works contain the eye motif as a "window of the soul" and explore the symbols of blue and dark eyes. Without these motives Lawrence's novels would lack the luster that makes his works classic literature.<sup>5</sup>

The dialectic between man and woman is a chief theme in Lawrence's works, for he spent a lifetime describing the contours of love between the sexes: Man, the doer, the knower, the original in being, is he the lord of life? Or is the woman, the great Mother, who bore us from the womb of love, is she the supreme Goddess?<sup>6</sup>

He himself described his own subject matter as the relations between man and woman.<sup>7</sup>

The research of metaphor will be carried out on the basis of linguopoetic and linguostylistic analyses on the material of D.H. Lawrence's "Sons and Lovers".

The specific features of metaphor will be well- illustrated on the above-mentioned levels.

*There was no noise anywhere. Evidently the children had not been wakened, or had gone to sleep again. A train, three miles away, roared across the valley.*

*The night was very large, and very strange, stretching its hoary distances infinitely. And out of the silver-grey fog of darkness came sounds vague and hoarse: a corncrake not far off, sound of a train like a sigh, and distant shouts of men.*

(D.H. Lawrence, p.24)

This kind of metaphor may be accounted for by the fact that the author wanted to show the “hoary infinity” of the night, which is large and at the same time strange. The night is large as it is stretching its distances. As far as the word “strange” is concerned, the emphasis is laid on the utmost calmness of the night. The whole nature is dominated by calmness. Even the melody played by locust is suppressed by the large, strange night. As if everything is in deep sleep and for a moment the silence seems to be eternal.

The night is so mysteriously “large” that even the beating of Miriam’s heart can be heard. Silence is spread everywhere, no sound can disturb the passion, full of fire in Miriam’s soul. Though the night frightens people, Miriam still wants to stay outdoors, as if she is chained by the night.

The above mentioned metaphoric expression “the night was very large and very strange” adds to the feeling of fear and passion.

The nominative meaning of the adjective “hoary” is “very old and well-known or familiar:” (Oxford. Eng. Dict.) But in this context it means “large” and “indefinite”.

On the semantic level the words “strange and large” have dictionary meanings but in this particular context these words have gained a metacontent, that is, they have obtained the value of connotation: e.g. “large and strange” is used here to underline the uniqueness of the night, the mystery of silence. They are organized in such a way, that the reader feels the strangeness of the night even with the naked eye. The passage given below is the way the author presents his female personage.

*A short girl, with a beautiful figure, which some member of the family had once compared to a heathen goddess, stood looking at these two with a shadowy smile. Her hands, gloved in French gray, were crossed one over the other; her grave, charming face held to one side, and the eyes of all men were fastened on it. Her figure smayed, so balanced that the very air seemed to set it moving. There was warmth, but little colour, in her cheeks; her large, dark eyes were soft. But it was at her lips-asking a question, giving an answer, with that shadowy smile- that man looked; they were sensitive lips, sensuous and sweet, and through them seemed to come warmth and perfume like the warmth and perfume of a flower.*

( D.H. Lawrence. p. 57 )

In this extract the heroine of the novel is introduced to the readers for the first time. Miriam’s speech portrayal abounds in words with positive inherent connotations; beautiful (figure), charming (face), balanced (figure), sweet (lips), warmth and perfume

(coming through the lips). The use of tropes and figures of speech is evident, (shadowy smile); similes (her figure is so balanced that the very air seemed to set it moving; ...through them (lips) seemed to come warmth and perfume like the warmth and perfume of a flower; repetitions (warmth ... in her cheeks warmth and perfume of a flower).

The linguostylistic analysis, however, being too formal, cannot reveal the essence of this literary character. This can be done only with the help of the linguopoetic analysis. The figure of Miriam is seldom “directly” presented by the author, but through the eyes of other characters, mainly of Paul. Her character remains abstract and schematic throughout the book and the absence of Miriam’s image is very vague: The heroine’s speech portrayal is not vividly presented.

*It was a dreary, out of doors track, saved only by low fragments of fence and occasional bushes from the desolation of the large spaces of arable and of grassland on either side, where only **unopposed wind** and the great clouds mattered. **Where even the little grasses bent to one another indifferent to any traveler.** The abandoned road used to seem clean and firm. Miriam stopped to look round purple wood. The surface of the field seemed suddenly to lift and break. Something had startled the pewits and the fellow flickered over the pink gleams of birds’ white - breasting the sunset. Then the plovers turned, and were gone in the dusk behind*

(D.H. Lawrence .p.297 )

Here, Lawrence describes the road which he calls abandoned, because it is a long time since Miriam has walked along the road and the word “abandoned” refers also to the character as he is also abandoned by his beloved. By using the metaphor “the little grasses bent to one another indifferent to any traveler”, Lawrence intends to convey the reader that nobody was expecting him to return and even grasses were indifferent to him. And the metaphor “unopposed wind” is also used here in comparison with the personage, as nobody could oppose Paul in his decision and in fact, he got what he wanted. However, he had some hesitation in himself, and his state is compared to the surface of the field which seemed to lift and break. And the hope which was present in his heart, the author compares with pink gleams of birds white-breasting of sunset. His feelings were described as plovers, which turned and were gone in the dusk.

The passage begins with the metaphor “unopposed wind” which is compared with Paul’s stubborn character. The part “where even the grasses bent to one another indifferent to any traveler” enhances the idea of indifference of people towards Paul.

On the metasemiotic level of linguostylistic analysis the word “grass” through personification, acquires a “meta” content.

The sentence “the surface of the field seemed suddenly to lift and break” intends to express the mess of Paul’s inner world. His soul needs peace, but unfortunately he is obliged to struggle for gaining calmness. It goes without saying that the peace of the soul is one of the most crucial feelings. It is obvious, that one always lives for a special purpose to love, to be loved, to give warmth etc. and it is impossible to live without

struggling. But when one's mind is always mixed with torturing thoughts, it is terribly difficult to cope with obstacles that disturb your inner calmness. The peace of inner world makes one relieve and have the feeling of satisfaction. So the author shows the trouble of Paul's soul by comparing it with the field which seems to lift and break.

As a result of the research we have come to the conclusion that D.H. Lawrence's work gives boundless possibilities to think, to create, to analyse, to interpret, to love and hate, to be for and against, to criticize and to evaluate.

And metaphor is one of the major stylistic means of creating literary personages, giving the reader the subtlest hints about the characters and help them fully perceive their speech portrayal. Hence, the power of metaphors fulfill the author's aim.

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**Փոխաբերության  
լեզվաոճական և լեզվաբանաստեղծական վերլուծություն  
(Դ.Հ.Լոուրենսի «Sons and Lovers»  
ստեղծագործության նյութի հիմնա վրա)**

Սույն հոդվածում ներկայացնում է լոուրենսյան փոխաբերությունների ինքնատիպության հարցը լեզվաոճական և լեզվաբանաստեղծական քննության դիրքերից: Քննությունը ցույց է տալիս, որ փոխաբերությունը որոշիչ դեր ունի լոուրենսյան կերպարների կերտման գործում: