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SYNTACTIC SYMBOLISM IN D. H. LAWRENCE'S STYLE

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Syntax is the way words are put together into sentences. Syntax can also contribute to the way sentences themselves are put together into larger arrangements.

In her book *Grammar As Style*, Virginia Tufte claims that "it is difficult to use the term 'symbolism' to mean something exact, and harder still to explain just exactly what is meant."[1] Most of us know roughly what a symbol is and how it works: it substitutes for a mental concept, some physical correlative, it gives a concrete form to an idea, translates the abstract into tangible, makes the invisible visible. Tufte suggests that a literaray symbol appears as a function of language, whereas the "syntactic symbol" operates not as a function of language in general but as a particular function of grammar, giving something non- verbal by a certain suggestive of words. Syntactic symbolism is "grammar as anologue". [2]

It is common to use a bird as a symbol of natural freedom, or an automobile as a symbol of mechanized life in a dehumanizing society. However, this is not syntactic symbolism. The grammar required to communicate a symbolic meaning may not be at all special. But, as Tufte suggests, if there is something peculiar about the way the sentences themselves are shaped, the way the

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1 Virginia Tufte, *Grammar As Style*, (U.S.A.: Holt Rinehart and Winston, Inc. 1971), p. 234.

2 Tufte, p. 235.

grammar is organized, so that the act of reading suggests some aspects of what the sentence describes, then the grammatical construction might be called a "syntactic symbol".[3]

Grammar is more limited than meaning.There are millions of examples of a noun and a transitive verb, or an object, forming a single structure in grammar, all meaning different things. This shows a major difference between standard "symbolism" and the use of the term in the concept of "syntactic symbolism". The syntax of a syntactic symbol, where any number of different words can be used, is not unique in the way that the meaning of a semantic symbol is; therefore, syntactic symbols do not stand for the same meaning everywhere. It may be used many times by different writers without any symbolic force at all, whereas a single writer may only once, in a unique place, suddenly find it possible to suggest something significant by the same syntactic formation.

The kind of symbolism mentioned here is not the thematic symbolism of the literary emblem, but a grammatical suggestion. In its usual form, a syntactic symbol is a verbal syntactic pattern which appears as a non-verbal movement or development of the same kind. It is the language arranged to look like the action. Since prose is linear, "it must generate a symbolic pattern of spatial or temporal movement widened by its context beyond the limits of the actual sentence read from left to right in so many seconds".[4] In space or time, or both, the movement can go in any direction as continuous or repetitive, accelerated or retarded, smooth or broken. Although the syntactic means are relatively simple, the variety of meaning is astonishingly enormous.

Since the effects achieved by syntactic symbolism are unique, there seems to be no general rule, although as Herbert Read suggests, there is an intimate biological connection between sensation and rhythm. For example, pain and sorrow are often expressed in rhythmical swaying movements, whereas joy is expressed in rhythmical dances and religious emotions in ritual. Short sentences are said to give the impression of speed while long ones suggest solemnity.[5]

3 Tufte, p. 236.
4 Tufte, p. 235.
5 Herbert Reed, *English Prose Style*, (London : G. Bell and Sons Ltd., 1963), p. 146.

Critics agree that a writer should convey the speed of events and actuality of objects. Both these effects are best secured by economy of expression. It means that the words used to convey the impression should be precise and sufficient. The writer's manner in the selection of these words makes up his personal style.

Lawrence varies his style by changing the tone and rhythm of his narration as is required by the mood. Yet, his variation takes place within the encompassing medium of pervasive Lawrentian style which is generally simple. Lawrence's syntax is highly dependant on the content or on the particular effect which he tries to convey. In other words, the syntactic structure changes together with the content. We shall call this change "syntactic imagery" or "syntactic symbolism". It is an imaged style because the syntax images the content. There is a substantial connection between the actual design of words and sentences, and the ongoing feeling within a paragraph or a chapter, in his novels. Here, we shall reveal the syntactic imagery (or symbolism) in Lawrence's style through the sample passages taken from his four novels: *Sons and Lovers*, *The Rainbow*, *Women in Love*, and *Lady Chatterley's Lover*.

The following description of the "railway" in the opening chapter of *Sons and Lovers* is a striking example to begin with:

> From Nutall, high up on the sandstone among the woods, the railway ran, past the ruined priory of the Cathusians and past Robin Hood's well, down to Spinney park, then on to Minton, a large mine among corn fields; from Minton across farm lands and of the valleyside to Bunker's Hill, branching off there, and running north to Beggarlee and Selby, that looks over at Crich and the hills of Derbyshire; six mines like black studs on the contryside, linked by a loop of fine chain, the railway. [6]

There is an obvious connection between the railway itself and the syntactic desing of the whole paragraph which is in fact only one sentence. This kind of sentence is called a "cumulative" or "right branching" [7] sentence. In this kind of sentence; the

6 D. H. Lawrence, *Sons and Lovers*, (London : Penguin Books, 1977), p. 7-8.
7 Tufte, p. 153.

accumulation of metarial takes place after the base clause is grammatically complete, as in the case of the description of the moving train. In addition, cumulative sentences create a rhythmic pattern. In the description above, the rhythm achieved by the deliberate continuity of the sentence creates the feeling of a train moving on the rails, without stopping. The repetition of the word "the railway" at the beginning and at the end of the clause images a train starting from a certain station - "the railway" - and without stopping, arriving at another - again "the railway". The joining words like "past", "down to", "then on to", "from", "across... to", all indicating direction, add to the established feeling of a running train.

Another significant syntax - content relationship is built in the hair clipping scene in the first chapter of *Sons and Lovers*. Borrowing clothes from her sister, Mrs. Morel arrays baby William in white coat and hat, complete with an ostrich feather. But Morel takes the boy aside and clips his hair. When Mrs. Morel comes dowstairs, this is what she sees:

> ... and seated in his armchair, against the chimney piece, sat Morel, rather timid; and standing between his legs, the child - cropped like a sheep, with such an odd round poll-looking, wondering at her; and on a newspaper spread out upon the hearth - rug, a myraid of crescent-shaped curls, like the petals of a marigold scattered in a reddening fire light.[8]

A different organization of the lines will lay bare the syntactic significance of the passage:

... and

seated in his armchair, against the chimney piece,

sat Morel

rather timid;

and

standing between his legs

8 Lawrence, *Sons and Lovers*, p. 24.

the child-

cropped like a sheep,

with such an odd round poll-looking,

wondering at her,

and

on a newspaper spread out upon the hearth-rug,

a myraid of crescent shaped curls,

like the petals of a marigold

scattered in a reddening fire light.

The parallel quality of three dependent clauses is like the movement of Mrs. Morel's eyes from top to bottom: looking from upstairs, she first perceives Morel, then her eyes move down and she recognizes William, and still moving her eyes lower, she realizes the curls on the newspaper. In the passage above, there is only one verb which indicates a completed action : "sat". As Morel is the subject of that verb, he seems to be the one who is performing the actions consciously and deliberately. The other words like "seated", "standing", "spread out upon the..." reflect not the actions, but the states of things. The verbless clauses "standing between his legs, the child, "and" on a newspaper... a myraid of crescent shaped curls" attribute a static and photographic quality to the scene in front of which Mrs. Morel stands, astonished. This motionless, picturesque image of the scene reflects the paralyzed state of Mrs. Morel. In this way, the syntactic structure does not only look like the action described, but reflects the psychological states of the characters as well.

The examples above show that there is an obvious connection between the sentence structure and the content in *Sons and Lovers*. In *the Rainbow*, Lawrence seems to develop this stylistic feature because more conscious use of certain syntactic features can be observed. One of the most important scenes in the novel is the one when Ursula and Will are gathering the sheaves. The sentences below are obviously arranged to mean more than the action described:

> "You take this row", she said to the youth, and passing on, she stooped in the next row of lying sheaves, grasping her hands in the heavy corn in either hand, carying it, as it hung heavily against her, to the cleared space, where she set the two sheaves sharply down, bringing them together with a faint, keen clash. [9]

The passage begins when Anna handles her bunch and ends when she puts it into its place. The significance lies in the length of one sentence which makes up the paragraph. No conjunction and no punctuation other than a comma is used. Virginia Tufte observes that the ommision of conjunctions and overuse of commas in sentences often tend to give the feeling of rapidity. She adds that in such sentences grammar seems to slide forward as easily, as automatically as the described mechanism. [10] If Tufte's observation is applied to the paragraph above, the syntax appears to suggest the action described: The gerunds and the great number of commas represent the continuity of Anna's actions while suggesting the automatic, and sliding rhythm of her movements. The sentence, at the same time the paragraph, begin together with Anna's action and end when she stops for a few seconds to start anew. The sentence is not broken by a harder punctuation than a comma in order to suggest the continuity of Anna's actions.

The rest of the scene is as follows:

> Her two bulks stood leaning together. He was coming, walking shadowily with the gossamer dusk, carrying his two sheaves. She waited nearby. He set his sheaves with a keen, faint clash, next to her sheaves. They rode unsteadily. He tangled the tresses of corn. It hissed like a fountain. He looked up and laughed. [11]

Different from the previous paragraph, the rather short, abrupt sentences which describe Will's movements convey a feeling of urgency in his actions. The syntactic difference in the descriptions of Will's and Anna's movements indicates a difference in their states of mind: Anna is calm as is reflected through her fluent movements whereas Will seems nervous as

9 D. H. Lawrence, *The Rainbow*, (London: Penguin Books, 1983), p. 159.
10 Tufte, pp. 99-100.
11 Lawrence, *The Rainbow*, pp. 159-160.

suggested in his rapid and fragmentary movements. The sequence of taking the bunch, carrying it and putting it down with a noise to make a bundle is described recurrently through two and a half pages, in eleven paragraphs, the first of which is given above. Although Will and Anna work together to accomplish the sheaf gathering bussiness, they never meet, since, as she comes, he draws away, and vice- versa. This procedure takes place under the moonlight which "lays bare Anna's bosom". At last, they come to a meeting point, which is indicated by the sudden shift of narration into direct speech: "Put yours down, " she says, "No, it's your turn,"[12] he responds. The recurrence of the same sentences, and even the same verbs and words strengthens the recurrent, monotonous, rhythmic pattern of their mechanized actions. Below, the recurrent sentences are exposed schematically within the range of the paragraphs. A number is given to each recurrent item; and the Roman numerals indicate the order of the paragraphs:

I 1) She *grasped* her hands, *lifted* the heavy corn and carried it,
2) She *set* them down
3) with a *keen clash*
1) He *carried* his two sheaves,
2) he *set* his sheaves
3) with a *keen, faint clash*, next to her sheaves.
4) It *hissed* like a fountain

II 5) Then she turned away towards the *moon*.

III 1) They stooped, *grasped*... *lifted* the heavy bunch.
2) She *set down* her sheaves,
3) making a penthouse.
4) She heard the *sharp hiss* of... corn
5) She walked between the *moon* and his... figure.

12 Lawrence, *The Rainbow*, p. 161

IV 1) She *took* her new two sheaves,

2) She *set down* her sheaves,

3) to make a new stook

5) She turned to the *moon*, which *laid bare her bosom*.

V 1) She *lifted* the burden of sheaves,

2) *set down* her sheaves,

4) There was a swish and *hiss* of mingling oats.

5) And there was the flaring *moon laying bare her bosom* again. [13]

The recurrent actions above are almost always in the same order; they never go from 5 to 1. In almost every paragraph, first, she (or they) handles the sheaves, (indicated by either of the verbs: "grasp", "lift", or "take" in all the number ones of the paragraphs), and carries them; then she sets them down making a noise. The verb "set down" is recurrent in all the number twos, and the number threes indicate either the noise of the bundles (keen clash), or their situation after being put down. In the number fours, she hears the hiss of the bundles. At the end of these regular cycles, she has encounters with the moon, which always lays bare her bosom.

In the seventh paragraph, their balanced and non-meeting comings and goings are strongly emphasized in the syntax within a parallel sentence: "As he came, she drew away, as he drew away, she came." [14] It is significant that the sentence is not "as he came she drew away, as she came, he drew away." "He came" and "she came" are at the opposite ends of the sentence indicating their positions, opposite to each other, without any hope to meet. With the sentence "were they never to meet?," the narration shifts into Free Direct Thought[15] which forces the reader suddenly into Will's brain.

13 Lawrence, *The Rainbow*, pp. 159 - 160. (the *words in* Sitalics indicate the repetitive ones).

14 Lawrence, *The Rainbow*, p. 160.

15 Free Direct Thought is a method of presenting the thoughts of a character in a novel, as suggested by G. Leech and M. Short in *Style in Fiction*, (New York:: Longman, 1981), p. 344. This method brings the reader close to the character.

In the eighth paragraph, the distortion of the order of the actions is observable:

5) The *moon* grew brighter

4) there was a *hiss*

5) a dazzle of *moonlight* on his eyes

2) and he was *setting* the corn.... at the stook [16]

This change shows that Will's actions are out of order, just like his disturbed feelings. In the tenth paragraph, with all the Free Direct Thoughts, the narration is violated, so is the rhythm of their movements, foreshadowing an end to their actions.

The syntactic structure of the eleventh paragraph is realized in its first sentence : "Into the rhythm of his work there came a pulse and a steadied purpose... He stooped, he lifted the weight, he heaved it towards her."[17] The parallel structure of the sentence, the insistence on commas and the quick repetition of the subject "he" reflect the abruptness, hurry and rapidity of his actions, and the need to come to an end. The narration continues as follows:

> Ever with increasing closeness he lifted the sheaves...., ever he drove her more nearly to the meeting, ever he did his share and drew towards her... There was only the moving to and fro in the moonlight, engrossed, the swinging in the silence, that was marked only by the splash of the sheaves and silence, and a splash of sheaves.[18]

This extensive use of parallel sentences reflects the monotony of the actions as well as their uselesness; since, as the parallel sentences do not change into a different final sentence, their actions continue in the same mood, without reaching a final position. When at last, they come together, the narration slides into direct speech.

One of the most important occasions of syntactic symbolism is found in the description of Birkin's stoning the reflection of the moon in the water, which is as follows:

16 Lawrence, *The Rainbow*, p. 161.
17 Lawrence, *The Rainbow*, p. 161
18 Lawrence, *The Rainbow*, p. 161

> Gradually the fragments caught together reunited, heaving, rocking, dancing, falling back as in a panic, but working their way home again persistently, making semblance of feeling away when they had advanced, but always flickering nearer, a little closer to the mark, the cluster growing myteriously larger and brighter, as gleam after gleam fell in with the whole, until a ragged rose, a distorted, frayed moon was shaking upon the waters again, reasserted, renewed, trying to recover from its convulsion, to get over the disfigurement and the agitation, to be whole and composed, at peace. [19]

In the passage above, it is easy to trace the shattered image of the moon, diffusing on the water in circles. The sentence is made up of the disorderly mixture of added adjectives, irregular and agitated like the shaking of the moon's image on the water. Just like the ripples on the water, the heap of adjectives moves syntactically towards a composure indicated by the full-stop. When Birkin throws a stone at the reflection it is distorted, and at first very little ripples spread out from the point where the stone has plunged in the water. The single words "heaving, rocking, dancing" between the commas suggest these little ripples. As the circles on the water grow, while the ripples are being carried further, the clauses between the commas become longer to indicate the bigger waves. Thus, the number of words between the commas increases together with the gradual diffusion of waves in circles. After a little while, the shape of the moon reappears on the water as the waves gradually smooth out. Therefore, with the appearence of the single words "reasserted, renewed" at the end of the passage, it is implied that the water is about to be motionless again, because the single words begin to break the longer clauses which indicate the larger waves. At last, the disturbed image of the moon on the water reasserts itself "to be whole and composed" and, indicated with the word "at peace", which forms the short and abrupt close of the passage, the water reaches its utmost stillness until distorted with another stone.

The imitation of the content by the syntax appers in *Lady Chatterley's Lover* too, as in the following presentation of Connie's feelings when she makes love with Mellors:

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19 Lawrence, *Women In Love*, pp. 279-280.

> And it seemed she was like the sea, nothing but dark waves rising and heaving, heaving with a great swell, so that slowly her whole darkness was in motion, and she was ocean rolling its dark, dumb mass. Oh and far down inside her the deeps parted and rolled asunder, in long, far travelling billows, and ever at the quick of her, the depths parted and rolled asunder, as the plunger went deeper and deeper disclosed, the heavier the billows of her rolled away to some shore, uncovering her, and closer and closer plunged the palpable unknown, and further and further rolled the waves of herself away from herself, leaving her, till suddenly in a soft, shuddering convulsion, the quick of her plasm was touched, she knew herself touched, the consummation was upon her, and she was gone. She was gone, she was not, and she was born: a woman. [20]

Connie's experience is given in a metaphoric context of waves in the ocean. The syntax is arranged to suggest the movements of the waves: The long sentence separated with commas, but without any other break, seems like the waves reaching the shores. As the sentence continues, an intensification of feeling is suggested by the recurrence of the same words one after the other. The passage ends suddenly in accordance with her coming to an end, the consummation, in which she loses herself completely to gain a new self. The change is sudden, short, certain and definite, as implied by the suddenness, shortness and abruptness of the syntax : "She was gone, she was not, and she was born.: The three items, which are parallel, give brief definitions of the stages in the change she has undergone. Her rebirth is as concrete and irrevocable as the last brief and concrete words.: "a woman".

Lawrence desings the syntactic structure not only to imitate the actions described but to reveal the psychological or emotional states of the characters as well. In the following example from *Sons and Lovers*, Paul goes out to play after the long evening wait for his father. The atmosphere of revulsion towards Morel, created by Mrs. Morel, who fears that her husband might fail to support the family, obviously affects the children. To Paul, dominated by his mother's feelings, the night seems agitated:

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20 D. H. Lawrence., *Lady Chatterley's Lover*, (Middlesex : Penguin Books, 1984), p. 181.

> Paul went out to play with the rest. Down in the great trough of twilight, tiny clusters of lights burned where the pits were. A few last colliers struggled up the dim field path. The lamp-lighther came along. No more colliers came. Darkness shut down over the valley. Work was gone. It vas night. [21]

The fragmentary syntax breaks the night up into a sequence of disconnected, fragmentary impressions. Nothing hangs together, the world reflects Paul's disturbed feelings. This feeling continues on the next page:

> But the tense atmosphere of the room on these waiting evenings was the same.
>
> The minutes ticked away. At six o'clock *still* the cloth lay on the table, *still* the dinner stood waiting. *still* the same sense of anxiety and expectation in the room.[22]

By repeating "still" three times, which prolongs the anxiety, the frustration of the never - ending wait for the father is reflected. The last verbless clause emphasizes the passivity of the waiting people and shows that nothing takes place in the room except the act of waiting.

Lawrence develops this stylistic feature for showing psyclogical states through syntactic structure in The Rainbow. Scott Sanders observes that to "register the impact of turbulent emotions, Lawrence frequently disrupts syntax as the Expressionist painters distorted the image and exaggerated the line." [23] An example is the description of Will Brangwen's emotional state in the Cathedral. For Will, who cannot find fulfillment through love, religious ecstacy takes the place of sexual ecstacy. In the following account of his response to Lincoln Cathedral, we encounter the distortion of syntax to suggest sexual overtones:

> Here the stone leapt up from the plain of earth, leapt up in a manifold, clustered desire each time, up, away from the horizontal earth, through twilight and dusk and the

21 Lawrence, *Sons and Lovers*, p. 79.
22 Lawrence, *Sons and Lovers*, p. 80.
23 Scott Sanders, *D. H. Lawrence : The World of the Five Major Novels*, (New York:

> whole range of desire, through the swerving, the declination, ah, to the ecstacy, the touch, to the meeting, the clasp, the close embrace, the neutrality, the perfect swooning, consummation, the timeless ecstacy. There his soul remained, at the apex of the church, clinched in the timeless ecstacy, consummated. [24]

Here, words and phrases succed each other according to the logic of metaphoric association, and synonymy, rather than the logic of syntax. As Sanders observes, "the hypnotic repetition, so characteristic of Lawrence, has the effect not only of impressing upon the reader certain key-terms, but also, like slow motion in a film, of retarding the action and focusing our attention on certain intense emotional states."[25] Thus, by retarding the action, Lawrence distinguishes syntactically between inner or psychological time, and the outer chronometric time. In the passage above, there is almost no action. But with the recurrent phrases or words, the end of the sentence is delayed, the action of the brain is stressed and the endless chain of thought is reflected.

This rhythmic repetition of the words reaches its climax in the following scene when stampeding horses frighten Ursula:

> She knew they had gathered on a log bridge over the sedgy heavy knot. 1) Yet her feet went on and on. 2) They would burst before her. 2) They would burst before her. 1) Her feet went on and on. And tense, and more tense became her nerves and veins. 3) They ran hot, 3) they ran white hot, they must fuse and she must die... She was aware of their breasts gripped, clenched narrow in a hold that never relaxed, she was aware of their red nostrils flaming with long endurance, and of their hunches, so rounded, so massive, pressing, pressing, pressing to burst the grip upon their breasts... [26]

The numbered sentences indicate the repetitive ones. Here, a little different from the previous examples, the repetition reaches its ultimate intensity as observed in the recurrence of the same sentences one after the other. This intensive repetition is

24 Lawrence, The Rainbow, p. 244.
25 Sanders, p. 71.
26 Lawrence, *The Rainbow*, p. 540.

symbolic of Ursula's emotional state; she must be suffering a nervous breakdown. Together with these repetitions, the passage, consisting of right branching sentences, imitates the way Ursula's mind works. Rhythmic repetition appears to break down the linear-temporal sequence, and to expand the moment in a hallucinatory way "evoking what Lawrence liked to call the 'fourth dimension'. " [27] The repetitions and restatements suggest a stopping, a circling attempt to understand and to overcome an experience which Ursula has never undergone before. The rhythm of the prose mime those of the horses. They approach, go away, approach again, circling around Ursula; in this way, they, in turn, mime the rhythm of Ursula's mind which is struggling with deep problems and moving unconsciously towards a resolution in circular attempts.

In Lawrence's style, psychic eruptions are generally represented by disrupted syntax. Repetition and metaphoric association displace syntactic relations; certain words recur like a "tic or obsession". [28] Moreover, Sanders observes that, the ryhthms of phrases suggest sexual relationship rather than speech. We find an explanation of this stylistic feature in what Lawrence wrote to describe the pattern he uses:

> Now, the emotional mind, if we may be allowed to say so, is not logical,... It is a psychological fact, that when we are thinking and feeling at the same time, we do not think rationally; and therefore, and therefore, and therefore. Instead the mind makes curious swoops and circles. It touches the point of interest, then sweeps away again in a cycle, coils round and approaches again the point of pain or interest. There is a curious spiral rhythm, and the mind approaches again and again to the point of concern, repeats itself, goes back, destroys the time sequence entirely, so that time ceases to exist, as the mind stoops to the quarry, then leaves it without striking, soars, hovers, turns, swoops, stoops again, still does not strike yet is nearer, nearer, reels away again, wheels off into the air, even forgets, quite forgets, yet again turns, bends, circles slowly , swoops and stoops

27 Sanders, p. 72.
28 Sanders, p. 72

again until at last there is the closing-in, and the clutch of a decision or a resolve.[29]

As even the style of Lawrence's own words illustrates, the "spiral rhythm" is characteristic of the way in which Lawrence's mind operates. Indeed, in our daily life, we discover the recursive rhythms of Lawrence's prose. The spiral rhythms followed by the emotional mind can be found in all levels of his narration in *The Rainbow*: in the syntax of the sentences, in the pattern of the whole novel, even in the names of two chapters which are both called "The Widening Circle."

We find the justification of the use of this stylistic feature in the theme of the book itself: in the movement from generation to generation, there is a physical movement away from the isolated Marsh Farm into the industrial city, accompanied by a broadening of consciousness on the part of the characters. But despite this expansion of the novel's world, each of the three succesive generations undergoes, in different ways, essentially the same set of problems: the attempt to define and reach a man-woman relationship that will be mutually fulfilling; the struggle for a sense of self which is free from the domination of other people, the search for a compromise between the claims of nature and the claims of society.

In Lady Chatterley's Lover, the rhythmic repetition in the syntactic structure of the sentences presenting the thought process includes the repetition of whole sentences. A significant example appears in the following description of Connie's feelings about love, after she and Mellors have made love:

> She lay still, in a kind of sleep always in a kind of sleep...
>
> ...
>
> Then she wondered, just dimly wondered, why? Why was this necessary? Why had it lifted a great cloud from her and given her peace? Was it real? Was it real? Her tormented modern woman's brain still had no rest. Was it real? She was to be had for the taking. To be had for the taking.[30]

29 Quoted by Sanders in *The World of the Five Major Novels*, p. 76.
30 Lawrence, *Lady Chatterley's Lover*, p. 121.

Connie has disturbed feelings, because she is aware of the fact that she is not able to lose herself in the way Mellors does during their love- making. A clash of values is going on in her mind: must she still adhere to the view that the only way to reach mutual satisfaction between a man and a woman is to share the intellectual life, or, must she cherish a real bodily touch with a man? Although she has not yet reached the point where she undergoes a real change, she senses, at this stage, something different in her love-making with Mellors. In the syntax of the sentences which expose Connie's state of mind, the repetitions of clauses and words indicate her mind's attempt to comprehend and interpret an experience which is unprecedented for her. The fragmentary quality of the syntactic design of the passage reveals the disturbed state of her mind.

We can conclude that Lawrence's choice of certain words among various other possibilities in the language ends up with the successful imaging of the content in the sentence structure. The significant organization of verbs, adjectives, nouns, even of punctuation marks creates sentences and paragraphs which symbolize the content. The close analysis of sentences secures concrete proof for the way this imaging effect is created.

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