

## التوظيف التعبيري للأدوات الاعتراضية في رواية " الأبناء والعشاق " للكاتب دي. لورانس : دراسة اسلوبية

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### الملخص

تهدف الدراسة الحالية إلى تحديد ودراسة استخدام الأدوات الاعتراضية في رواية «الأبناء والعشاق» للكاتب دي. هـ. لورنس، بالاعتماد على المنهج الأسلوبي. وتعتمد الدراسة المنهج الوصفي التحليلي الكمي، مع دمج الحدس الأدبي بالتحليل اللغوي، وذلك وفق نموذج رومان ياكوبسون (1981). ومن أجل توضيح النتائج وتبريرها، تم تنظيم تكرارات الأدوات الاعتراضية ونسب ظهورها في الرواية في جداول إحصائية. ومن منظور أسلوبي، يكشف توظيف الأدوات الاعتراضية في «الأبناء والعشاق» عن بصيرة لورنس العميقة وتوجهاته الواضحة في تصوير الكيفية التي تؤثر بها الحضارة الصناعية تأثيراً قوياً في أسلوب حياة الشخصيات وتصوراتها الفكرية. وغالباً ما تُستخدم الأدوات الاعتراضية في الرواية للتعبير عن المواقف والانفعالات العاطفية أكثر من استخدامها لأغراض أخرى مثل الدهشة، والغضب، والخوف، والاشمئزاز، والألم، وغيرها. وعليه، لا يدخر لورنس جهداً في تجسيد خبراته الحياتية من خلال السرد ذي الطابع السيري، جاعلاً من رواية «الأبناء والعشاق» مستودعاً ثرياً للأدوات الاعتراضية.

الكلمات المفتاحية : الأدوات الاعتراضية، دي. هـ. لورنس، رواية الأبناء والعشاق

## Investigating the Expressivity of Interjections in D. H. Lawrence's *Sons and Lovers: A Stylistic Study*

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### Abstract

The present study is meant to identify and investigate the use of interjections in D. H. Lawrence's *Sons and Lovers* using a stylistic approach. It adopts a descriptive analytical quantitative method integrating fictional intuition and linguistic analysis following R. Jakobson (1981) model. For the sake of clarification and justification of the results, frequency and percentage of the occurrence of interjections in the novel are tabulated. From a stylistic perspective, the employment of interjections in *Sons and Lovers* unveils Lawrence's far-reaching eyesight and outright inclinations in the way the industrialized civilization powerfully affects the characters' lifestyle and reflections. Most often, the interjections in *Sons and Lovers* are used to express emotional attitudes rather than other purposes such as wonder, anger, fear, disgust, pain and others. Hence, Lawrence spares no effort to portray his life experience through autobiographical account by making *Sons and Lovers* a repository of interjections.

**Keywords:** interjections, D. H. Lawrence, *Sons and Lovers*

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### 1. Introduction

Stylistics is mainly interested in the expressive function of language style and it is the use of linguistic categories in literary text (Leech and Short, 1981: 23-31). However, the problem of the study is that a great number of readers of fictional texts are not aware of the purposes for which novelists implement interjections to explicate the themes of their fictional texts. So, a proper understanding of the employment of interjections in a given fictional text leads to a full understanding of that text. This study aims to highlight D. H. Lawrence's style in the way he employs interjections so as to enjoy his readers and to check the extent to which the effectiveness of interjections contributes to develop the themes of the characters and expresses their psychological states. It adopts R. Jakobson's communicative model "*Linguistics and Poetics*" *Poetry of Grammar and Grammar of Poetry* (1981). It is hypothesized that "The characters in *Sons and Lovers* are expressive to achieve the themes of the novel" and "The protagonist tends to use interjections more than the other characters."

The study has set itself to be limited to investigate only interjections in D. H. Lawrence's *Sons and Lovers* and any other linguistic perspectives and categories in the novel are excluded from the analysis. This study is expected to be significant in highlighting the expressivity of interjections in short fiction. It could be helpful to researchers in the fields of linguistics and stylistics because it provides knowledge of grammar and literary language. Since – to the best of the researcher's knowledge – no study to investigate the use of interjections in D. H. Lawrence's literary works, the present study tries to fill this gap.

### 2. D. H. Lawrence's Literary Style

D.H. Lawrence's literary style is characterized with pessimism and he depends too much on the sexual scenes. He was suffering from the strong connection with his mother. This connection influences his style in his literary works. His style may be considered less distinctive, but he has a strong presence in his novels and poetry through the presentation of his personal experiences. He displays his fears and dreams thought his characters. This characteristic is shared with many writers in his time. But the most distinctive thing is the nature of the subjects that are presented, especially the explicit presentation of sex and psychological conflicts (see, Salgado, 1969: 2-8).

### 3. Sons and Lovers: Themes and Characterization

David Herbert Lawrence wrote his third novel, *Sons and Lovers*, before a century. At first, the readers received this novel with a chill, Perhaps because of its pornographic nature. After on, the critics appreciate this novel as the best one of his novels. It is about the working class at that time and their physical and mental sufferings. D.H Lawrence in *Sons and Lovers* narrates his real life experiences. The writer himself is Paul who is the main character. He loves his mother more than anything in his life. The motherly love is not eccentric. Paul is the second son. After the death of the older boy, William, the mother's passion turns to him. Mrs. Morel tries to make up her love for her son. This kind of love is not clear. There are some hints for the incestuous love. Mrs. Morel loves her son more than her husband, Mr. Walter Morel. He is coal miner. He was an active

handsome, but during the time he becomes cruel and alcoholic. In *Sons and Lovers*, the father of the Morels is the source of their misery and suffering (see, Squires and Talbot, 2002: 11-23).

This novel is a realistic description of the society at that time. But the issue is the relationship between the son and the mother. We can notice, as readers, the controlling love over the son (Paul). The novelist decides to highlight the psychological side of the characters in this novel. Mrs. Morel controls her son spiritually and physically. This does not mean that there is incestuous relationship, but her love or her authority prevents Paul to enjoy his relationship with other women. He sees his mother in every woman. He feels that he betrays his mother. He fails in his life because of his relation to his mother. The death of Mrs. Morel is not the solution for his complex, but it is the beginning for the loss of identity again. He gives his mother overdose not just to end her pain and suffering, but to end his suffering and to end her authority over him. Yet he remains in the same maze (ibid).

*Sons and Lovers* consists of two parts. The first part is more interesting than the second one. D.H. Lawrence does not tackle the class differentiation as a main theme. He tries to focus his depiction on the details of his daily life experiences to define the psychological side of his characters. His main character (Paul) is suffering spiritually and physically. D.H. Lawrence shows the role of the woman in the industrial time. There are three types of women. First, his mother, but she is not just a woman; rather, she is the mother and the beloved. Second, there is Mariam who refers to the spiritual love in Paul's life. Third, there is Clara who refers to the physical love. D.H. Lawrence as Paul draws the character of the mother when she becomes the head of the family. The absence of the father makes Mrs. Morel represent every aspect in his character. This kind of relationship is the strangest in the novel (ibid).

Some critics consider *Sons and Lovers* just a biography because it narrates Paul's past life. However, others find this novel a sort of study of the human soul. In *Sons and Lovers*, we find one of the psychological theories. This novel is a revolution in the psychoanalysis in a literary work. Probably because of the personal experience of the writer and precisely because the deep imagining of the psychological side of the characters. All of these make *Sons and Lovers* a very distinctive literary work (ibid).

#### 4. Literature Review

There is a variety of interjection types in all human languages. Such types vary according to the psychological and mental states as well as the feelings they express (Wierzbicka, 1999: 276). Interjections are grammatical categories that stand alone as a word class implying psychological reactions (Serjonen, 2001: 18). Trask (1999: 144) indicates that interjections are items or phrases that denote speaker's feelings, yet they do not belong to syntactic constructions. Wilkins (1992: 119) adds that interjections are closely bound up with contexts and social situations to express emotional attitudes.

Interjections can be used to denote protestation, outcry, reaction, happiness, annoyance, exclamations and other meanings. Also, they can occur within sentences and clauses expressing state of mind (Crystal, 1995: 207). Clark and Tree (2002:104) view that the term interjection does not belong to structures with other elements. It tends to link one action to another through the flow of moving speech in oral conversations. Such view goes in line with that of Quirk et al. (1985:853) who consider interjections as words of emotions that have nothing to do with

syntactic constructions. Essberger (2009) lists the most frequent interjections and their functional interpretations, as shown in the following table:

**Table (1): Frequent Interjections and their Functional Interpretations**

Interjection	Functional Interpretations
oh	expresses pleading, pain and surprise.
Well	expresses surprise and introducing for question.
eh	expresses agreement, inquiry, question, repetition and surprise.
dear	expresses pity and surprise.
ha	expresses joy, surprise and triumph.
hey	expresses joy and surprise and calls for paying attention.
hello	expresses agreement and surprise.
wow	expresses joy, surprise and pain.
ha-ha	expresses joy, surprise and triumph.

## 5. Research Questions

This study attempts at answering the following questions:

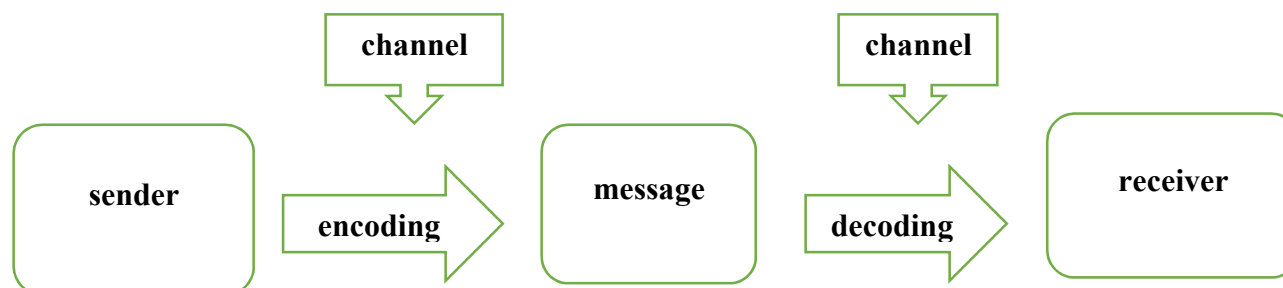
1. What are the expressive functions and intentions behind the use of interjections in D. H. Lawrence's *Sons and Lovers*?
2. How does the use of interjections in *Sons and Lovers* mark Lawrence's literary style?

## 6. Procedure

The procedure conducted in the present study begins with collecting data by searching for any utterance that expresses interjections whether directly or indirectly and analyzing them in a descriptive analytical method. All the extracted utterances that express interjections are tabulated and mentioned in the analysis to give the latter its richness. However, interjections are analysed by adopting R. Jakobson (1981). Then, the findings of the results of the analysis are interpreted and discussed in terms of frequency and percentage to clarify the interpretation so as to draw conclusions from the text in question to eventually get the aesthetic function behind the employment of interjections in *Sons and Lovers*.

## 7. The Model Adopted

The present study adopts R. Jakobson's communicative model "*Linguistics and Poetics*" *Poetry of Grammar and Grammar of Poetry* (1981) in which he indicates that any piece of information in language should consist of the following communicative components: sender, receiver, message, channel and code, as the following diagram shows:



**Figure (1): Jakobson's communication process**

There are six functions that are symmetric to these communicative components. Each of them assumes a tendency within the sent message. The first of them is the emotive function which represents the expressive function. The latter is being the concern of the present study. Interjections are to be dissected and analysed according to this emotive expressive function of language. In turn, the latter refers to sentimental, soulful, passionate, moving and emotional orientations. Also, the function of the message could refer to pain, joy, anger, triumph, fear, wonder, disgust and others. If the function of the message is emotive, then the sender's utterance is stressed in a certain social communicative context.

### 1. Data Analysis and Discussion

This section is devoted to analyzing the use of interjections in *Sons and Lovers*. There are (201) interjections in *Sons and Lovers*. These are divided into: 'oh' used 68 times, 'well' used 37, 'eh' used 31, 'dear' used 23, 'ha' used 11, 'hey' used 9, 'hello' used 7, 'wow' used 5 and 'ha-ha' used 4. The hereunder table shows the frequency and percentage:

**Table (2): The Frequency and Percentage of Interjections in *Sons and Lovers***

No.	Interjections	Frequency	%
1.	oh	68	35
2.	Well	37	19
3.	eh	31	16
4.	dear	23	12

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5.	ha	11	6
6.	hey	9	5
7.	hello	7	3
8.	wow	5	2
9.	ha-ha	4	2
Total		195	100

As shown in the above table, the characters in *Sons and Lovers* express their emotions and current mental states by a lot of interjections. 'oh' is the most frequently and excessively used to express the characters' happiness, surprise, anger, pride and many other emotions and reactions, as the following examples illustrate:

1. Moral: "Oh! Oh! waitin' for me, lass? I've bin 'elpin' Anthony, an' what's think he's gen me? Nowt b'r a lousy hae'f-crown, an' that's ivry penny—" (p. 12)

Moral is an active character and handsome, playing an important role in the novel. Since he is pleased with and proud of himself, he is being abhorred and expressing his disgust and crudity towards other people such as Bill Hodgkisson. Mr. Moral is very drunk as usual. He is very happy and tender with his wife just because he is drunk.

2. Moral: "Eh, tha mucky little 'ussy, who's drunk, I sh'd like ter know?" (p. 12)

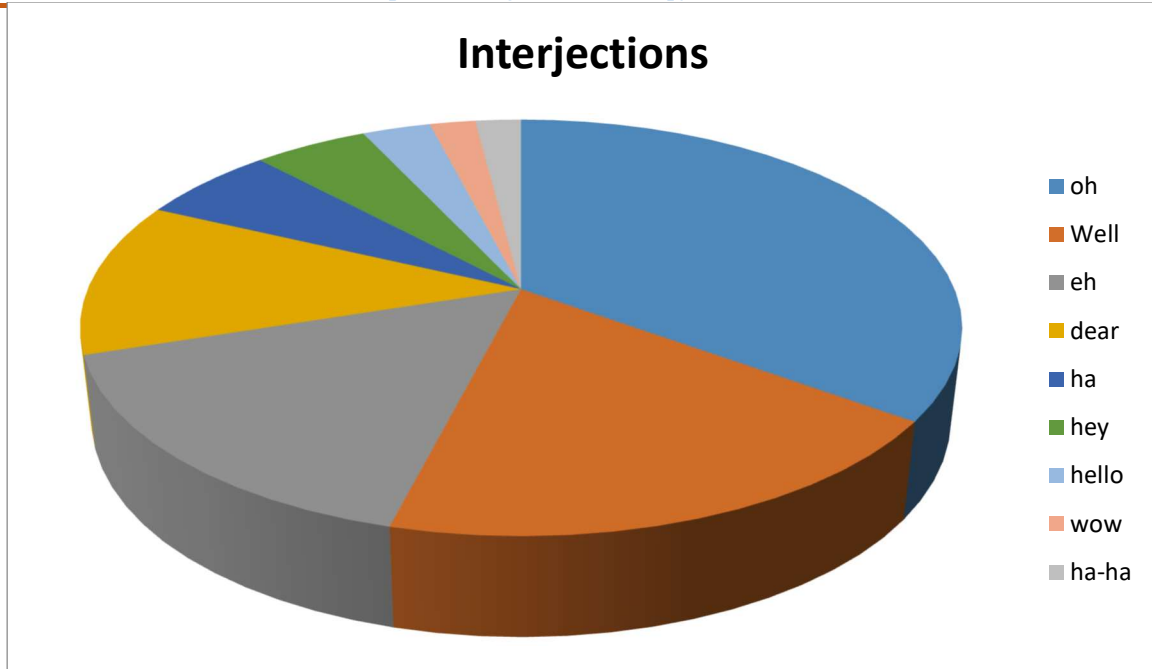
Mr. Moral wonders and inquires by telling his wife that he is not drunk now because she tells him that he was kind just because he was drunk.

3. Mrs. Anthony: "Eh, I wish he'd come. I've got a copperful of clothes, an' I'm sure I heered his bell." (p. 40)

Mrs. Anthony uses such an expression to show her regret to her deep wish to meet someone that she has not seen.

Also, it seems useful to represent and clarify the point through the following figure:





**Figure (2): The Percentage of Interjections in *Sons and Lovers***

Apparently, no one can deny that the characters in *Sons and Lovers* are extremely expressive as they use 195 interjections during their dialogues and interactions with each other. Such ratio validates hypothesis No. 1 that claims, "The characters in *Sons and Lovers* are expressive to achieve the themes of the novel." To demonstrate the extent to which the characters in *Sons and Lovers* are expressive, the following table exhibits the use of the interjections by each character:

**Table (3): The Frequency and Percentage of Interjections Used by Each Character in *Sons and Lovers***

No.	Characters	Frequency	%
1.	Paul	48	25
2.	Mrs. Morel	27	14
3.	Miriam	24	12



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4.	Clara	21	11
5.	Morel	19	10
6.	William	18	9
7.	Dawes	11	5.5
8.	Annie	9	4.5
9.	Arthur	7	3.5
10.	Edgar	3	1.5
11.	Lily	3	1.5
12.	Anthony	2	1
13.	Beatrice	1	0.5
14.	Mrs. Radford	1	0.5
15.	Jordan	1	0.5
Total		195	100

As illustrated in the above table, the most psychologically sensitive character in *Sons and Lovers* is Paul as the latter uses 48 interjections constituting 25% of the total; hence, Paul is to be considered as the most expressive among the other characters. However, this validates hypothesis No. 2 which states "The protagonist tends to use interjections more than the other characters." The following examples are to explicate the point:

4. Paul: "Oh, nothing—about famous women." P. 84

Paul replies his father negligently as he feels that he is mistaken to talk to his indifferent father.

5. Paul: "Oh, indeed!" P. 84

This is Mr. Moral's reaction when he knows that his son wins a prize. The father shows his indifference. He cares just for money and alcohol. For him, everything else is useless even his children.

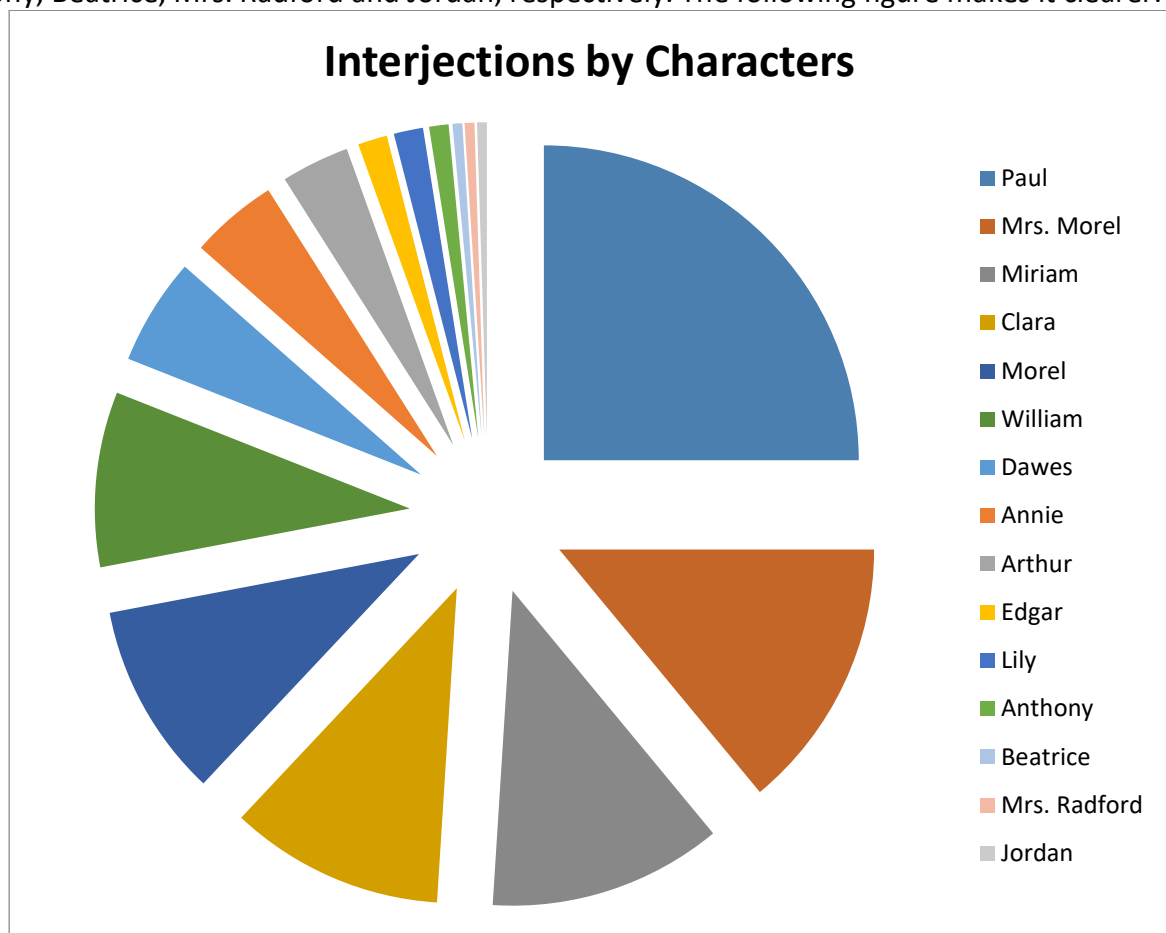
6. Paul: "Well, I want *her* to come," P. 89

Here Paul is sick and he insists to see his mother before going to bed. He assures his father that he wants to see his mother and not him.

7. Mrs. Moral: "Eh, dear! I shan't be long. And do stop shouting downstairs. There's the other children—" P. 89

Mrs. Moral responses her husband with exclamation for his shouting and insistence on her to come downstairs to see her sick child.

Next to Paul is Mrs. Morel, Miriam, Clara, Morel, William, Dawes, Annie, Arthur, Edgar, Lily, Anthony, Beatrice, Mrs. Radford and Jordan, respectively. The following figure makes it clearer:



**Figure (3): The Percentage of Interjections Used by Each Character in *Sons and Lovers***

It is perhaps true that most of the interjections in *Sons and Lovers* are uttered by the main characters than the secondary ones. This implies that the heroes and heroines are highly

expressive in facing their problems. Their inner revelation could be extrapolated from their frequent use of interjections, as in the following examples:

8. Mr. Moral: "Oh—my boy!" p . 23

Mr. Moral sympathizes with her tiny child after Mr. Moral has treated him roughly. She shows her great and extreme love for her son.

9. Mrs. Moral: "Oh, very well, tell your father so." P. 95

This example embodies the mother's passionate feelings towards her son in an exclamatory sense. Mrs. Moral is affectionately round her children. The interjection 'oh' here is emotively expressive. Mrs. Moral tells her son to fetch money from his father, but he refuses.

#### 8. Concluding Remarks

It is, after all, obvious that the abundant use of interjections in *Sons and Lovers* effectively contributes to feature the characters' emotional vividness and develop their themes. 'Oh' is part of the contextual construction of attitudinal interactions throughout the novel. The characters in *Sons and Lovers* are extremely expressive as they use 195 interjections during their dialogues and interactions with each other. Such ratio validates hypothesis No. 1 that claims: "The characters in *Sons and Lovers* are expressive to achieve the themes of the novel." Paul is the most expressive among the other characters and this validates hypothesis No. 2 which states: "The protagonist tends to use interjections more than the other characters." Making use of interjections, Lawrence subtly depicts each character in its social context to analyze the inner aspects of the human soul in the mechanized society. The use of interjections massively contributes in giving *Sons and Lovers* its expressivity power and colour by revealing Paul's being under psychological pressure, from one hand, and each character's mental state, from another hand.

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