Relationships, Ideology, and Transitivity: Reading Paul Morel's Mental Landscape

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Introduction

D.H. Lawrence's semi-autobiographical *Sons and Lovers* – published in 1913 – was initially entitled Paul Morel. The change of title suggests a shift of focus from the individual to the individual's relationships with both his parents ("sons") and women ("lovers"). Since critics have emphasised Paul's oedipal relationship with his mother (Allen and Curtis 44), the present article sets out to focus on Paul the lover. Specifically, it aims – through the study of romantic relationships – to develop insights into Paul Morel's characterisation. Sons and Lovers recounts the story of the Morels, a working-class family from the North of England. The novel comprises two parts. The first part focuses on the Morel family and particularly on the marriage between Gertrude, an educated woman who comes from a high-income earning family, and Walter Morel, a coal miner. The couple have four children: William, Annie, Paul, and Arthur.

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Gertrude and Walter's marriage collapses as it encounters major crises: Walter's consumption of alcohol, which leaves the family financially struggling, and the death of William – Gertrude's favourite son – at the end of the first part of the book. As a result, Gertrude turns her attention to Paul. She says that she "should have watched the living, not the dead" (Lawrence 162) to which the omniscient narrator adds that "[her] life now rooted itself in Paul" (Lawrence 162). The second part of the book centres on Paul and the women around him: his mother and two young women, Miriam Leivers and Clara Dawes. It comprises nine chapters. I am particularly interested in Paul's emotional and sexual awakening, thus I have chosen to examine three extracts taken from the first two chapters, "Lad-and-Girl Love" and "Strife-in-Love". These two chapters function as a pivot point in *Sons and Lovers*: Paul the son gradually becomes Paul the lover. Additionally, chapter 7, "Lad-and-Girl Love," "begins with the promise of exorcising the intense but destructive passion between mother and son with which Part One ended (Schwarz 263). Chapter 8, "Strife-in-love" focuses on Miriam and Paul "to show briefly how the mother's influence continues" (Schwarz 263). I have decided to focus on Paul Morel's relationship with women, and especially with Miriam, hence why Miriam is present in the three extracts I am focusing on.[1] Paul and Miriam's relationship proves to be an excellent medium through which to explore Paul's complex characterisation. *Sons and Lovers* is mostly narrated by a third-person omniscient narrator. The third-person omniscient point of view features an extradiegetic all-knowing narrator who has a direct and complete access to characters' knowledge, feelings, and thoughts. Such point of view enables an openness and flexibility that first person omniscient narrators do not have in the sense that one person always has a limited view of their own mental states.

In this article, I will attempt to answer the following question: To what extent do transitivity patterns and points of view shed light on Paul Morel's personality, motives, and desires? To answer these questions, the literature review first sets out the theoretical and analytical perspectives underpinning the study. The first section – featuring Paul and Miriam's encounter – presents the ways in which Miriam and Mrs. Leivers perceive

[1] All the excerpts are available in the appendices.

the male protagonist. The second analysis considers Paul and Miriam's unacknowledged romance. Specifically, it endeavours to uncover Paul's sexual desire for Miriam. The third section shows a re-orientation of Paul's desire: the protagonist construes Miriam's friend Clara Dawes as an object of desire while relegating the former to the home. Finally, the conclusion discusses the implications of focalisation for the interpretation of *Sons and Lovers* and considers the potential benefits of the concept of 'implicit' zero focalisation for stylistic analyses.

Literature Review

The third-person omniscient narration deploys itself through various 'focalisers' who each emphasise different perspectives and angles of vision. While most of the terminology surrounding focalisation tends to be visual, focalisation does not exclusively pertain to what can be seen. Focalisation can also refer to what can be heard, felt, touched, understood, and to the thought processes of characters. Bal defines focalisation as "the relation between the vision and that which is seen, 'perceived'" (142). As Toolan notes, focalisation highlights the "bi-directionality of narrative: the fact that the focussing on a particular object in a particular way reveals that object but must also reveal (or try not to reveal) the perspective and ideology from which that subject is seen" (61). Thus, focalisation restricts narrative information in relation to the experience and knowledge of the characters and/or the narrator (Genette 1972). Genette distinguishes three types of focalisation: external, internal, and zero.[2] External focalisation foregrounds a narrator who "says less than a character knows" (Simpson 33). Internal focalisation emphasises a narrator who "shows us what characters see, either from the point of view of one character (fixed) or more than one character (variable)" (Simpson 33). Zero focalisation occurs when a "narrator says more than any of the characters know".[3] The present article introduces the term 'implicit zero focalisation' to refer to instances where zero focalisation momentarily penetrates internal focalisation. One way to identify these instances is to focus on the attitudinal lexis

[2] Genette, Gérard, *Figure III*. (Paris: Editions du Seuil, 1972).

[3] Ibid.

introduced in the text: when the attitude(s) displayed do not seem to emanate from the focaliser, they likely stem from the omniscient narrator who reminds the reader of their presence in internally focalised passages. While narrators (who speak) can be intra- or extra- diegetic – i.e. can respectively be inside or outside the story – focalisers (who see) necessarily pertain to the narrative. The distinction between those who speak and those who see tends to be overlooked, although, as Bal points out, "it is possible, both in fiction and in reality, for one person to express the vision of another" (143).

The emphasis on focalisation naturally leads to a concern about points of view. My analysis uses Simpson's (1993) four categories of point of view in narrative fiction, which are predicated on the Fowler-Uspensky model (Uspensky 1973; Fowler 1996 [1986]). Simpson's categories include the ideological, temporal, spatial, and psychological planes. The ideological plane refers to the value systems and sets of belief that reside in texts; the temporal plane helps to convey a sense of time and duration through temporal deixis; the spatial plane corresponds to the narrative 'camera angle' (i.e. spatial deixis) and the psychological plane lays emphasis on the characters' thoughts or states of mind. A fifth point of view needs to be added: Uspensky's phraseological plane (1973), which focuses on the ways in which fictional characters address each other. Although Uspensky's phraseology can be encompassed within the ideological plane, Violeta Sotirova's monograph *D. H. Lawrence and Narrative Viewpoint* devotes a chapter to "naming characters", which shows the significance of naming choices and conventions in Lawrence's oeuvre. Because I am interested in investigating Paul Morel's mental state(s), I will hereafter pay particular attention to the points of view on the ideological and psychological planes. Ideology "contribute[s] to the production, reproduction or transformation of relations of domination" (Fairclough 87) – as such, it is expected that the analysis of Paul's mental landscape will give insights about his assumptions about Miriam and Clara, and perhaps about the opposite sex more generally.

Simpson also argues that the "linguistic indicators of point of view" (Short 1996) can be "enriched through reference to another layer of textual organization" (Simpson 10) known as transitivity. Halliday's

transitivity system "construes the world of experience into a manageable set of process types" (Halliday and Matthiessen 170). There are six types of processes: material, mental, behavioural, verbal, relational and existential. Each process involves a participant (i.e. the subject of the verb), a process (i.e. the verb) and, in the case of transitive verbs, an object being acted upon. Material processes refer to clauses of "doing and happening" (Halliday and Matthiessen 179): they involve an Actor carrying out the action, a Process (a material verb), and, when applicable, a Goal. Mental processes refer to clauses "of sensing" (Halliday and Matthiessen 197) relating to the world inside our consciousness: they involve a Senser doing the sensing, a Process (a mental verb) and a Phenomenon (i.e. that which is felt, thought, perceived or wanted). Behavioural processes refer to clauses featuring "physiological and psychological behaviour" (Halliday and Matthiessen 248): they involve a Behaver and a Process (a behavioural verb). Verbal processes are "clauses of saying" (Halliday and Matthiessen 252): they include a Sayer and a Process (a verbal verb). Relational processes are "clauses of being and having" (Halliday and Matthiessen 210). They can be of two types: attributive in which "a is an attribute of x" or identifying in which "a is the identity of x." Each of this type can feature intensive relational processes, in which "x is a", possessive relational processes in which "x has a" and circumstantial relational processes in which "x is at a". Existential processes "represent that something exists or happens": they involve the deixis "there" followed by a Process (existential verb) and by an Existent: event.[4] Analyses of transitivity structures have "been a popular part of the analytic toolkit of work within the critical linguistics tradition [and] has been employed to uncover how certain meanings are foregrounded while others are suppressed or obfuscated" (Simpson 96). Focus on linguistic transitivity – the representation of processes and the participants involved in those processes – enables the analysis of ideational meaning in texts regarding "who does what to whom" (KhosraviNik 60). When processes occur with no visible agent (i.e. no participant), the co-text may enable readers to construe the missing transitivity pattern.

[4] I base this explanation on Halliday and Matthiessen's *An Introduction to Functional Grammar*.

Additionally, the to-and-fro movements between deontic modality (emphasising obligations and opinions) and *verba sentiendi* (emphasising thoughts, feelings, and perceptions) to low epistemic modality have led me to integrate Simpson's concept of "Shading" into the analysis. "Shading" refers to the various ways in which modality is deployed in narratives. Simpson distinguishes three types of shading: positive, neutral, and negative. Positive shading – the most common type of narrative modality – foregrounds a narrator's desires, thoughts, duties, feelings, obligations and opinions towards events and other characters (Simpson 51). Neutral shading features the "complete absence of narratorial modality" (Simpson 55). Negative shading foregrounds a narrator relying on "external signs" to approach reality – this mode features many perception adverbs (e.g. "apparently"), cognitive verbs featuring a low epistemic modality (e.g. "I suppose") and structures based on human perception (e.g. "it seems to be").

Paul and Miriam's encounter: Weakness, compassion, and implicit focalisation (appendix 1)

The first extract I chose to study occurs at the very beginning of the second part of the novel. At this stage, Miriam and Paul are strangers to each other. This extract features internal focalisation through Miriam. As a result, Paul is described from her point of view. This excerpt works towards characterising Paul and Miriam. My analysis is threefold; I first focus on the way Paul is perceived by Miriam – and by the readers. This then leads me to reflect on Miriam's personality traits. Finally, I examine the ways in which this early extract unveils the protagonists' future relationship.

In the first extract, Paul Morel is perceived and described by two women: Miriam and her mother. A transitivity analysis reveals that Paul tends to be described through relational processes in the attributive mode. Relational processes are processes of "being". Miriam, and at one instance, her mother, straightforwardly attribute certain qualities to Paul. Paul takes on the role of Carrier; Miriam endows him with two qualities: "clever" and "ill". Then, Mrs. Leivers adopts a mother's attitude by assuming that he is "tired and cold". The reader thus perceives Paul

as a weak man, who needs to be taken care of. Miriam attributes one possessive relational process to Paul: he is someone "who ha[s] a death in the family". This strikes me as particularly relevant insofar as the verb "to have" denotes the idea of possession: one can have a car, or one can have a lover. In short, one can have some tangible object. But here, the internal focalisation emphasises that "Paul ha[s] a death"; "a death" signals the lack of something – the disappearance of a loved one. Then, an existential process states the existence of Paul: "but here was a new specimen". This process contrasts with the preceding utterance which states that Miriam "scorn[s] the male sex" by introducing someone whom she can actually like, a different "specimen" who is not so "male" as far as he is defined by a lack. This observation aligns with Jacques Lacan's psychoanalytic theory, built around the idea that women are defined by a lack: "for the woman, what Lacan calls the knot (tangle) of castration is equivalent to a not (nonexistence) of symbolic castration" (Mykyta 51). Thus, Paul appears – through Miriam's eyes – as a weak, dispossessed specimen who could be close to Miriam because of their shared symbolic castration. Moreover, it seems worth mentioning that a "specimen" refers to something that is collected to be tested and examined. Gertrude's and Miriam's attitudes towards Paul match this characterisation. As Violeta Sotirova points out, more than showing a wide emotional distance between mother and son, Gertrude's reference to Paul as "it" denigrates Paul's humanity (86).

Two stylistic devices signal Miriam's romantic nature and her affection for Paul: transitivity (especially mental processes) and focalisation on the psychological plane (and especially boulomaic modality). Indeed, if Paul can be defined as the Carrier of various attributes, Miriam's depiction concurs with that of a Senser who feels. The first sentence of the second paragraph illustrates this observation: "[t]hen he was so ill, and she felt that he would be weak". Despite the differences between the two characters, the coordinator "and" allows "a writer to place like items together" (Tufte 99). The two protagonists are put on the same syntactic plane, which suggests some kind of equality between them. Miriam's desires find expression through boulomaic modality – emphasising wishes, desires, and dispositions – and the conditional mood, which, by virtue of being *irrealis*, denote unreality, i.e.,

hypotheses, hopes or desires. For instance, Miriam thinks that "she could love him. If she could be mistress of him in his weakness, take care of him, if he could depend on her, if she could, as it were, have him in her arms, how she would love him." The phrase "have him in her arms" and the repetition of the verb "to love" establish degrees of desire. Although her feelings towards Paul were hinted at earlier in the passage, they are now made explicit. The extract gives the reader insight into Miriam's sacrificial nature, which is first suggested by the weak epistemic modality in "seemed nothing to her": she does not see her own beauty, nor does she seem to be aware of herself as a person. Indeed, Miriam appears to be more concerned about other people, especially those who are suffering. The focalisation on the ideological plane, and particularly the sentence indicating that Paul's suffering "exalted him almost sky high in her esteem", convey this idea. This extract foretells the kind of love Miriam will show to Paul: an *agape* love, which, in the Bible, refers to a pure and sacrificial love of humankind.

Even if the extract mainly features internal focalisation, there is sometimes what I would term an 'implicit' zero focalisation which allows the extra-diegetic narrator to temporarily penetrate the internal focalisation to comment on the characters of the novel. The first sentence of the passage presents Miriam as a "quaveringly sensitive thing". The axiology contained in this phrase opens a focalisation on the ideological plane: the narrator suggests that such a sensitive Senser should be pitied, hence her being described as a poor "thing". Interestingly, Paul keeps reproaching Miriam for being over-sensitive. One may thus argue that the narrator identifies with the male character. As I mentioned earlier, Lawrence initially intended to call the novel *Paul Morel* and based the eponymous character upon himself. Commenting on the aesthetic of language in literature, David G. Butt and Annabelle Lukin advance that "textual organisation is metonymic with respect to complex cultural configurations which may be, or may not be, explicitly encoded elsewhere in the culture" (214). In other words, Paul's attitude towards Miriam may reflect Lawrence's own attitude towards women and, perhaps more generally, may offer insights into the relations between men and women in twentieth-century Britain. The references to Miriam's self-sacrificing nature help the reader understand what kind of woman Miriam will

prove to be for Paul: a substitute for his mother, or a rival of his mother. This impression is reinforced by the fact that Paul considers returning to and marrying Miriam after his mother's death at the end of the novel.

I would like to point out that, in this excerpt, one utterance does not match the protagonists' future relationship. The coordinating sentence "[t]hen he was so ill, and she felt he would be weak" grants Paul with lasting qualities through the verb "be" in the relational process while ascribing Miriam with fleeting qualities through the verb "feel" in the mental process. The characters' future relationship disproves these processes. Miriam's love will prove to be steady – thus differing from her role as a Senser. Paul's affection, however, will change several times – thus annihilating the steady relational processes established here.

Paul and Miriam's romantic walk: Nature, sexual awakening, and negative shading (appendix 2)

Later in the novel, Miriam and Paul have taken the habit of going for a walk late at night, which exasperates Mrs. Morel. This extract features one of their walks. It is internally focalised, but unlike the preceding extract, the narrative is focalised through Paul Morel. This passage throws light on Paul's repressed sexual desire for Miriam. My analysis will be twofold. Attention will first be laid on Paul's psychology, and specifically on his state of confusion. I will then consider the stylistic strategies which have for effect to convey Paul's latent desires. In this extract, some aspects of language seem to "limit the narrative to the perspective of that reflector" (Simpson 138). Thus, the omniscient narration becomes temporarily restricted. Effectively, this shift entails the introduction of an attenuated focalisation, which relays the impression that "we are momentarily restricted to the visual range of a particular character" (Simpson 2014, 31). For instance, in "the way home was through a gap in the sand-hills", the spatial and affective deixis "home" refers to Paul's house. By using this term without supplying any additional information, the narrator assumes that the reader knows which house they are referring to. Therefore, one may suspect that the passage will emphasise Paul's point of view on the temporal, spatial, and psychological planes.

In this passage, Paul reacts to Miriam's presence in a way that he does not seem to understand. Negative shading, which emphasises the uncertainty of the focaliser, here refers to Miriam or points out Paul's bodily reactions to her presence. In the clauses "somehow she ignored them" and "she seemed in some way to make him despise himself", adverbs denoting estrangement all relate to Miriam. Even though the reader does not perceive the scene through her eyes, they get the impression that she controls the focaliser's thoughts insofar as she acts as the Behaver in his inner narrative – or at least as the entity influencing Paul's behaviour ("make him despise himself"). Miriam appears as a "foreign entity" that Paul cannot grasp. Moreover, the latter does not acknowledge that her presence causes the strong physical reactions he is experiencing for the first time. Once again, negative shading is foregrounded: "his blood seem[s] to burst into flame". Yet, the metaphor of fire is often associated with sexual desire. Paul's internal narrative features weak epistemic modality when he thinks about Miriam. The linguistic indicators enabling the weak epistemic modality are modal verbs ("he might want her"), weak adverbs ("he could scarcely breathe"), and negations ("he could not").

However, if Miriam and what she arouses in him remain mysterious, Paul shows an ability to appreciate the world around him. In the first paragraph dedicated to the description of the landscapes or at the very end when he talks to his mother, positive shading is foregrounded. In other words, the narrative is richer in positive *verba sentiendi*. The verb "love", for instance, occurs three times but surprisingly never refers to Miriam. It describes Paul's attitude towards nature "[he] love[s] to see [the sea] clanging the land", "he love[s] to feel himself between the noise [of the sea] the sandy shore" and his attachment to his mother as he "love[s] to think of [her]". Despite the fact that the narrator depicts the main protagonist's internal conflict through an attenuated focalisation, it is ultimately an artifice as "[he] almost always knows more than the hero" (Genette 194). One of the purposes of this linguistic process is to invite the reader to see beyond the character's worldview. In order to see beyond Paul's lack of understanding, the narrative features an 'implicit' zero focalisation embedded within the internal focalisation. This implicit zero focalisation manifests through the dreamlike and sensual atmosphere,

which unveils Paul's desire for Miriam. Hence the prominence of the senses. All senses are mentioned but olfaction; it is, however, hinted at by the context and the "implied reader" (Genette 260) will rely on their discourse-world knowledge of the smell of sea air. The focalisation on Paul's senses adds to the understanding of the text and helps decipher its "written picture" (Judovitz 30). The sense of hearing is alluded to in the personification of the sea: "whisper of the sea". The sea can here be thought of as a sign – in the Aristotelian sense of the term – in that it designates an implied meaning which the author willingly conceals (Todorov and Klein 127). Because the sea tends to be associated with the soul and the unconscious, this excerpt seems to suggest that Paul is sleeping and that his body responds to censored voices and emotions (Jones 286). This would lead me to advance the possibility that the sea serves as a "world-building element", i.e. as an element which makes narrative evolve (Gavins 36). This element can only help building the construed textual world if readers possess and mobilise the right kind of generic or "discourse-world" knowledge to interpret the passage. For instance, knowing that meditation apps and videos commonly use ocean and sea sounds to enable people to "let go" (Doche 331) and reconnect with their bodies and minds would be particularly useful to determine Paul's current mental state. After the "whisper of the sea", the narrator employs negative shading to render the main character's sensations: "[t]he whole of his blood seemed to burst into flame, and he could scarcely breathe." In *Sons and Lovers*, "Lawrence is intruding into the silence of unconscious physiological experience and inviting the reader to participate directly in the sensual life of his characters" (Schwarz 258). I earlier mentioned (in section 1 and in the present section) two instances of 'implicit' zero focalisation, which enable the author to momentarily trespass ontological levels by entering the diegesis. According to Booth, there are three possible types of authorial commentaries: "commentary that is merely ornamental, commentary that serves a rhetorical purpose but is not part of the dramatic structure, and commentary that is integral to the dramatic structure" (155). In *Sons and Lovers*, extra-diegetic interventions encourage readers to recognise the continuity between the text and the wider context of culture to better participate in the former. Thus, such interventions serve a rhetorical purpose.

I now explore how the sense of sight is conveyed. In keeping with the intricacies of the sense of hearing, the sea, and the unconscious, Paul happens to be both an observer and the object being observed. In his role as Behaver, Paul "[stares] at the immense and ruddy moon"; similarly, through personification, the moon becomes the agentive Behaver: "[a]n enormous orange moon was staring at them from rim of the sandhills". As readers, we observe Paul both observing and being observed. Thus, readers can be said to be the ultimate observing consciousnesses. Our double-vision stems from the implicit zero focalisation which allows for a tacit authorial intervention. The narrative also introduces a sense of touch: Paul "loved to feel himself between the noise of [the sea] and the silence of the sandy shore." Here, the sense of touch recalls the sexual connotation engendered by "[the sea] […] clanging at the land". If Paul does not acknowledge his innermost desires, the extradiegetic narrator knows all about it; the narrator translates the expected moment of climax –a "first love-kiss"– into Paul's encounter with Nature. In literary and non-literary contexts alike, Nature tends to be given feminine characteristics, hence the expression "Mother Nature". For instance, in Sylvia Plath's "Elm", the poetic voice uses the pronoun "she" to refer to both the elm tree and the moon while relying on readers' discourse-world knowledge of the sea as a feminine force (Doche 7). While these observations would suggest that this passage enacts Paul's sexual desire for Miriam, I would like to point out that Nature takes on an agentive role which Paul lacks. Effectively, by "clanging at the land", the sea plays an Actor role. In this excerpt, Paul receives rather than performs arousal, which echoes Miriam's earlier characterisation of him as someone with a lack. Here, the romantic atmosphere created by the implicit zero focalisation combined with Paul's use of linguistic features identified as "typically female" (Mills 35-42) poke fun at Paul's obliviousness. Moreover, focalisation on the ideological level enables readers to deduce that the term "purity" (appearing in single quotes in the text) and the phrase "such a thing" – which both refer to Paul's physical attraction to Miriam – should be understood as instances of irony.

Paul and Miriam's conversation: Objectification, competition, and the rise of Paul the lover (appendix 3)

This scene takes place at Miriam's house. Paul and Miriam are on their own and engage in a conversation about Clara Dawes, Paul's future lover. The protagonists have an equal share in the dialogue. Although one may infer that the internal focalisation will express both characters' viewpoints, focalisation in a passage of direct speech crucially depends on the narrative surrounding it, i.e. the co-text. Internally focalised, the preceding extract focuses on Paul's inner narrative, which gets interrupted by Miriam's direct question. And within the dialogue, short passages of narrative refer to Paul's thoughts, for instance when he "wonder[s] why Miriam crouch[es] there". As the reflector of fiction, Paul controls the readers' perceptions of the female characters. My analysis aims to demonstrate that Paul objectifies women. I shall first consider his feeling of superiority vis-à-vis Miriam, which contrasts with the relationship established in the first passage. I then focus on Paul's impressions of the absentee Clara.

In this extract, Paul appears to be physically and spatially superior to Miriam, whose inferiority and submissiveness find expression in her posture. Indeed, Paul is seated whereas Miriam "crouch[es] there brooding in that strange way." The spatial deixis "there" and "that" allow Paul to distance himself from Miriam both spatially and emotionally. Although Miriam stands spatially close to him, he uses the adverb "there" and not "here". On a similar note, Paul comments on Miriam's position by using "that" when the reader may have expected him to say "in [this] strange way" instead. Together with the pronoun "that", the adjective "strange" emphasises emotional remoteness, which signals Paul's lack of empathy towards Miriam. Additionally, the verb "to crouch" adds to the idea of inferiority as it can be used to describe both human and animal behaviours. Miriam here appears as a pet owned by Paul. That being said, let us remember Miriam's characterisation of Paul as a "specimen" in the first extract. The two protagonists mutually annihilate their humanness. The following Narrative Report of Action reinforces the analogy between Miriam and a pet: "Miriam bowed her head […] She bowed a little lower." According to Leech and Short (277), this type of narrative report suggests

that the omniscient narrator exerts total control over the report. Thus, the reader's perception of Miriam's submissiveness does not come from the main protagonist; rather, the all-knowing narrator presents Miriam as submissive, which would suggest that this perception has some truth value. In the above-mentioned process, Miriam acts a Behaver, a role which is "akin to [that of an Actor]" (Simpson 23). However, I would argue that the process fails insofar as Miriam's behaviour consists in not behaving and staying submissive. Moreover, naming strategies lead readers to believe that Miriam is inferior to Paul in their respective relation with Clara. The phraseological point of view takes on much relevance here – its linguistic indicators encompass proper nouns, titles and honorifics, and other orthographic cues linked to naming. Miriam refers to her friend as "Mrs. Dawes" twice: first in the course of the dialogue and then in the final paragraph focalised from her perspective. This naming strategy may result from Clara's higher social status. While Paul and Clara have just met, the former refers to her as "Clara" in the narrative passages intertwined within the dialogue. On an ideological level, this suggests that Paul places himself as Clara's equal, although he effectively comes from a lower socio-economic background. As Short points out, "we can feel 'close' or 'remote' to other people in social terms. Someone to whom [we] refer with 'title + last name' would be remote socially, and [we] would normally refer to those with whom [we] are close by their first name" (Short 272). The characters' respective naming strategies have a twofold impact: Paul elevates himself whilst Miriam remains inferior. This excerpt foretells the sequel to the novel; Miriam and Clara will grow distant from one another while Paul and Clara will become intimate with each other and eventually engage in a relationship.

If Miriam is depicted as a "pet", Clara first appears as a "beast". Indeed, she fulfils the role of Carrier in two possessive relational processes and is attributed the two following qualities: "fight" and "a grudge". Paul does not know Clara; yet, he perceives her as someone rather violent. When Miriam asks him what he likes about Clara, he replies: "I don't know – her skin and the texture of her – and her – I don't know – there's a sort of fierceness somewhere in her. I appreciate her as an artist, that's all." Combined with negative shading – reflected in the low epistemic modality and the words of estrangement – the four dashes

generate a sense of uncertainty which would suggest that Paul wonders how to describe Clara. As there are "alternative ways of expressing 'reality' […] people can make decisions about how to express [it]" (Simpson 201). Here, Paul ultimately chooses existential process ("there's a sort of fierceness somewhere in her") to avoid any material that would support an explicit Actor role. This allows him to convey Clara's fierceness in an objective manner; this apparent objectivity could not have been conveyed through possessive relational processes, such as "[she has] a sort of fierceness". Similarly, when Paul asks Miriam to "[l]ook at her mouth – made for passion", the dash makes up for the verb "to be". Once again, the avoidance of a relational process allows Paul to distance himself from his own assumptions, one of which being that some women are "made" for sexual intercourses. In both instances, the deletion of the agent has for effect to universalise Paul's words: Clara is construed as an object of desire for all men, and not only for Paul. Like implicit zero focalisation, instances of implicit transitivity – implicit in the sense that typographical features construe processes – seem to hint at Paul's (or Lawrence's?) sexist ideology. Another interpretation could be that Paul (and/or Lawrence) endeavours to examine what he does not understand. Paul relies on external signs to describe Clara. He speaks about "her skin", "her throat" and uses words denoting estrangement such as "a sort of" as well as weak epistemic modality ("I don't know"), as if he were trying to analyse her, like he would do with a piece of art ("I appreciate her as an artist"). Despite Paul and Miriam's complex relationship, both protagonists are denied a fully-fledged humanity. Through the eyes of both Miriam and Gertrude, Paul appears as a specimen, i.e. a "it". Through the eyes of Paul, Miriam appears as a benevolent creature. While Clara appears to be construed as a sexual object and/or as an object of appreciation, her spatial and emotional remoteness at this stage enables Paul to fantasise about the woman's strong agency: he "should have thought" that Clara was free enough to choose whom to marry or to divorce. Agency places Clara closer to humans than non-humans on the scale of animacy. It is worth pointing out that, in the twentiethcentury, and particularly in rural areas, women were still heavily dependent on either their parents or their husbands. And indeed, when Clara separates from Baxter, social conventions mean that she returns to live with her

mother. Although Paul appreciates Clara's incredible strength of character, he reduces its value by granting Clara linguistically passive roles. This extract features two mental processes in which Paul plays the agentive role of Senser and Clara the passive role of Phenomenon: see "I like her" and "I appreciate her". In this passage, Paul perceives Clara as inferior to him; yet, because the reader knows that Miriam sees Paul as a "specimen", Clara is higher on the scale of agency.

Conclusion

Focusing on Paul's and Miriam's processes has proven to be illuminating. The first excerpt marks Paul's encounter with Miriam, who characterised him as a "new [and weak] specimen" upon meeting him. This characterisation concurs with Gertrude's and Mrs. Leivers's perceptions of the male protagonist; according to them, Paul is but a "ill" object (a "it"). The second excerpt further reinforces Paul's perceived lack of agency: his sexual arousal is mediated through Nature, which takes on an agentive role. As a Behaver in Paul's internal narrative, Miriam also shows an active role. The opening passage of Chapter XIIII "Strife in love" seems to challenge the characterisations established in the previous chapter. Miriam here exposes her "religious state." She bends her knees, remains still, and listens to Paul as he finally fulfils a Senser role with a new, spatio-temporally distant phenomenon: Clara. It is interesting to notice that the women who are, at this stage, emotionally or spatio-temporally close to Paul, deprive him of any agency. These women – Gertrude, Miriam, and Mrs. Leivers – share one characteristic: they all display an overly caring attitude towards Paul. On the contrary, at first glance, Clara does not show any interest in getting to know Paul.

I have indicated that, at times, the extradiegetic narrator breaks through the internal focalisation to comment on the fictional character presently acting as focaliser. I conceptualise these moments as instances of 'implicit' zero focalisation in the sense that the all-knowing narrator momentarily reminds us of their presence by providing readers with insights which are inaccessible to the reflectors of fiction. In the first excerpt, the extradiegetic narrator hints at Miriam's sensitive and compassionate nature. In the second extract, implicit zero focalisation

allows the narrator to draw parallels between Paul's experience of nature and his sexual arousal generated by Miriam's presence in a dream-like atmosphere. In the third excerpt, implicit focalisation leaves way to implicit transitivity, which foregrounds Paul's hesitancy to take on a fully agentive Actor role when analysing Clara. Implicit transitivity requires readers to construe the missing processes, i.e., to fill in the blanks. Both implicit focalisation and implicit transitivity encourage readers to mobilise their discourse-world knowledge for the purposes of interpretation. For this reason, the readers' interpretations of tacit authorial commentaries depend on their perceptions of the ideological patterns underlying the text, which ultimately depend on the readers' own values and beliefs. I have also noted that negative shading seems to be functioning as a trope. In "Lad-and-girl love", the use of negative shading marks Paul's emotional and bodily arousal as he and Miriam walk towards Theddlethorpe. In the following chapter, "Strife in love", negative shading enables Paul to examine Clara in detail by presenting her as a piece of art that needs to be deciphered. This shift in agency shows Paul's development from a love-and-care-receiver to a love-and-care-provider, i.e., from Paul the son to Paul the lover.

The present article has shown that the intricacies surrounding Paul Morel's characterisation emanate from the interrelation of voice and vision. Regarding the study of focalisation, my analysis suggests that stylisticians could benefit from using the concept of 'implicit' zero focalisation. The concept has the potential to identify the odd instances where extra-diegetic attitudes break through the diegesis, thus hinting at the author's ideology and/or at the ideological context in which the literary artefact was developed.

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APPENDICES

First extract: pp. 166-167.

Her beauty – that of a shy, wild, quaveringly sensitive thing – seemed nothing to her. Even her soul, so strong for rhapsody, was not enough. She must have something to reinforce her pride, because she felt different from other people. Paul she eyed rather wistfully. On the whole, she scorned the male sex. But here was a new specimen, quick, light, graceful, who could be gentle and who could be sad, and who was clever, and who knew a lot, and who had a death in the family. The boy's poor morsel of learning exalted him almost sky-high in her esteem. Yet she tried hard to scorn him, because he would not see in her the princess but only the swine-girl. And he scarcely observed her.

Then he was so ill, and she felt he would be weak. Then she would be stronger than he. Then she could love him. If she could be mistress of him in his weakness, take care of him, if he could depend on her, if she could, as it were, have him in her arms, how she would love him!

As soon as the skies brightened and plum-blossom was out, Paul drove off in the milkman's heavy float up to Willey Farm. Mr Leivers shouted in a kindly fashion at the boy, then clicked to the horse as they climbed the hill slowly, in the freshness of the morning. White clouds went on their way, crowding to the back of the hills that were rousing in the springtime. The water of Nethermere lay below, very blue against the seared meadows and the thorn-trees.

It was four and a half miles' drive. Tiny buds on the hedges, vivid as copper-green, were opening into rosettes; and thrushes called, and blackbirds shrieked and scolded. It was a new, glamorous world.

Miriam, peeping through the kitchen window, saw the horse walk through the big white gate into the farmyard that was backed by the oak wood, still bare. Then a youth in a heavy overcoat climbed down. He put up his hands for the whip and the rug that the good-looking, ruddy farmer handed down to him.

Miriam appeared in the doorway. She was nearly sixteen, very beautiful, with her warm colouring, her gravity, her eyes dilating suddenly like an ecstasy.

'I say,' said Paul, turning shyly aside, 'your daffodils are nearly out. Isn't it early? But don't they look cold?'

'Cold!' said Miriam, in her musical, caressing voice.

'The green on their buds ____' and he faltered into silence timidly.

'Let me take the rug,' said Miriam over-gently.

'I can carry it,' he answered, rather injured. But he yielded to her.

Then Mrs Leivers appeared.

‘I’m sure you’re tired and cold,’ she said. ‘Let me take your coat. It is heavy. Your mustn’t walk far in it.’

Second extract: pp. 204-206.

One evening he and she went up the great sweeping shore of sand towards Theddlethorpe. The long breakers plunged and ran in a hiss of foam along the coast. It was a warm evening. There was not a figure but themselves on the far reaches of sand, no noise but the sound of the sea. Paul loved to see it clanging at the land. He loved to feel himself between the noise of it and the silence of the sandy shore. Miriam was with him. Everything grew very intense. It was quite dark when they turned again. The way home was through a gap in the sand-hills, and then along a raised grass road between two dykes. The country was black and still. From behind the sand hills came the whisper of the sea. Paul and Miriam walked in silence. Suddenly he started. The whole of his blood seemed to burst into flame, and he could scarcely breathe. An enormous orange moon was staring at them from rim of the sandhills. He stood still, looking at it.

‘Ah!’ cried Miriam, when she saw it.

He remained perfectly still, staring at the immense and ruddy moon, the only thing in the far-reaching darkness of the level. His heart beat heavily, the muscles of his arms contracted.

‘What is it?’ murmured Miriam, waiting for him.

He turned and looked at her. She stood beside him, for ever in shadow. Her face, covered with the darkness of her hat, was watching him unseen. But she was brooding. She was slightly afraid – deeply moved and religious. That was her best state. He was impotent against it. His blood was concentrated like a flame in his chest. But he could not get across to her. There were flashes in his blood. But somehow she ignored them. She was expecting some religious state in him. Still yearning, she was half aware of his passion, and gazed at him, troubled.

‘What is it?’ she murmured again.

‘It’s the moon,’ he answered, frowning.

‘Yes,’ she assented. ‘Isn’t it wonderful?’ She was curious about him. The crisis was past.

He did not know himself what was the matter. He was naturally so young, and their intimacy was so abstract, he did not know he wanted to crush her on to his breast to ease the ache there. He was afraid of her. The fact that he might want her as a man wants a woman had in him been suppressed into a shame. When she shrank in her convulsed, coiled torture from the thought of such a thing, he had winced to the depths of his soul. And now this ‘purity’ prevented even their first love-kiss. It was as if she could scarcely stand the shock of physical love, even a passionate kiss, and then he was too shrinking and sensitive to give it.

As they walked along the dark fen-meadow he watched the moon and did not speak. She plodded beside him. He hated her, for she seemed in some way to make him despise himself. Looking ahead – he saw the one light in the darkness, the window of their lamp-lit cottage.

He loved to think of his mother, and the other jolly people.

'Well, everybody else has been in long ago!' said his mother as they entered.

'What does that matter!' he cried irritably. 'I can go a walk if I like, can't I?'

'And I should have though you could get supper with the rest,' said Mrs Morel.

'I shall please myself,' he retorted. 'It's not late. I shall do as I like.'

Third extract: pp. 214-215.

'What did you think of Mrs Dawes?' she asked quietly.

'She doesn't look very amiable,' he replied.

'No, but don't you think she's a fine woman?' she said, in a deep tone.

'Yes – in stature. But without a grain of taste. I like her for some things. Is she disagreeable?'

'I don't think so. I think she's dissatisfied.'

'What with?'

'Well – how would you like to be tied for life to a man like that?'

'Why did she marry him, then, if she was to have revulsions so soon?'

'Ay, why did she!' repeated Miriam bitterly.

'And I should have thought she had enough fight in her to match him,' he said.

Miriam bowed her head.

'Ay?' she queried satirically. 'What makes you think so?'

'Look at her mouth – made for passion – and the very set-back of her throat———' He threw his head back in Clara's defiant manner.

Miriam bowed a little lower.

'Yes,' she said.

There was a silence for some moments, while he thought of Clara.

'And what were the things you liked about her?' she asked.

'I don't know – her skin and the texture of her – and her – I don't know – there's a sort of fierceness somewhere in her. I appreciate her as an artist, that's all.'

'Yes.'

He wondered why Miriam crouched there brooding in that strange way. It irritated him.

‘You don’t really like her, do you?’ he asked the girl.

She looked at him with her great, dazzled dark eyes.

‘I do,’ she said.

‘You don’t – you can’t – not really.’

‘Then what?’ she asked slowly.

‘Eh, I don’t know – perhaps you like her because she’s got a grudge against men.’

That was more probably one of his own reasons for liking Mrs Dawes, but this did not occur to him. They were silent. There had come into his forehead a knitting of the brows which was becoming habitual with him, particularly when he was with Miriam. She longed to smooth it away, and she was afraid of it. It seemed the stamp of a man who was not her man in Paul Morel.