LANGUAGE STRUCTURES CARRYING TONES OF POWER AND AUTHORITY IN THE SHORT STORIES OF D.H. LAWRENCE

A Monograph
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by
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CHAPTER I

NATURE OF THE MONOGRAPH, PURPOSES, PREVIOUS WORK,
SPECIFIC ELEMENTS TO BE PROVEN, AND PROCEDURE

I. GENERAL STATEMENT ON THE NATURE OF THE MONOGRAPH

Human personality is expressed through the linguistic structures of each unique language—a system of articulated sounds. These structures give oral and written tones to that which is found within the physical, intellectual and emotive framework of man. Within man's emotive framework are his basic drives for either love and security or power and authority. There is no literature when there is no complex of emotional states; therefore, emotive expressions always exist in the works of the novelist, poet, and dramatist. The emotive tones of literature are revealed by the language elements, i.e. by phonemes, words, and pattern choices. For the purpose of analyzing various aspects of the language of literature to reveal those elements carrying emotive tones, this writer chose D.H. Lawrence's writing because the drives for power seem paramount in his work. Various critics, to be noted later, have pointed out his authoritarianism. Therefore, specific consideration was given to emotive tones of power and authority in the language used in the short stories of the English writer D.H. Lawrence for the purpose of
revealing those elements of the language carrying tones of power and authority.

The critics Mary Freeman, Frederic J. Hoffman, Kenneth Burke, Aldous Huxley, George H. Ford, E.D. MacDonald, William White, E.W. Tedlock, Jr., and Mabel Dodge Luhan have emphasized Lawrence's concern with men, women, and money. Men strive against men for power. Men strive to dominate women and vice versa. Men are overpowered because of lack of money. Men are unacceptable by other men and/or women because of financial status. Values are blurred by variance in individuals' financial status. Values are altered because of a domineering man or woman. And, values sometimes dominate or control men or women. In the critics' evaluations of Lawrence's revolutionary tendencies, his authoritarianism is equated not only with men, women, and the concept of sex, but also with labor, capital, natural forces, and supernatural forces. However, very little attention has been given to his language structures as carrying the tones of his emotive content. Certainly, Lawrence's morphophonological utterances—meaningful unit or units of speech—reveal a consistent style giving the emotive tones of authoritarianism which critics report to be there. For this reason, this writer's purpose was to study certain aspects of language that carry emotive tones—specifically the emotive tones of power and authority in D.H. Lawrence's short stories "The Border Line," "The Primrose Path," and "The White Stocking," which were chosen by random sampling from his forty-nine stories. The short story as a form of
literature, oral or written composition of language which furnishes the grounds for human imagination in both an intellectual and emotional sense because images of man's mental, emotional, and physical self are revealed, was chosen as the particular literary form for analysis because of its very nature. The short story, defined as having a singleness of effect, a single unifying experience, and a swift movement to the resolution, should, as a result, contain a consistency of emotive elements. Specific elements indicating power and authority were, therefore, analyzed in respect to the emotive elements of the language in each story. Analysis to determine the phonemes receiving emphasis in the passages carrying emotive tones of power and authority and analysis of the characteristics of these phonemes was made. Analysis to determine the basic sentence patterns selected by Lawrence, and the ratio of his selections, was made in the passages which carry emotive tones of power and authority. Analysis was made to determine the relationship between the selection of specific emotions and the representation of certain tones, such as those of power and authority, by scientific method. The method chosen was by application of the psychological theory of Robert Plutchik which involves emotions and their arbitrarily set intensity ranges. This theory was applied to the emotion carrying linguistic structures in D.H. Lawrence's short stories to evaluate the correlation between particular emotions represented and the emotive tone of the passage. Inherent in this monograph, then, is the ascertainment of
orderly-structures of the language carrying emotive tones of power
and authority.

II. PURPOSES

The nature of this monograph is to demonstrate that tones of
power and authority can be found in literary statements and can be
revealed objectively. The purpose becomes more specific in that the
objective discovery involves a consideration of certain linguistic
structures of the statements themselves. The over-all purpose further
demands a demonstration that there is something unique about linguistic
structures carrying tones of power and authority, unique in the sense
of not having the same features present in passages not carrying tones
of power and authority.

There is no doubt that the statements made by some writers
will have different qualities present from those of other writers.
Yet, there is no reason to believe that the necessary limitation to
the statements made by an English writer, D.H. Lawrence, in this analysis
has done injustice to the scientific way of looking at language tones of
power and authority in any other writer's works as well.

The specific purposes of this monograph include showing the
sentence pattern variations and the phonemes or phoneme groupings
which distinguish the language tones of power and authority.
Because these tones of power and authority result from words such as
"panic," "rage," "demonish," "quiver," and other unique attitudinal
reactions, the need for a scientifically structured measuring device as applied to these forms had to be supplied. This device was found in Plutchik's Emotive Theory in applications to linguistic structures carrying certain emotive intensities.

Second, the position concerning language tones of power and authority stated in this monograph rests securely on showing that while the same sentence pattern variations and phonemes and phoneme clusters were used in passages not carrying tones of power and authority, there was no concentrated usage in those passages. However, specific phonemes, phoneme combinations, and patterns appeared in concentration to strengthen the authoritarianism of certain passages of D.H. Lawrence's works.

III. PREVIOUS WORK THAT HAS BEEN DONE IN THE FIELD

There have been many theses and articles written analyzing various characters and particular works of D.H. Lawrence giving various interpretations. These analyses include reference to Lawrence's literary allusions to mythology and The Bible; his ethnic and imaginative means of response of the major challenges of his life.


and times; his development as a novelist shown by the ideas he expressed; his imaginative extension of elements from Mexican and Indian society in his writing; and his preoccupation with particular questions and stresses. However, no dissertations or theses have been written concerning a strictly linguistic analysis of his works. Linguistic considerations such as repetition of key words were cited in F.R. Leavis' D.H. Lawrence: Novelist. Leavis' primary purpose, however, was to point out the questions and stresses with which Lawrence was preoccupied. Leavis also included discussions of the emotive impact of certain passages; however, he did not analyze the structures that contributed to the emotive tone. The position of this monograph is that specific language structures carry specific emotive tones. There must be a basis for assertions of emotive impact in the structure of the language, which is the author's only way of communicating spiritual or emotional, intellectual, and physical aspects of human personality. E.W. Tedlock, in his book D.H. Lawrence: Artist and Rebel, which is mainly concerned with Lawrence's means of


response to the major challenges of his life and times, cited Lawrence's "semantic play" in the example of the capital "S" in "Somebodies" in the short story "The Border Line." Derek Beckerton has published the article "Language of Women in Love" which discusses key words (judged by repetition) used in that novel from the viewpoint that Lawrence has used up his emotional terms before he reaches the genuine emotional violence and has nothing left for such scenes but "novelistic clichés." By considering additional language patterns, such as sentence patterns and phoneme patterns in detail and their relationship, Beckerton may possibly have reached other conclusions concerning passages of emotional violence. His citing of the fact that "one passage is monotonous" because five consecutive sentences are introduced by "perhaps" is a part of his "repetition-of-terms" report rather than a recognition of parallel transitional structure.

No work at the graduate level has been done on Lawrence's short story art from the language viewpoint. Such limited discussions have centered on his novels and poems. Studies of particular authors other than Lawrence or particular works from a language viewpoint include the dissertation entitled An Applied Linguistic Analysis of the Prose Style of C.S. Lewis which Sister Mary Amey Hoey has completed.


She considered sentence length, kinds of sentences, ratio of included and non-included clauses and other such sentence elements. She did not relate the language structures to emotive tone. A similar study is Alice Griffin's dissertation *The Language of Sir Thomas Wyatt*. Another aspect of language was considered in William Key's dissertation *The Use of the Future Tense in Leo Tolstoy's WAR AND PEACE*. Again, tense is not related to emotive tone. Search through such guides as *Dissertation Abstracts: The Humanities and Social Sciences* and *Dissertation Abstracts from various universities* gave no indication that there has been any study of the emotive power of language in any particular author's work. There have been, however, such studies as Hal W. Hepler's *The Ability of English Speakers to Respond to the Structural Cues of Written Language—Measuring Instruments* and R.S. Brooks' *The Relationship of Semantic Variables, Auditory Discriminations and Other Language Skills* in which selected elements contributing to the tones of language have been studied. In addition, the psychological process of the association of meanings construed as

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related to one another and reflected in the resemblance of the word-sounds is considered in books such as Walter B. Pillsbury and Clarence L. Meader's *The Psychology of Language* and Samuel Reiss' *Language and Psychology*. These books place emphasis on phoneto-semantic variants, words interlinked with each other in their sounds as well as their meanings. These words are gathered from a variety of sources. Studies of the psychological aspects of the language used in particular literary works is presently an area for exploration as man has only recently become aware that sounds, structures, and patterns of the language are associated with the revelation of complex meaning. Man has discovered this interrelation among language, thought, and emotion, which indicates that the study of language and of psychology of thought go together, in his recent mechanizing trend of "giant brain computers," "automation," "machine translation," and "logic machines" to meet the needs of world communications. "Machine translations," for example, of "mannish" to another language would lose the derogatory connotation. In addition, literal word by word machine translations of idioms would leave the reader in the second language completely confused in cases such as the English idiom "go great guns." Therefore, studies must be made to determine which structures of language carry what emotive tones.

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if such a consistency does exist in the language, to avoid misunderstanding in world communications by being sure tone is included in translations to a second language.

IV. SPECIFIC ELEMENTS TO BE PROVEN

The nature and purposes of this monograph demand that certain specific assertions be made and proven. To be proven are such matters as the significance of Lefevre’s sentence patterns15 to the emotive tone of language, the significance of particular phonemes and phoneme combinations to the emotive tone of language, and the link between these patterns and phonemes and Plutchik’s emotive intensities for an evaluation of the over-all emotive tones of particular literary works. Evidence that there is a consistency of emotive elements must be presented. Furthermore, D.H. Lawrence’s short stories were chosen as the particular short stories for consideration because historical, philosophical, sociological, and other related evaluations of his works by critics indicate that his works contain a pervading tone of authoritarianism. Power and authority do exist in the three short stories randomly selected for this study. "The Border Line" concerns the overpowering supernatural appearance of Katherine’s dead husband, who had an "aristocratic, overbearing manliness," as she returns to

Germany to join her intelligent, yet otherwise weak, second husband. "The Primrose Path" is about Daniel Sutton's "death-horror" and his efforts to eradicate the powerful influence of this fear by turning to sensuality, which in each case proved to be a short-lived diversion. And "The White Stocking" concerns the powerful influence on Mrs. Whiston of an inner, and perhaps unconscious, emotional desire that her quiet, devoted, prudent husband assert his male supremacy demanding her submission which she brings about by arousing his jealousy by showing him a succession of valentines from Sam Adams. Emotive tone is revealed by the language structures. For this reason, evidence that the specific emotive bearing elements of language, i.e. sound units, patterns, and arrangements, have certain characteristics which carry the tones of power and authority must be given.

V. PROCEDURE

This monograph is developed through five procedural steps. The first step involves a statement concerning the general nature and the purposes of this total study. In addition, a brief treatment of work done through areas of linguistics with respect to literature and with respect to emotive tones of language are given as well as viewpoints of various critics in relation to philosophical, historical, and sociological analyses of D.H. Lawrence's literary works to show whether the nature of this study was in opposition to certain positions or whether the efforts were directed into an entirely new research situation.
Specific points which needed proof and a listing of procedural steps were also included in this first procedural step. The general nature of the monograph, the purposes, work previously done in the field, specific elements to be proven, and procedural steps comprise this first chapter.

The second procedural step involves an examination of Carl A. Lefevre's sentence patterns and a presentation of the analysis of these sentence patterns as represented in the three short stories examined in this study. Key passages from the three short stories, "The Border Line," "The Primrose Path," and "The White Stocking," by D.H. Lawrence were analyzed to demonstrate that these patterns meet linguistic requirements for identifying emotive tones of power and authority.

The third procedural step involves a presentation of the analysis of the phonemes and phonemic patterns in key passages of Lawrence's short stories. In these works, key phonemic patterns carry the potential of evoking specific emotional reactions and values. Since difficulty in or ease of articulation arbitrarily has a part in the emotive tone of the language, A.C. Gimson's An Introduction to the Pronunciation of English was used as a guide to aid in interpretation of how the English would articulate the phonemes, for D.H. Lawrence, whether using a particular sound-pattern consciously or unconsciously, would use the English allophones. Variant responses are produced in the reader by variant sound

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patterns in the morphophonemic combinations. For example, /k/ is a powerful sound because in articulating /k/ the soft palate is raised and the nasal resonator shut off, resulting in the primary obstacle to the air stream being formed by a closure being made between the back of the tongue and the soft palate. Lung air is compressed behind this closure, during which stage the vocal cords are wide apart. In Lawrence's short stories, recurring phonemes include /k/, /t/, /s/, /d/, /v/, /l/, /z/, and /hw/. These phonemes form morphophonemic combinations such as, "quiver," "jerk," "panic," "church," "flesh," "chagrin," "demonish," "rage," "dodge," "ugly," "struggle," and "whirr." This writer will offer evidence that certain morphophonemic combinations in Lawrence's language serve as the basis for many words that signify the emotive tones of power and authority. Thus, the first part of Chapter Two will contain the study of sentence patterns as carrying tones of power and authority; the second part of Chapter Two will contain the study of phonemes and phoneme patterns as carrying tones of power and authority.

The fourth procedural step, comprising Chapter Three, involves an explanation of the basic principles of Robert Plutchik's Theory of Emotions, followed by application of the theory to key passages carrying tones of power and authority as was found in the study of the three short stories. This section focuses attention on the relationship between man's drive for power and authority and emotive states related to this drive.

The fifth procedural step comprises Chapter Four. Correlations which were made between the material found in Chapter Two and Chapter Three to
show the relationship between sentence pattern choice, phoneme choice, and emotive intensity in passages carrying tones of power and authority are reported. This chapter also contains a conclusion as to the implications of these findings concerning sentence patterns, sound patterns, and Flutchik emotive intensities in identifying the structures which indicate emotive tones of power and authority in each of the three short stories considered in this monograph study.
CHAPTER II

IDENTIFICATION OF STRUCTURES CARRYING EMOTIVE TONES
OF POWER AND AUTHORITY IN LAWRENCE'S SHORT STORIES

I. BASIC SENTENCE PATTERNS: IDENTIFICATION AND ANALYSIS

Three selected short stories of D.H. Lawrence were analyzed with respect to Lefevre's four basic sentence patterns. These patterns represent variations in the combination of elements to fill basic positions in the sentence: noun function, verb function, (noun, adjective, or nothing function) and the final position adverb function which is optional. Therefore, an adverb function element could fill the final position in any of the patterns that will be presented. Basic sentence Pattern I includes the NV pattern and its variants, the NVAd pattern and the NVA pattern. N represents noun function, V represents verb function, Ad represents adverb function, and A represents adjective function. Basic sentence Pattern II includes the NWN pattern only. Basic sentence Pattern III includes the NVWN pattern and its variant, the NVWA pattern. And Pattern IV includes the NLvN pattern and its variants, the NLvA pattern and the NLvAd pattern, where Lv stands for linking verb. In this analysis all transformations (sentences containing additional elements or altered forms) were considered to determine which basic pattern formed

17Lefevre. *op. cit.*, pp. 84-115.
the framework of the statement. For example, a sentence such as "The game is played by Mrs. Whiston" would be a passive transformation of "Mrs. Whiston plays the game" which corresponds to the NvN pattern. Other pattern alterations include "there" and "it" as pattern fillers in the NV and NvN categories. An example is "It is cold outside." This analysis revealed whether or not D.H. Lawrence uses a predominance of any particular pattern and whether or not that pattern has characteristics strengthening the tones of power and authority.

The first pattern considered was the NV variation. Sample sentences fitting this pattern from "The Border Line" include:

\[
\text{N} \quad \text{V} \quad \text{N} \quad \text{V}
\]

She undressed.18 (and) The friendship endured.19

In comparison, sample sentences from "The Primrose Path" include:

\[
\text{N} \quad \text{V} \quad \text{N} \quad \text{V}
\]

The big man's eyes stared.20 (and) He hesitated.21

Whereas, sample sentences from "The White Stocking" include:

\[
\text{N} \quad \text{V} \quad \text{N} \quad \text{V}
\]

She sang.22 (and) She sneered.23

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19Ibid., p. 589. 20Ibid., p. 427. 21Ibid., p. 428.

22Ibid., p. 246. 23Ibid., p. 263.
In this pattern nothing detracts from the force of the noun and the verb in a pure sample. The particular examples presented all contain the past tense transformation of the verb. The basic sentence "The eyes stared" in the expanded pattern "The big man's eyes stared" indicates the influence of power through the verb choice more than through the fact of the abbreviated pattern although the abbreviated pattern may in turn focus more attention on the verb.

The NVAAd variation of Pattern I is indicated by such sentences as

He turned suddenly.\(^2\) (and) The train crept slowly.\(^2\)

from "The Border Line,"

She died at Christmas.\(^2\) \(\text{and}\) She stood nervously.\(^2\)

from "The Primrose Path," and

She smiled briefly.\(^2\) \(\text{and}\) She rose mutely.\(^2\)

from "The White Stocking." That the adverb has more emotive force than the verb does is shown. For example, "at Christmas" adds to the emotive

\(^2\)Ibid., p. 596. \(^2\)Ibid., p. 599. \(^2\)Ibid., p. 427.

\(^2\)Ibid., p. 438. \(^2\)Ibid., p. 245. \(^2\)Ibid., p. 258.
force of "died" as "briefly" does to "smiled." That prepositional phrases sometimes fulfill the adverb function is also shown.

The final variation of Pattern I, the NVA pattern, was considered. Examples illustrating this pattern include

N  V  A
Katherine now sat dimly, vaguely excited.30

from "The Border Line,"

N  V  A
He stood with arms folded.31

from "The Primrose Path,“ and

N  V  A
He stood leaning against the garden fence.32

from "The White Stocking." In this pattern, the adjective position seems to be frequently filled by participles and prepositional phrases carrying emotive tones of power and authority in D.H. Lawrence's writing, at least by the indications of the findings in the particular three-story example used for this paper.

Consideration was given to the Pattern II NVN form which has no variations other than the optional fourth position adverb. Such sentences

30Tbid., p. 593. 31Tbid., p. 433. 32Tbid., p. 263.
as the following are found:

\[ N \text{ V}\ N \]

She crossed the night-dark river.\[\text{33}\]

in "The Border Line,"

\[ N \text{ V}\ N \]

They climbed the dark stairs.\[\text{34}\]

in "The Primrose Path," and

\[ N \text{ V}\ N \]

He watched her.\[\text{35}\]

in "The White Stocking." As is true of the examples presented, the majority of D.H. Lawrence's sentences fitting this pattern have embedded sentences such as "The river was night-dark" indicated by the adjective preceding the third position noun in the first illustration presented for the NVN pattern. Adjectives such as "night-dark" which are difficult to articulate and have an imposed juncture add to the powerfulness of the statements fitting this pattern. (This fact will be explained in the phonemic survey and analysis section appearing later in this monograph.) There are the actor, the action, and an object to carry emotional tones. This pattern was found to be the pattern most frequently used by Lawrence. Considering that this pattern does not have the number of

\[\text{33}\text{Ibid., p. 595.}\hspace{1em} \text{34}\text{Ibid., p. 433.}\hspace{1em} \text{35}\text{Ibid., p. 244.}\]
variations that the other pattern groups do contributes to the significance of this fact. Pattern II is used thirty-eight percent of the time in the three-story sample in contrast to the combination of three pattern variations in Pattern I resulting in only a twenty-seven percent representation in the three-story sample. In comparison, Pattern I has a thirty percent representation in passages carrying tones of power and authority; whereas, Pattern II has a forty-three percent representation.

Only five percent of the sentences in the three-story sample were found to correspond to Pattern III which contains the pattern NVNN and its variant NVNA. Samples for the NVNN pattern include

\[
N \quad V \quad N \quad N
\]

Alan had a friend, Philip, also a Scotsman and a university friend.\textsuperscript{36}

from "The Border Line;"

\[
N \quad V \quad N \quad N
\]

... Give us Red Seal.\textsuperscript{37}

from "The Primrose Path;" and

\[
N \quad V \quad N \quad N
\]

He handed her her card.\textsuperscript{38}

from "The White Stocking." None of the sentences in the three-story sample were pure Pattern III sentences. The additional material found in the first example, the ellipsis for command tone in the second example,

\begin{footnotesize}
\textsuperscript{36}Ibid., p. 589. \textsuperscript{37}Ibid., p. 432. \textsuperscript{38}Ibid., p. 252.
\end{footnotesize}
and the adjective function "her" indicating an embedded sentence in the third example are pattern alterations.

Consideration of the variant pattern NVNA revealed such examples as

\[ N \quad V \quad N \quad A \]
This look of knowing in his dark eyes made him interesting to women.\(^{39}\)

from "The Border Line,"

\[ N \quad V \quad N \quad A \]
Several men jerked themselves erect.\(^{40}\)

in "The Primrose Path," and

\[ N \quad V \quad N \quad A \]
She saw his slim young man's figure real and enduring before her.\(^{41}\)

from "The White Stocking." Again a predominance of accumulated embedded sentences in the majority of these examples is noted. These examples also indicate why each of the embedded sentences in the three stories were not considered in the analysis. For example, one would have "The look was knowing," "The look was in the eyes," "The eyes were his," "The eyes were dark" as embedded sentences from the first position noun grouping. Such a breaking down of the total 1,834 sentences of the three-story sample would in itself be a prolonged study. The nature of the

\(^{39}\)Ibid., p. 589. \(^{40}\)Ibid., p. 227. \(^{41}\)Ibid., p. 255.
function of the combination of elements composing the NN or NA following
the V in this pattern is one which does not adapt easily to expressions
except those of the "call" and "give" meaning pattern.

Pattern IV, which comprised thirty percent of the sentences in
the three-story sample, and twenty-six percent of those sentences in
passages carrying tones of power and authority, has the NLvN, NLvA, and
the NLvAd variations. Illustrations of the NLvN pattern found in this
study include

N Lv N
You are a poor friend.\textsuperscript{2}h2

from "The Border Line,"

N Lv N
It was an old house.\textsuperscript{3}h3

from "The Primrose Path," and

N Lv N
He was the irreproachable.\textsuperscript{4}h4

from "The White Stocking." Again, an embedded sentence, "The house was
old," is represented by "old" in "It was an old house." In the "There
(or It) Lv" transformation, weak stress is given to the pattern fillers

\textsuperscript{2}h2Tbid., p. 590. \textsuperscript{3}h3Tbid., p. 436. \textsuperscript{4}h4Tbid., p. 250.
as the rate of utterance is light and rapid. The heavy stress is on the pattern completer, in this example "old house." In "There (or It) in transformations, a medium stress often falls on the verb and a heavy stress follows somewhere within the pattern completer. Another interesting D.H. Lawrence variation is shown with "irreproachable." By the insertion of the determiner "the," "irreproachable" lost its adjectival quality to become a noun in function.

Consideration of the NLvA pattern variation yields the following examples:

N Lv A N Lv A A N
I am indifferent, It seemed natural, (and) Weary the place
Lv seemed,

from "The Border Line,"

N Lv A N Lv A
Everything seemed silent, (and) The garden was dilapidated.

from "The Primrose Path," and

N Lv A N Lv A
She seemed silent, (and) She was immutable.

\[\text{\textsuperscript{45}Ibid., p. 590.}\] \[\text{\textsuperscript{46}Ibid., p. 596.}\] \[\text{\textsuperscript{47}Ibid., p. 599.}\] \[\text{\textsuperscript{48}Ibid., p. 432.}\] \[\text{\textsuperscript{49}Ibid., p. 436.}\] \[\text{\textsuperscript{50}Ibid., p. 256.}\] \[\text{\textsuperscript{51}Ibid., p. 257.}\]
from "The White Stocking." The phoneme groupings and adjective choices (to be discussed in detail later in this monograph) rather than the sentence patterns, seem to give the effect of power or absence of power in each of these examples.

Consideration of the final variant pattern NLvAd revealed the sample sentences,

\[
\begin{align*}
\text{Ad} & \quad \text{N Lv} & \quad \text{Ad} \\
\text{At half past seven she was in Strasbourg.}^52
\end{align*}
\]

from "The Border Line," and

\[
\begin{align*}
\text{N Lv} & \quad \text{Ad} \\
\text{They were in the street.}^53
\end{align*}
\]

from "The White Stocking." No example of this variant was found in "The Primrose Path." The first example has an adverb of time and an adverb of place. The mobility of adverb position in a sentence is also illustrated. Placing an adverb at the beginning of a sentence slows the speed of the sentence leaving more time for contemplation and destroying much of the emotive impact that would be gained by placing the adverb in the final position and speeding up the sentence. Again, emphasis on the prepositional phrase functioning as an adverb is found.

Since the four basic sentence patterns underlie all kernel sentences in English, they can be called the backbone of the language from

---

^52Ibid., p. 593.  ^53Ibid., p. 253.
which all other sentences are derived. Passive derivations are illustrated by such sentences as "Suddenly a thud was heard at the door down the passage (by Whiston)." The passive transformation for "Whiston heard a thud at the door down the passage," which contains the past tense transformation of the verb "hear." A "there" transformation is illustrated by such sentences as "There was the frozen, savage thrill in the air," for the basic pattern "A thrill was in the air." "Frozen" and "savage" indicate the embedded sentences "The thrill was frozen," and "The thrill was savage," each of which contain the past tense transformation of the verb "be." The analysis presented in Table I of this paper indicates that Lawrence used a high percentage of Pattern II sentences: thirty-eight percent of those in the three-story analysis and forty-three percent of those in passages carrying tones of power and authority. He did use each of the four basic patterns. In the total stories, he used twenty-seven percent Pattern I sentences comparing with thirty percent representation in passages carrying tones of power and authority, five percent Pattern III sentences comparing with one percent, and thirty percent Pattern IV sentences comparing with twenty-six percent. These conclusions hold true for the three-story sample which adequately represents a cross-section of Lawrence’s short stories and are, therefore, valid in the limitations of pattern interpretation drawn.

\[^{54}\text{Ibid.}, \text{p. 245.} \quad ^{55}\text{Ibid.}, \text{p. 597.}\]
Careful consideration was given to the sample sentences for each of the patterns. Indications that the choice of words and combinations of sounds has some influence on whether or not the statement carries tones of power and authority seem evident. Adjectives seem to bear much of the emotive force as do prepositional phrases functioning as adverbs of manner. For this reason, the NVN pattern's having two noun function elements gives the writer more opportunity to insert adjectives. This fact may explain why the particular pattern is used more frequently in Lawrence's short stories. The reason that the Pattern III NVMN or NVNA, which has more noun function positions, does not overshadow Pattern II is that the verb is restricted to those of the "call" or "give" groups by the nature of the combination of elements which follow. Since the basic sentence pattern chosen, in itself, has little distinct indication of tones of power and authority in the passages, consideration was given to elements within these patterns, such as word choice, combination of sounds, and function of words, to determine which elements carry tones of power and authority.

II. PHONEMIC SURVEY AND ANALYSIS

In this second part of Chapter Two, the emotive force of phonemes will be considered with particular attention to emotive overtones of power and authority. Phonemic features, revealed through this study, which make particular phonemes more powerful than others, will be presented.
A.C. Gimson, in his consideration of English phonemes,\textsuperscript{56} points out the interpretative adjustments needed on the phonological level, for example, between speakers of two different types of English. Since he places attention on the English, in contrast to American, allophones, his description of phonemes was used as a guide to those allophones that D.H. Lawrence, the English writer, consciously or unconsciously dealt with in his word choice and combinations in his short stories. Gimson also stresses that:

the speaker is aware of the occurrence in the utterance of a number of strong stresses or beats corresponding to those parts of the utterance to which he wishes to attach particular accentual meaning and on which he expends relatively great articulatory energy.\textsuperscript{57}

"Accentual meaning" can be associated with tones of power and authority and, therefore, can be linked with "great articulatory energy" or phonemes which are difficult to articulate. The demonstration of this linkage between tones of power and authority and difficulty in articulation of phonemes is presented in the following pages.

First, in considering English consonants, the place of articulation affects the powerfulness of the phoneme. Consider the velar plosives /k, g/. These phonemes are formed by the soft palate's being raised and the nasal resonator shut off, resulting in the primary obstacle to the

\textsuperscript{56}Gimson, \textit{op. cit.}, p. 56. \textsuperscript{57}\textit{Ibid.}, p. 237.
air-stream being formed by a closure made between the back of the tongue and the soft palate. Lung air is compressed behind this closure, during which stage the vocal cords are wide apart for /k/, but may vibrate for all or part of the compression stage for /g/ according to its situation in the utterance. The lip position will be conditioned by that of adjacent sounds. Consider /k/ in each of the following positions: stomach, car, scum, anchor (weak), leak, black cat, acknowledge, and buckle. The environment of the phoneme strengthens the tones of power by making articulation more difficult. Consider /g/ in the following positions: ghost, guess, anguish, rogue, bagged, dogs, and struggle. Again one can see the effect of environment on difficulty of articulation.

/tʃ/, /dʒ/, and /ʃ/ are all complex phonemes which are treated as units. Again, in production of these phonemes, the soft palate is raised and the nasal resonator shut off. In this case the obstacle to the airstream is formed by a closure made between the tip, blade, and rime of the tongue and the upper alveolar ridge and side teeth. At the same time, the front of the tongue is raised toward the hard palate in readiness for the fricative release. The closure is released slowly with the air escaping over the whole surface of the tongue. During both stop and fricative stages, the vocal cords are wide apart for /tʃ/ and may be vibrating for all or part of /dʒ/. Again length of utterance adds to the powerfulness of the phoneme.

Another phoneme that is quite powerful is the dark allophone of the lateral phoneme /l/. Consider the examples: "snarl," "bull," "bulb,"
"ulcer," and "usual." Production of this phoneme also involves the soft palate being raised to shut off the nasal resonator, the tip of the tongue being in contact with the upper teeth ridge, the front of the tongue being somewhat depressed and the back raised in the direction of the soft palate, giving a back vowel (or vocalized) resonance.

Another powerful phoneme is the /hw/, particularly when it distinguishes from /w/ as in the pairs "which, witch," "whether, weather," "whine, wine," and "whales, Wales." /hw/ also occurs in such words as "white" and "what" where no possible opposition needs to be set off. But in English the voiced /hw/ is fading rapidly except to show the oppositions to the devoiced /w/. When the /hw/ is retained, the sound is lengthened giving a more powerful impact.

Moving to the vowels, one finds such phonemes as /i/ which express small, weak, and insignificant things such as "pétit," "chit," and "imp." By contrast, the phoneme /æ/ is more powerful. Examples are found in "old," "toe," "blow," "foe," and "road." This phoneme involves a glide beginning at a central position followed by a slight closing movement of the lower jaw. The lips have a tendency to round on the second part of the articulation, thus lengthening the sound. Other powerful phonemes include the /u/ of "fuse" and similar words.

Examples found and considered in the contexts of the three stories demonstrate the length and force of articulation of the selected phonemes presented above. The following sentences from "The Border Line" present...
one example:

And like a great ghost, a reddish flush in its
darkness, the uncanny cathedral breasting the
enormous, standing gigantic, looking down in
darkness out of darkness, on the pigmy humanness
of the city. It was built of reddish stone,
that had a flush in the night, like dark flash. 58

The phoneme /i/ is observed in the weaker words "pigmy" and "city" which
are overshadowed by the powerful cathedral which is described with a
"stacking" of /g/, /k/, /l/, /r/, and /o/ phonemes, all of which are
difficult to articulate. Also adding to the tones of power and authority
in this passage are such combinations as "reddish flush" with the
repetition of the /ʃ/ phoneme which demonstrates the bond 59 that unites
word-sound with word-meaning in a "loose" process that is conditioned by
the very nature of the word sounds (phonemes) themselves as mere striking
action noises with which linkage to other than literally striking meaning
is effected by the associative process or the inter-relationships between
the words rather than emphasis on the words themselves. In the case of
"reddish flush," the two /ʃ/’s are associated: the "-ish" of "reddish"
meaning "somewhat" is associated with the powerfulness of "the sudden
flow, increase, or expansion" associated with "flush" through the /ʃ/ phoneme.

The following sentence from "The Primrose Path" is another example
that was considered:

Berry, however, was occupied by one of the men, a big, burly fellow whose blue eyes glared back and whose red-brown moustach bristled in defiance.60

The phonemes, /k/, /l/, /o/, and /g/ are noted as carrying tones of power and authority. In addition, difficulty in articulation lengthens the phoneme utterance to make it more powerful in such combinations as "red-brown" which demonstrate the truth of Gimson's statement:

The meaning of a word derives as much from the situation and context in which it occurs as from its precise phonemic shape.61

Another sample sentence shows emphasis on repetition of /k/ for powerful effect:

Did you ever see such a God-forsaken crew creeping about?62

And a final example:

Through the broken black fence of the orchard, long grass showed yellow.63

shows emphasis on the phonemes /k/, /o/, /g/, /l/, and /ʃ/.

A sample passage considered from "The White Stocking,"

He could only hold her against his chest that was white-hot with love and belief in her.64

60Lawrence. op. cit., p. 227. 61Gimson. op. cit., p. 266.
62Lawrence. op. cit., p. 228. 63Ibid., p. 436. 64Ibid., p. 259.
contains the phonemes /o/, /k/, /l/, and /tʃ/ which contribute to the
tones of power and authority as do such combinations as "white-hot,"
which are difficult to articulate supporting Gimson’s statement:

Length variation is a strong contributory factor
as a feature of prominence.65

Also considered was the passage:

... the back of his hand struck her with a
crash across the mouth, and she was flung black
blinded against the wall.66

in which case a combination of /k/, /l/, and /g/ gives the powerful ef-
fact. Word-sound and word-meaning bonds are again present, strengthening
the tones of power and authority in such combinations as "black blinded"
which a careless reader may overlook as being a printing error of "back
blinded" which on first consideration seemed to fit in the context.

Certain sounds such as /k/, /g/, /l/, /o/, /tʃ/, and /hw/ have
been demonstrated as being powerful in passages such as:

Secretly somewhere inside herself she felt that
with her queen-bee love, and queen-bee will, she
could divert the whole flow of history.67

in contrast to the emphasis on /l/ and other weaker phonemes in less
forceful passages as:

65Gimson. op. cit., p. 221. 66Lawrence. op. cit., p. 246.
67Ibid., p. 591.
It was a cold, wintry night, but she wanted to go out after dinner to see the minister. 68

In the three stories by Lawrence which were examined, there is a distinct difference in particular phoneme emphasis in passages carrying tones of power and authority from that in less powerful passages. Phonemes which are difficult to articulate, occur in much greater concentration in passages carrying tones of power and authority than in those passages which do not. This fact indicates that sound qualities do contribute to an impression of prominence or power. Length variation achieved by such combinations as "white-hot," "queen-bee" and "broken black" also contributes to an impression of prominence or power and authority as do the word-sound and word-meaning bonds in such combinations, as "reddish flush" and "black blinded."

Consideration of the basic sentence patterns forming the framework for each of the statements in the three short stories revealed that the basic sentence patterns themselves have no distinct features contributing to tones of power and authority. Particular alterations of these patterns, as by adding embedded sentences, sometimes add to tones of power and authority depending on certain characteristics of the elements added. Closer study revealed that these tones are carried by phonemic features rather than by the syntactical features of these embedded sentences. Length variation and sound qualities seem most important.

68 Ibid., p. 594.
A COMPARISON OF THE USAGE OF BASIC SENTENCE PATTERNS

AS FOUND IN THE THREE SHORT STORIES OF D.H. LAWRENCE

PRESENTED IN THIS STUDY

<table>
<thead>
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<th>Story</th>
<th>Number of Sentences</th>
<th>Pattern</th>
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<th>Passages Carrying Power</th>
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<td>Pattern II</td>
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TOTALS FOR THE THREE STORIES, COMBINED

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<td>Pattern II</td>
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<tr>
<td>Pattern III</td>
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<tr>
<td>Pattern IV</td>
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A survey of the key phonemes in combination indicating power in D.H. Lawrence's "The Border Line"

<table>
<thead>
<tr>
<th>Key Phoneme</th>
<th>Sample Morphemes Containing the Phoneme</th>
<th>Frequency of Occurrence</th>
</tr>
</thead>
<tbody>
<tr>
<td>/k/ of /kw/</td>
<td>question, queen</td>
<td>36</td>
</tr>
<tr>
<td>/k/</td>
<td>stark, look, check, panic</td>
<td>128</td>
</tr>
<tr>
<td>/k/ of /ks/</td>
<td>excused</td>
<td>15</td>
</tr>
<tr>
<td>/tʃ/</td>
<td>church</td>
<td>9</td>
</tr>
<tr>
<td>/ʃ/</td>
<td>demonish, flush, assure</td>
<td>18</td>
</tr>
<tr>
<td>/o/</td>
<td>cold</td>
<td>82</td>
</tr>
<tr>
<td>/o/</td>
<td>blow, know</td>
<td>62</td>
</tr>
<tr>
<td>/l/</td>
<td>snarl, real</td>
<td>31</td>
</tr>
<tr>
<td>/g/</td>
<td>big, struggle, swagger</td>
<td>25</td>
</tr>
<tr>
<td>/dʒ/</td>
<td>judge, rage, bridge</td>
<td>19</td>
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<tr>
<td>/m/</td>
<td>white</td>
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### TABLE III

A SURVEY OF THE KEY PHONEMES IN COMBINATION INDICATING POWER IN D.H. LAWRENCE'S "THE PRIMROSE PATH"

<table>
<thead>
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<th>Key Phoneme</th>
<th>Sample Morphemes Containing the Phoneme</th>
<th>Frequency of Occurrence</th>
</tr>
</thead>
<tbody>
<tr>
<td>/k/ of /kw/</td>
<td>quick, quiet, quiver</td>
<td>11</td>
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<tr>
<td>/k/</td>
<td>jerk, kick, scarcely, crew</td>
<td>97</td>
</tr>
<tr>
<td>/k/ of /ks/</td>
<td>exciting</td>
<td>11</td>
</tr>
<tr>
<td>/s/</td>
<td>such, chest, perched</td>
<td>15</td>
</tr>
<tr>
<td>/ʃ/</td>
<td>flesh, lashes, push</td>
<td>16</td>
</tr>
<tr>
<td>/o/</td>
<td>cold</td>
<td>25</td>
</tr>
<tr>
<td>/əʊ/</td>
<td>bellow</td>
<td>21</td>
</tr>
<tr>
<td>/l/</td>
<td>full, rattle, smell</td>
<td>29</td>
</tr>
<tr>
<td>/ɡ/</td>
<td>ugly, twang, glum, vague, aggregate, big</td>
<td>56</td>
</tr>
<tr>
<td>/dʒ/</td>
<td>edge</td>
<td>4</td>
</tr>
<tr>
<td>/ʍ/</td>
<td>whirr</td>
<td>5</td>
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### TABLE IV

A SURVEY OF THE KEY PHONEMES IN COMBINATION INDICATING POWER IN D.H. LAWRENCE'S "THE WHITE STOCKING"

<table>
<thead>
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<th>Key Phoneme</th>
<th>Sample Morphemes Containing the Phoneme</th>
<th>Frequency of Occurrence</th>
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</thead>
<tbody>
<tr>
<td>/k/ of /kw/</td>
<td>quavered, quadrilles, queer</td>
<td>31</td>
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<tr>
<td>/k/</td>
<td>cross, cribbage, quick</td>
<td>156</td>
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<tr>
<td>/k/ of /ks/</td>
<td>exciting, excellent</td>
<td>19</td>
</tr>
<tr>
<td>/k/ of /sk/</td>
<td>screwed, scribbling</td>
<td>15</td>
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<tr>
<td>/ts/</td>
<td>touch, chosen</td>
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<td>/s/</td>
<td>flash, chagrin, fusion, flush</td>
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<td>/o/</td>
<td>brooch, goading</td>
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<td>/o/</td>
<td>throw, blow</td>
<td>38</td>
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<tr>
<td>/a/</td>
<td>call, full</td>
<td>27</td>
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<tr>
<td>/e/</td>
<td>glow, aggrieved, struggle, grimace, nigger</td>
<td>72</td>
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<tr>
<td>/a/</td>
<td>dodged, judgment</td>
<td>18</td>
</tr>
<tr>
<td>/mc/</td>
<td>Whiston, whist, whiskers</td>
<td>62</td>
</tr>
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CHAPTER III

PLUTCHIK'S THEORY AND AN APPLICATION OF THAT THEORY TO
PASSAGES CARRYING EMOTIVE TONES OF POWER AND
AUTHORITY IN THREE SHORT STORIES
OF D.H. LAWRENCE

Moving from the idea of powerfulness of particular phonemes,
this writer next focused attention on the emotive impact of particular
statements. This emotive impact will be judged by the outline of
Dr. Plutchik's emotive theory.

I. PLUTCHIK'S THEORY OF EMOTIONS

Dr. Robert Plutchik, a noted psychologist at Hofstra University,
developed a theory of emotions69 as a result of problems growing from
experiments on emotion in which he was participating. Particular problems
to be solved involved measurement of emotions and a need to separate
out the components of the complex emotions aroused. In the process of
developing his theory, the author presented in some detail a model of
primary emotions. His observation suggests a possible parallel between
mixed emotions and mixed colors. We notice, for example, that certain
hues such as green and red or yellow and blue are complementary or
opposite. Emotions also have opposites: joy and sorrow, love and hate,

69 Plutchik, op. cit., 204 pp.
acceptance and rejection. To the extent of Dr. Plutchik's testing of
his model, the theory in its present form provides some useful insights,
integrations, and research ideas for the clinically-oriented psychologist
and the laboratory experimentalist. In addition, since emotions are
described by words which have semantic history and connectedness of their
own, various techniques can possibly be applied to the analysis of emotion
words. Approaching the meanings of words from a psychological approach
instead of a grammatical approach should reveal that as the intensity of
the emotion increases, there is an increase in the extremity of judgments,
and perhaps there is an increase in the number of adjective pairs to
which extreme judgments are made.

Plutchik's theory of the emotions attempts both an analysis and
a synthesis of the complex emotions of everyday life. The theory should
be considered and judged in terms of its usefulness in explaining old
observations, suggesting new ones and relating diverse ideas. The basic
postulates for Plutchik's theory are as follows:

Postulate 1. There is a small number of pure or primary emotions.
Postulate 2. All other emotions are mixed; that is, they can be
synthesized by various combinations of primary emotions.
Postulate 3. Primary emotions differ from each other with regard to
both physiology and behavior.
Postulate 4. Primary emotions in their pure form are hypothetical
constructions or idealized states whose properties
can only be inferred from various kinds of evidence.
Postulate 5. Primary emotions can be conceptualized in terms of pairs of polar opposites.

Postulate 6. Each emotion can exist in varying degrees of intensity or levels of arousal.70

Since his first postulate deals with primary emotions, there was a need to give criteria for the primary emotions. All theories consider research with lower animals as relevant to an understanding of emotion. Therefore, whatever is taken to be a primary emotion should be applicable, in some sense, to lower evolutionary levels. A second implication is that a decision about which emotions are primary and which emotions are derived should not depend only on adult introspections. Third, although the emotions may depend on the integrated action of certain neural structures for expression, they cannot be identified solely in terms of neural structures, for these structures change considerably in the course of evolution, and the most primitive organisms have no nervous systems at all. Therefore, if emotions are not identified by the action of particular body parts or neural structures, then emotions must be recognizable in terms of total body reactions; that is, in terms of overall behavior.

Dr. Plutchik, in consideration of his concept that primary emotions are recognizable in terms of overall behavior, found identification of basic types of adaptive behavior applying to all animals necessary so that generalizations could be made. Dr. Plutchik used J.P. Scott's Animal

70 Ibid., pp. 41-42.
Behavior as a starting point. There were nine types of adaptive behavior listed: ingestive behavior, shelter-seeking, agnostic behavior, sexual behavior, care-giving behavior, care-soliciting behavior, eliminative behavior, allomimetic behavior, and investigative behavior. Some of these types of behavior did not fit the criteria listed for basic emotions or basic adaptive processes. As a result, only five of the nine adaptive processes described by Scott fit Plutchik's criteria for primary emotions. Through a step by step alteration of Scott's adaptive behavior, Plutchik arrived at eight basic behavior patterns: incorporation, rejection, destruction, protection, reproduction, deprivation, orientation, and exploration.

After clarifying and justifying the concept of eight primary emotion dimensions which are prototypic patterns of behavior involved in biological adaptation at all evolutionary levels, Dr. Plutchik designed a structural model of the emotions. His first approximation to a structural model of the emotions shows the eight prototypic dimensions arranged somewhat like the sections of half of an orange. The emotion terms which designate each emotion at maximum intensity is on the horizontal plane formed when the orange was halved cross-sectionally. The vertical dimension represents intensity, or level of arousal, and ranges from a maximum state of excitement to a state of deep sleep at the bottom. The shape of the model implies that the emotions become less distinguishable at lower intensities.

To arrive at the judged intensity of emotion terms, Plutchik compiled a list of synonyms for each of the primary emotion dimensions. He found a greater number of synonyms for negative or unpleasant emotions which indicates that we are able to make finer discriminations for negative emotions than with positive ones. Dr. Plutchik gave his lists of synonyms to a group of thirty college students asking them to rate each of the emotions in terms of the degree of intensity they represent, using a scale of one to eleven. His directions indicated that one means a very, very low intensity. Six means a moderate level, and eleven means a very, very high level. The mean judged intensity was then obtained for each of these terms. Using these intensity judgments as a basis, one can obtain groupings of emotion terms representing the primary dimensions at nearly equal intensity levels.

With his model at this starting point, Dr. Plutchik found many implications follow. He considered the various ways the primary emotions may be mixed. He called these mixtures of any two primary emotions dyads. If two adjacent primary emotions are mixed, the resulting combination is called a primary dyad. Mixtures of two primary emotions which are once removed on the circle are called secondary dyads, and mixtures which are twice removed on the circle are called tertiary dyads. But the problem arose as to how he was to name the emotions which resulted from various mixtures. To assign a name to all of the combinations of emotions could prove difficult for two reasons. Perhaps our language does not contain
emotion words for certain combinations, although other languages might. Perhaps certain combinations do not occur at all in human experience.

Dr. Plutchik had the choice of two methods to name these mixtures. First, he could have tried to determine the elements present in each complex emotion. Or as an alternative, he could use the concept of standard observers as a basis. Dr. Plutchik chose the alternative method which involved three steps. First, he presented a group of judges with all possible pairs of primary emotions and asked them to suggest a name for the resulting mixture. Second, he presented the group of judges with a long list of emotion names taken from our language and asked them to indicate which of the primaries were present. As a final step, he utilized the information from steps one and two, and in addition considered the need for internal consistency. For example, dyads which are opposite on the emotion-circle should have opposing characteristics. Dr. Plutchik found that mixtures of emotions which are more widely separated on the emotion-circle are harder to imagine or less likely to be experienced than those which are closer. As opposite colors, when mixed in equal intensity, tend to neutralize one another to produce gray, opposite emotions when occurring simultaneously in equal intensity, act to inhibit or neutralize each other.

An examination of the listing of dyads shows that many of them represent feeling states that seem to be relatively persistent. Emotions like pride, aggression, submission, and optimism are usually long-lasting, and are called personality traits. This observation suggests that the
formation of personality traits is related to the development of mixed emotions. Since some degree of conflict is connected with the mixing of emotions, all personality traits imply components of greater or lesser conflict. In other words, a conflict between two or more emotions produces a new unique personality trait or character attitude which persists in time.

II. APPLICATION OF PLUTCHIK'S THEORY OF EMOTIONS

Plutchik's theory of emotions is significant because the theory deals with the intensity of emotions and because the components of complex emotions are recognized. Because long-lasting complex emotions are known as personality traits, an application of Plutchik's emotive theory to literature should give a greater insight into human behavior through character development. To show whether this hypothesis is true or not, key lines from three of the short stories of D.H. Lawrence were considered. These lines, with an appropriate placement of the corresponding emotion over the key words that carry the emotive intensity for that line or passage, will follow. For the sake of clarity, emotions will be correlated either to elements representing man's drive for power or authority or with powers outside man which govern him.

For example, the language showing the power of forces causing submission to the supernatural representation of the first love is considered in "The Border Line." The language showing the power of apprehension is considered in "The Primrose Path," and the language showing
the power of elements of jealousy bringing the usually self-controlled husband to anger and a decisive assertion of authority is shown in "The White Stocking."

In the short story "The Border Line," Katherine Farquhar is introduced as a daughter of a German baron who has been married to two Englishmen. She is returning to Germany after many years to meet her second husband, Philip. While en route there she is preoccupied with thoughts of her first husband, Alan, who had been killed in the war. She remembered that they had ceased to live together because they were too unforgiving to yield to one another. Yet, when he had kissed her goodbye when he went away to war she remembered:

Admission

Secretly somewhere inside herself she felt with her queen bee love, and queen bee will, she could divert the whole flow of history—nay, even reverse it.72

The admission of her former feeling of power is important in this passage.

On arrival into Germany, Katherine had a desire to go to the cathedral which was described thusly:

Gloominess

... like a great ghost, a reddish flush in its darkness, the uncanny cathedral breasting the oncomer, standing gigantic, looking down in darkness out of darkness, on the ignominy of the the city.73

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72 Lawrence, op. cit., p. 591. 73 Ibid., p. 595.
The power of the supernatural is introduced by such words as "uncanny" although the main emphasis is on gloominess indicated by the repetition of "darkness." The term "darkness" itself strengthens the idea of the supernatural which is an order of existence beyond the visible, observable universe. The following passages emphasize the mood:

**Fear**
Mystery and dim, ancient fear came over the woman's soul.

**Fear**
The cathedral looked so strange and demonish-heathen. And

**Fear**
an ancient, indomitable blood seemed to stir in it. It

**Terror**
stood there like some vast silent beast with teeth of stone, waiting and wondering when to stoop against this pallid humanity.74

The mood is intensified by the following passage:

**Admission**

. . . dimly she realized that behind all the ashy pallor and

**Terror**
sulphur of our civilization, lurks the great blood-creature

**Terror**
waiting, implacable and eternal, ready at last to crush our

white brittleness and let the shadowy blood move erect once more, in a new implacable pride and strength.75

Although there is admission on Katherine's part of the existence of the supernatural force indicated by such words as "mystery" and "eternal,"

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74Ibid. 75Ibid., p. 596.
her main emotional reaction in that admission is terror indicated by such words as "blood-creature" and "crush."

The power of first love continues in the passage:

The strong, silent kindliness of him towards her, even now, Expectancy was able to wipe out the ashy, nervous horror of the world from her body.\textsuperscript{76}

The terror of the previous passages is admittedly dimmed by the presence of the first love (even though in supernatural form) and expectancy of his subsequent action.

Later the power of that first love is shown in a passage indicating the anticipation and resulting joy:

Acceptance

He came triumphantly, rather splendid, and she waited Attentiveness trembling. He was always utterly silent, but he led Expectancy her away with his arm round her, and she yielded in a complete yielding she had never known before.\textsuperscript{77}

Although Katherine is now married to Philip, she is obviously swayed by the first love, Alan, who overrides reality by his supernatural appearance which seems to take Katherine from life.

In the second story considered, "The Primrose Path," the power of apprehension is found. Although Daniel Sutton had a powerful appearance:

\textsuperscript{76}Ibid., p. 597. \textsuperscript{77}Ibid., p. 603.
Attentiveness
A big, burly fellow whose blue eyes glared and whose red-brown moustache bristled in defiance...78

he was a bully reacting to fear of various types. He was:

Anger
... a powerful, well-flushed man who glared at the
Expectancy
world aggressively, being really on the defensive
against his own heart.79

Such terms as "glared" and "defensive" indicate anger and expectancy, the two emotions which combine to form anxiety.

The first evidence of fear is revealed as a result of Daniel Berry's (Sutton's nephew) report that his mother died of cancer at Christmas:

Fear
The big man's eyes stared, and he recoiled in fear.
Fear
"God, lad! that's three of 'em gone!"80

Words such as "recoiled" and the exclamation marks indicate the emotive force of the statement.

A second evidence of Sutton's fear of death was his remark in the situation:

Attentiveness
A mongrel-looking man was nosing past. "Wouldn't he
murder you for your watch-chain, but that he's afraid
Anticipation
of society? He's got it in him..."81

78 Ibid., p. 427. 79 Ibid. 80 Ibid., p. 428. 81 Ibid.
Such terms as "murder" and Lawrence's italicizing the words "he" and "in" emphasize the emotional intensity of the passage.

Later the reader learns that Sutton has been married to a beautiful woman without warmth or uplift:

Fear
He had an emotional man's fear of sentiment, which helped to nip his wife from putting out any shoots. He treated his children roughly, and pretended to think it a good job when one was adopted by a well-to-do maternal aunt. But in his soul he hated his wife that she could give away one of his children.82

His apprehension in relationships with women is further indicated in a passage when Sutton is reporting one of his affairs:

Fear
"That other devil tried to poison me. Wanted to get rid of me. She got in with another fellow on the ship... By Jove, I was bad. As, certain as I'm here, she was poisoning me, to get the other chap--I'm certain of it."83

As Sutton relates the experience, emotions intensify until he shows the panic of the situation when he had left her:

Panic
"Better in no time--I knew she was putting poison in my coffee."84

82 Ibid., p. 430. 83 Ibid., p. 431. 84 Ibid.
The italicized "know" aids the reader in interpreting the emotion of the speaker.

After establishing the characteristic "death-fear" of Sutton, Laurence moved into the action and Sutton's going to visit his wife who was dying:

They climbed the dark stairs, the husband placing his feet carefully, because of his big boots. Then he followed down the passage trying vaguely to keep a grip on his bowels, which seemed to be melting away, and definitely wishing for a neat brandy.85

Anticipation changed to panic when Sutton saw his wife:

Apprehension
It was such a shock he almost started away. For a second he remained in torture, as if some invisible flames were playing on him to reduce his bones and fuse him down.

The husband like one condemned but on the point of starting away, stood by the bedside staring in horror at his wife.

Panic
Going exceedingly pale, he jerked up his head and stared at the wall over the pillows.86

Leaving a situation that he did not know how to face nor wish to face,

85 Ibid., p. 433. 86 Ibid., p. 434.
Sutton returned to the home of the woman, with whom he was currently living, to seek an emotional release. When she asked him to come on to dinner:

Pleasure

"No, I tell you," he snarled, almost pretending to be disagreeable. But she was slightly afraid even of the pretense which pleased and relieved him.87

This story contains only a few passages of pleasure, and the story ends with the woman also hating Sutton like poison. Therefore, the title of the story "The Primrose Path" is ironical in that distrust, anxiety, and aggression are predominant rather than pleasure. The term "primrose path" carries implications of a path of ease or pleasure, especially sensual pleasure, or in some cases, the path of least resistance. Sutton's sensual pleasure was given little description in the relation of his affairs although sensual pleasure was the crutch he had turned to each time.

In contrast, his apprehension was given emphasis.

The final story to be considered, "The White Stocking," contains emphasis on the power of jealousy. The story opens with the fact that even though married, Mrs. Whiston sprang from her bed to see which man had sent her valentines:

Joy

With a little flash of triumph, she lifted a pair of pearl earrings from the small box . . . She simpered

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87 Ibid., p. 439.
at herself. Catching her own eye, she could not help

Joy

winking at herself and laughing. 88

Joy from an outside force aids in evoking anger on the part of a jealous marriage partner as is revealed later when Mrs. Whiston and her husband quarrel:

Anger

"They've no right to send you valentines now." "Ted!"

Pleasure

Pleasure

You're not jealous, are you? I haven't the least idea

Anger

Anger

who it's from." "Get out," he said. "You know who

it's from. 89

Consideration of the emotions in the passage reveals that Mrs. Whiston receives pleasure from evoking the reactions of jealousy. Later Mrs. Whiston wishes to revive her husband's feelings:

Expectancy

"I told you a lie," she said humbly tragic.

Apprehension

His soul stirred uneasily.

Attentiveness

"Oh, hoy?" he said casually.

Annoyance

Anger

She was not satisfied. He ought to be more moved. 90

She then reveals that the white stocking had been a gift rather than a sample:

Anger

"Then what did you invent it as a sample for?" he said.

88 Ibid., p. 245. 89 Ibid., p. 246. 90 Ibid., p. 247.
Admission
But he knew this weakness of hers. The touch of anger in fear his voice frightened her.91

In these lines, such words as "uneasily," "ought to," "invent," "knew," and "frightened" give the reader clues to the emotive states of each of the characters.

The present jealousy of Ted causes his wife to reflect on the prior events when the seed of jealousy was implanted. At the Christmas party given by Sam Adams, she had danced with Sam as Whiston did not dance:

Joy
She was just carried in a kind of strong warm flood, her feet moved of themselves, and only the music threw her away from him, threw her back to him, to his clasp, in his strong form moving against her, rhythmically, deliciously. (Dancing was to her) . . . so gratifying irrespective of the man.92

Whiston had observed her joy. Then she had dropped her handkerchief, which had been a white stocking, by mistake. Whiston had taken her quickly from the party. She had cried and asked him to be good to her. Even in that moment of jealousy and annoyance:

Apprehension
He could only hold her against his chest that was white-hot with love and belief in her.93

91Ibid., p. 248. 92Ibid., p. 252. 93Ibid., p. 259.
Realizing the power of love to overcome other feelings in prior situations, she brought up the subject of her valentines later. He became angry and hit her causing her mouth to bleed:

Acceptance
She could not prevent him anymore. She was yielded up
Fear
Terror
to him. They both trembled in the balance, unconscious.

In this passage, the emotions acceptance and fear, which bring submission, are found. Yet, she was not totally submitted as he had to assert his authority by boxing and posting the jewelry himself. When he returned:

She lifted her tear-stained, swollen face and looked at him
Sorrow
Grief
with eyes all forlorn and pathetic. A great flash of anguish
Sorrow
went over his body. He went over, slowly, and very gently
Expectancy
took her in his hands. She let herself be taken. "My love-
Grief
my love," he cried in anguish of spirit.

Through such terms as "forlorn," "pathetic," and "anguish" the emotional states of grief and anguish are shown to be present in the characters as the story ends.

There is no question that different people respond through different emotions and that another student, working through this type analysis would find different emotions. However, there is considerable evidence to show that while different individuals respond to the same

\[94\text{Ibid., p. 265.} \quad 95\text{Ibid., pp. 265-266.}\]
situation through different emotions there is remarkable little difference as to the emotive states—which contain the different emotions—judged as being present. For example, repeated analysis of the same passages with a time lapse between analyses brought such variations in judgment as fear one time, panic another—both are elements of protection.

Certainly the same individual at different times and places would make a different response through the fact that different immediate psychological fields would be operating. The "immediate psychological field" is defined as the cross-section of any individual, going through the behavioral experience, at a specific time as composed of the following factors: the past neural traces (experiences) of the individual, the present physical, emotive, and intellectual problem, and the present physiological condition of each individual. One would doubt that any individual would have precisely the same "immediate psychological field" at different times. However, the personality of each individual can be assessed within certain observable limits because of a complex pattern of attitudes characteristic to that one individual. Then each individual, although responding differently because of his unique psychological field in each case, would choose different emotions. However, the individual is likely to make his judgment within the same emotive states although the specific emotions chosen within the state vary. See Table XII for a representation of the emotive states and their component emotions with Plutchik's assigned intensity values. As the particular emotions chosen
to apply to a particular passage do vary within the emotive state a summary with emphasis on emotive state was drawn rather than with emphasis on dominant representation of a particular emotion. In both "The Border Line" and "The Primrose Path," the emotive states "Protection" and "Exploration" receive the major emphasis in the passages carrying the tones of power and authority (seventy-five percent of the emphasis in "The Border Line" and seventy-two percent of the emphasis in "The Primrose Path"). But, in comparison, "The White Stocking" contains major emphasis on "Destruction" and "Reproduction" (fifty percent). In the passages carrying tones of power and authority in "The Border Line" there is an absence of the following emotive states: destruction, reproduction, orientation, and rejection; in "The Primrose Path," incorporation, orientation, and deprivation; and in "The White Stocking," orientation and rejection. There is indication that orientation is not related to tones of power and authority in D.H. Lawrence's short stories as there was no representation of this state in the three-story sample. The three emotions, surprise, amazement, and astonishment, which comprise orientation, are not connected with tones of power and authority which connote something granted rather than unexpected.

Deprivation, because of its connotation of loss or a withholding of something, is not significantly related to tones of power and authority in D.H. Lawrence's short stories. The representation of deprivation (twelve and one-half percent in "The Border Line" and fourteen percent in
"The White Stocking") is found in passages where reactions are intertwined with the authoritarianism of particular objects; for example, the cathedral helps take Katherine from reality in "The Border Line," and the white stocking and other gifts cause Whiston to lose his self-control in "The White Stocking."

Incorporation, because of its connotation to work indistinguishably into something already existent or combine to form a consistent whole, likewise, is not significantly related to tones of power and authority in D.H. Lawrence's short stories. The representation of incorporation (twelve and one-half percent in "The Border Line" and seven percent in "The White Stocking") is again found in passages where reactions are intertwined with actions, and there is an admission to or an acceptance of things as they are. Katherine admits her "queen-bee" sense of power is gone in "The Border Line." The wife accepts the husband's dominance near the end of "The White Stocking."

Rejection, which has only slight representation (seven percent) in "The Primrose Path" and complete absence in the other two stories, is not significantly related to tones of power and authority in D.H. Lawrence's short stories as the only way rejection could connotatively be related to power and authority would be the strength of the refusal to grant or consider some particular aspect of the situation.

Not only are the emotive states represented in the passages carrying tones of power and authority important, but the emotive complex
resulting from the mixture of the representative emotions makes clearer the undercurrent of emotion in each complete story. To illustrate these emotive complexes, emotive mixtures called dyads were considered. Results from the mixture of emotions found side by side on Plutchik's emotive chart (fashioned by the color-wheel principle) are called primary dyads. Mixtures of those emotive states once removed from each other on the chart are called secondary dyads, and mixtures of those emotive states twice removed from each other on the chart are called tertiary dyads. Presentation of the dyads formed from the emotive states found in the passages carrying tones of power and authority in each of the short stories considered in this study follows.

In "The Border Line" only one primary dyad is found in the passages carrying tones of power and authority. That mixture of protection and deprivation results in the complex emotion which Plutchik describes as despair or guilt. In the context of this story, Katherine is found to have moderate to strong feelings of guilt in relation to how she had failed to compromise with her first husband.

Secondary dyads resulting from a crossing of the emotive states of incorporation and protection which Plutchik names submission and a crossing of the emotive states of deprivation and exploration which Plutchik names pessimism are revealed in the context of "The Border Line" by Katherine's very strong submission to thoughts of her husband and to his supernatural appearance. Her communication with and yielding to this
supernatural representation of her husband does carry indications of moderate pessimism or a wish to escape the evil of reality and her weak second husband.

Tertiary dyads which result from a crossing of the emotive states of incorporation and deprivation, which Plutchik names resignation or sentimentality, receive very strong emphasis in "The Border Line" through Katherine's submission to a romantic feeling or sensibility of her first husband's presence. The mixture of the emotive states protection and exploration which Plutchik names anxiety, caution, dread, cowardliness or distrust receives very strong emphasis in this story through Katherine's apprehensive uneasiness about joining her second husband. The mixture of the emotive states exploration and incorporation which Plutchik names fatalism receives strong emphasis in this story through Katherine's realization that even in her "queen-bee" self attitude of past years she had not been able to affect the course of events, such as to bring her first husband home from the war alive.

In "The Primrose Path" three primary dyads are represented. The first primary dyad results from the mixture of the emotive states destruction and reproduction which Plutchik names pride. A moderate degree of inordinate self-esteem is found in Daniel Sutton, especially in circumstances when he compares the man with whom his first wife is now living and himself (Sutton). The second primary dyad resulting from a mixture of the emotive states rejection and exploration which Plutchik names...
cynicism is found in a moderate to strong degree in Daniel Sutton's sneering disbelief in the sincerity on the part of other individuals in the story. The third primary dyad resulting from the mixture of the primary emotions exploration and destruction which Plutchik names aggression is found in a moderate degree in the way Daniel Sutton had "nipped in the bud" all of his first wife's efforts to be warm or understanding toward him.

Three secondary dyads are found in "The Primrose Path." The first secondary dyad represents the mixture of the emotive states protection and rejection which Plutchik names shame. Shame was strong in scenes such as that in which Sutton faces his first wife who is now on her deathbed. The second secondary dyad represents the mixture of the emotive states rejection and destruction which Plutchik names resentment, scorn, contempt, or hate. A moderate degree of hate is present in Sutton's attitude toward some women who had left him for new affairs. Hate is also present as the reaction of women toward Sutton in time after he began an affair with them. The third secondary dyad represented results from a mixture of the emotive states exploration and reproduction which Plutchik names conceit. A moderate to strong degree of conceit is present in Sutton as he always blames some fault in the women for the end of an affair rather than admitting that any attitude of his own may have been a contributing factor.

There were three tertiary dyads present in passages carrying tones of power and authority in "The Primrose Path." The first tertiary dyad
represented results from the mixture of the emotive states reproduction and protection which Plutchik names guilt. Strong guilt brings Sutton's shame when he sees his first wife on her deathbed. The second tertiary dyad results from a mixture of the emotive states protection and exploration which Plutchik calls anxiety, caution, dread, cowardliness or distrust. Daniel Sutton has strong tendencies toward distrust of other people, even the strange man walking by in the street. The third tertiary dyad present results from the mixture of the emotive states reproduction and rejection which Plutchik calls morbidness. Daniel Sutton is strongly characterized by gloomy or unwholesome feelings, especially in his attitude that even a stranger would kill him without reason.

Four primary dyads are represented in the passages carrying tones of power and authority in "The White Stocking." The first primary dyad results from the crossing of destruction and reproduction which Plutchik calls pride. Both Whiston and his wife have a moderate degree of self-respect. The second primary dyad results from the crossing of the emotive states reproduction and incorporation which Plutchik calls love. There is a moderate to strong degree of love for one another on the part of Whiston and his wife. The third primary dyad resulting from the mixture of protection and deprivation which Plutchik calls despair or guilt has strong representation in scenes in which Whiston embraces his wife to make amends. The fourth primary dyad resulting from the mixture of exploration and destruction which Plutchik calls aggression or stubbornness is
present in a moderate to strong degree in the wife's refusal to give in to her husband's demands.

There are four secondary dyads present in the passages carrying tones of power and authority in "The White Stocking." The first secondary dyad results from the mixture of destruction and incorporation which Plutchik calls dominance. Dominance is present in a strong degree both when the wife enjoys the gifts her husband said were no longer to be received and in the shift of attitude when he boxes those gifts and returns them to their owners. The second secondary dyad results from the mixture of incorporation and protection which Plutchik calls submission. The wife is strongly submitted to her husband at various occasions such as when he rushed her from the party and when he hit her on the mouth causing it to bleed. The third secondary dyad results from the mixture of deprivation and exploration which Plutchik calls pessimism. Pessimism is very strong in the wife's drive to make jealousy or other emotions overcome the smoothness of her marriage. The fourth secondary dyad results from the mixture of exploration and reproduction which Plutchik names courage. The wife has moderate courage to pursue her efforts in arousing her husband's anger.

There are five tertiary dyads present in the passages carrying tones of power and authority in "The White Stocking." The first tertiary dyad results from the mixture of reproduction and protection which Plutchik calls guilt. The wife has a moderate degree of guilt when she keeps the
fact that some gifts were from men from her husband by saying they were from her mother or another relative. The second tertiary dyad results from the mixture of incorporation and deprivation which Plutchik calls sentimentality or resignation. The wife has a very strong feeling of sentimentality in relation to the gift of the white stocking which Sam Adams sent her. The third tertiary dyad resulted from the mixture of protection and exploration which Plutchik calls caution or anxiety. The wife uses a moderate to strong degree of caution as to how much she reveals to her husband at a time concerning her gifts. The fourth tertiary dyad results from the mixture of deprivation and destruction which Plutchik calls envy or sullenness. Whiston very strongly envies the smoothness with which Sam Adams danced with his wife (Whiston's) as he himself did not know how to dance. The final tertiary dyad present results from the mixture of exploration and incorporation which Plutchik calls fatalism. Whiston exhibits a strong acceptance of things as they are as if he believes he has no power to change them.

The type of power and authority represented determines whether there is an emphasis on a combination of the emotive states of destruction and reproduction or of the emotive states of exploration and protection in the passages carrying tones of power and authority in D.H. Lawrence's short stories. If the tones of power and authority are related to passages concerning a power struggle between individuals or forces, the emotive states destruction and reproduction receive major emphasis. If
the strength of external forces working upon or internal forces working upon an individual are related in passages carrying tones of power and authority, the emotive states of exploration and protection are found to be heavily concentrated in positive correlation to the tones of power and authority. From the crossing of the dyads for emotions found in the passages carrying tones of power and authority in the three-story sample considered in this study, the complex emotion pride is significant in cases where there is a conflict between two individuals for power or authority, but in cases where there is powerful influence from a force outside or inside the individual (not human conflict) anxiety, caution, dread, cowardliness, or distrust is the complex emotion present.
### TABLE V

**COMPARISON OF THE EMOTIVE INTENSITY OF THE THREE SHORT STORIES CONSIDERED IN TOTALITY**

#### "THE BORDER LINE"
- **Dominant Emotive State:** Deprivation
- **Dominant Emotion:** Pleasure
- **Negative Representations:** 300 or 56%
- **Positive Representations:** 239 or 44%
- **Mean Emotional Intensity:** 6.53 (nearest emotion—Apprehension)

#### "THE PRIMROSE PATH"
- **Dominant Emotive State:** Exploration
- **Dominant Emotion:** Attentiveness
- **Negative Representations:** 274 or 52%
- **Positive Representations:** 249 or 48%
- **Mean Emotional Intensity:** 5.98 (nearest emotion—Attentiveness)

#### "THE WHITE STOCKING"
- **Dominant Emotive State:** Reproduction
- **Dominant Emotion:** Attentiveness
- **Negative Representations:** 429 or 56%
- **Positive Representations:** 313 or 44%
- **Mean Emotional Intensity:** 6.95 (nearest emotion—Happiness)
<table>
<thead>
<tr>
<th>Emotive State</th>
<th>%</th>
<th>Emotive State</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>I DESTRUCTION</strong></td>
<td></td>
<td><strong>VI DEPRIVATION</strong></td>
<td>12.50%</td>
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<tr>
<td>Rasa (9.10)</td>
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<td>Grief (8.83)</td>
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<tr>
<td>Anger (8.40)</td>
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<td>Sorrow (7.53)</td>
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<td>Dejection (6.26)</td>
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<td></td>
<td></td>
<td>Gladness (5.50)</td>
<td>12.50%</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pensiveness (4.40)</td>
<td>0</td>
</tr>
<tr>
<td><strong>II REPRODUCTION</strong></td>
<td></td>
<td><strong>VII REJECTION</strong></td>
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</tr>
<tr>
<td>Ecstasy (10.00)</td>
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<td>Loathing (9.10)</td>
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<td>Disgust (7.60)</td>
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<td>Expectancy (6.76)</td>
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<td>Attentiveness (5.86)</td>
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<tr>
<td>Amazement (8.30)</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Surprise (7.26)</td>
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<td></td>
<td></td>
</tr>
<tr>
<td><strong>V PROTECTION</strong></td>
<td>50.00%</td>
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</tr>
<tr>
<td>Terror (10.13)</td>
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<tr>
<td>Panic (9.75)</td>
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</tr>
<tr>
<td>Fear (7.56)</td>
<td>20.00%</td>
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<td></td>
</tr>
<tr>
<td>Apprehension (6.40)</td>
<td>0</td>
<td></td>
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</tr>
<tr>
<td>Timidity (4.03)</td>
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</table>

**TABLE VI**

SUMMARY OF PRIMARY EMOTIONS FOUND IN THE PASSAGES CARRYING TONES OF POWER AND AUTHORITY IN "THE BORDER LINE"
# TABLE VII

THE CROSSING OF THE DYADS IN PASSAGES CARRYING TONES OF POWER AND AUTHORITY IN "THE BORDER LINE"

<table>
<thead>
<tr>
<th>Cross</th>
<th>Resulting State</th>
<th>Degree</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRIMARY DYADS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>V + VI</td>
<td>Despair, guilt</td>
<td>Moderate to Strong</td>
</tr>
<tr>
<td>SECONDARY DYADS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>III + V</td>
<td>Submission</td>
<td>Very Strong</td>
</tr>
<tr>
<td>VI + VIII</td>
<td>Pessimism</td>
<td>Moderate</td>
</tr>
<tr>
<td>TERTIARY DYADS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>III + VI</td>
<td>Resignation</td>
<td>Very Strong</td>
</tr>
<tr>
<td></td>
<td>Sentimentality</td>
<td></td>
</tr>
<tr>
<td>V + VIII</td>
<td>Anxiety, Caution, Dread, Cowardliness, Distrust</td>
<td>Very Strong</td>
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<tr>
<td>VIII + III</td>
<td>Fatalism</td>
<td>Strong</td>
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TABLE VIII  

SUMMARY OF PRIMARY EMOTIONS FOUND IN THE PASSAGES CARRYING TONES OF POWER AND AUTHORITY IN "THE PRIMROSE PATH"

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<th>Emotive State</th>
<th>%</th>
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<td></td>
<td>DEPRIVATION</td>
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</tr>
<tr>
<td>Rage (9.90)</td>
<td>7.00%</td>
<td>Grief (8.33)</td>
<td>0</td>
</tr>
<tr>
<td>Anger (8.70)</td>
<td>0</td>
<td>Sorrow (7.53)</td>
<td>0</td>
</tr>
<tr>
<td>Annoyance (5.00)</td>
<td>3.50%</td>
<td>Rejection (6.26)</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>33.50%</td>
<td>Gloominess (5.50)</td>
<td>0</td>
</tr>
<tr>
<td>REPRODUCTION</td>
<td></td>
<td>Pensiveness (4.40)</td>
<td>0</td>
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<tr>
<td>Ecstasy (10.00)</td>
<td>14.00%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Joy (8.10)</td>
<td>2.00%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Happiness (7.10)</td>
<td>6.00%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pleasure (5.70)</td>
<td>0</td>
<td>Loathing (9.10)</td>
<td>3.50%</td>
</tr>
<tr>
<td>Serenity (4.36)</td>
<td>6.00%</td>
<td>Disgust (7.60)</td>
<td>0</td>
</tr>
<tr>
<td>Calmness (3.30)</td>
<td>0</td>
<td>Dislike (5.50)</td>
<td>3.50%</td>
</tr>
<tr>
<td>INCORPORATION</td>
<td></td>
<td>Boredom (4.70)</td>
<td>0</td>
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<tr>
<td></td>
<td>0</td>
<td>Tiresomeness (4.50)</td>
<td>0</td>
</tr>
<tr>
<td>ORIENTATION</td>
<td></td>
<td>REJECTION</td>
<td>7.00%</td>
</tr>
<tr>
<td></td>
<td>0</td>
<td>Loathing (9.10)</td>
<td>3.50%</td>
</tr>
<tr>
<td></td>
<td>0</td>
<td>Disgust (7.60)</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td>0</td>
<td>Dislike (5.50)</td>
<td>3.50%</td>
</tr>
<tr>
<td></td>
<td>0</td>
<td>Boredom (4.70)</td>
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<td></td>
<td>0</td>
<td>Tiresomeness (4.50)</td>
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<td></td>
<td>0</td>
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<td>PROTECTION</td>
<td>12.00%</td>
<td>Anticipation (7.30)</td>
<td>12.00%</td>
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<td></td>
<td>20.00%</td>
<td>Expectancy (6.76)</td>
<td>6.00%</td>
</tr>
<tr>
<td></td>
<td>14.00%</td>
<td>Attentiveness (5.86)</td>
<td>18.00%</td>
</tr>
<tr>
<td></td>
<td>0</td>
<td>Set (3.56)</td>
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<td></td>
<td>36.00%</td>
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</tr>
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<td>Cross</td>
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<td>Degree</td>
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</tr>
<tr>
<td>--------------</td>
<td>-------------------------------------------</td>
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<td></td>
</tr>
<tr>
<td>PRIMARY DYADS</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I + II</td>
<td>Pride</td>
<td>Moderate</td>
<td></td>
</tr>
<tr>
<td>VII + VIII</td>
<td>Cynicism</td>
<td>Moderate to Strong</td>
<td></td>
</tr>
<tr>
<td>VIII + I</td>
<td>Aggression</td>
<td>Moderate</td>
<td></td>
</tr>
<tr>
<td>SECONDARY DYADS</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>V + VII</td>
<td>Shame</td>
<td>Strong</td>
<td></td>
</tr>
<tr>
<td>VII + I</td>
<td>Resentment, Scorn, Contempt, Hate</td>
<td>Moderate</td>
<td></td>
</tr>
<tr>
<td>VIII + II</td>
<td>Conceit</td>
<td>Moderate to Strong</td>
<td></td>
</tr>
<tr>
<td>TERTIARY DYADS</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>II + V</td>
<td>Guilt</td>
<td>Strong</td>
<td></td>
</tr>
<tr>
<td>V + VIII</td>
<td>Anxiety, Caution, Dread, Cowardliness, Distrust</td>
<td>Strong</td>
<td></td>
</tr>
<tr>
<td>VII + II</td>
<td>Morbidness</td>
<td>Strong</td>
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TABLE X

SUMMARY OF PRIMARY EMOTIONS FOUND IN THE PASSAGES CARRYING TONES OF POWER AND AUTHORITY IN "THE WHITE STOCKING"

<table>
<thead>
<tr>
<th>Emotive State</th>
<th>%</th>
<th>Emotive State</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>I DESTRUCTION</td>
<td></td>
<td>VI DEPRIVATION</td>
<td></td>
</tr>
<tr>
<td>rage (9.90)</td>
<td>3.50%</td>
<td>Grief (8.33)</td>
<td>7.00%</td>
</tr>
<tr>
<td>anger (8.70)</td>
<td>18.00%</td>
<td>sorrow (7.53)</td>
<td>7.00%</td>
</tr>
<tr>
<td>annoyance (5.00)</td>
<td>3.50%</td>
<td>dejection (6.26)</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td></td>
<td>gloominess (5.50)</td>
<td>0</td>
</tr>
<tr>
<td>II REPRODUCTION</td>
<td>25.00%</td>
<td>pensiveness (4.40)</td>
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</tr>
<tr>
<td>ecstasy (10.00)</td>
<td>0</td>
<td>VII REJECTION</td>
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</tr>
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<td>joy (8.10)</td>
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<td>loathing (9.10)</td>
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</tr>
<tr>
<td>happiness (7.10)</td>
<td>0</td>
<td>disgust (7.60)</td>
<td>0</td>
</tr>
<tr>
<td>pleasure (5.70)</td>
<td>7.00%</td>
<td>dislike (5.50)</td>
<td>0</td>
</tr>
<tr>
<td>serenity (4.36)</td>
<td>0</td>
<td>boredom (4.70)</td>
<td>0</td>
</tr>
<tr>
<td>calmness (3.30)</td>
<td>0</td>
<td>tiroesness (4.50)</td>
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<tr>
<td>incorporation (3.56)</td>
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<td>attentiveness (5.36)</td>
<td>4.00%</td>
</tr>
<tr>
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<td>SET (3.56)</td>
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</tr>
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<td>astonishment (9.30)</td>
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<tr>
<td>amazement (8.30)</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>surprise (7.26)</td>
<td>0</td>
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<td></td>
</tr>
<tr>
<td>V PROTECTION</td>
<td>18.00%</td>
<td></td>
<td></td>
</tr>
<tr>
<td>terror (10.13)</td>
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<td></td>
</tr>
<tr>
<td>panic (9.75)</td>
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</tr>
<tr>
<td>fear (7.96)</td>
<td>7.00%</td>
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<td></td>
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<tr>
<td>apprehension (6.40)</td>
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<td></td>
</tr>
<tr>
<td>timidity (4.03)</td>
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</tr>
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TABLE XI

THE CROSSING OF THE DYADS IN PASSAGES CARRYING TONES OF
POWER AND AUTHORITY IN "THE WHITE STOCKING"

<table>
<thead>
<tr>
<th>Cross</th>
<th>Resulting State</th>
<th>Degree</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRIMARY DYADS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I + II</td>
<td>Pride</td>
<td>Moderate</td>
</tr>
<tr>
<td>II + III</td>
<td>Love</td>
<td>Moderate to Strong</td>
</tr>
<tr>
<td>V + VI</td>
<td>Despair, Guilt</td>
<td>Strong</td>
</tr>
<tr>
<td>VIII + I</td>
<td>Aggression, Stubbornness</td>
<td>Moderate to Strong</td>
</tr>
<tr>
<td>SECONDARY DYADS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I + III</td>
<td>Dominance</td>
<td>Strong</td>
</tr>
<tr>
<td>III + V</td>
<td>Submission</td>
<td>Strong</td>
</tr>
<tr>
<td>VI + VIII</td>
<td>Pessimism</td>
<td>Very Strong</td>
</tr>
<tr>
<td>VIII + II</td>
<td>Courage</td>
<td>Moderate</td>
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<td>TERTIARY DYADS</td>
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<td></td>
</tr>
<tr>
<td>II + V</td>
<td>Guilt</td>
<td>Moderate</td>
</tr>
<tr>
<td>III + VI</td>
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<td>Very Strong</td>
</tr>
<tr>
<td>V + VIII</td>
<td>Anxiety, Caution</td>
<td>Moderate to Strong</td>
</tr>
<tr>
<td>VI + I</td>
<td>Envy, Sullenness</td>
<td>Very Strong</td>
</tr>
<tr>
<td>VIII + III</td>
<td>Fatalism</td>
<td>Strong</td>
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</table>
TABLE XII

THE MEAN JUDGED INTENSITY OF SYNONYMS FOR EACH OF THE EIGHT PRIMARY EMOTION DIMENSIONS

<table>
<thead>
<tr>
<th>Dimensions</th>
<th>Destruction</th>
<th>Reproduction</th>
<th>Incorporation</th>
<th>Orientation</th>
<th>Protection</th>
<th>Deprivation</th>
<th>Rejection</th>
<th>Exploration</th>
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</thead>
<tbody>
<tr>
<td>Rage</td>
<td>Ecstasy</td>
<td>Admission</td>
<td>Astonishment</td>
<td>Terror</td>
<td>Grief</td>
<td>Loathing</td>
<td>Anticipation</td>
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<td>10</td>
<td>4.16</td>
<td>9.3</td>
<td>10.2</td>
<td>8.33</td>
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<td>7.3</td>
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<td>Joy</td>
<td>Acceptance</td>
<td>Amazement</td>
<td>Panic</td>
<td>Sorrow</td>
<td>Disgust</td>
<td>Expectancy</td>
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<td>Happiness</td>
<td>Incorporation</td>
<td>Surprise</td>
<td>Fear</td>
<td>Dejection</td>
<td>Dislike</td>
<td>Attentiveness</td>
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<td>5.86</td>
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<td></td>
<td></td>
<td>Apprehension</td>
<td>Gloominess</td>
<td>Boredom</td>
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<td>4.7</td>
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<td>Serenity</td>
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<td></td>
<td>Timidity</td>
<td>Pensiveness</td>
<td>Tiresomeness</td>
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<td>4.03</td>
<td>4.4</td>
<td>4.5</td>
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<td></td>
</tr>
<tr>
<td></td>
<td>Calmness</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>3.3</td>
<td></td>
<td></td>
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</table>
CHAPTER IV

SPECIFIC FINDINGS

I. SUMMARY

The three type analyses of the three stories, i.e. by sentence structure, by phoneme analysis, and by application of Plutchik’s emotive theory, have been individually considered. A presentation will be given of the three types of analysis in combination that were used for the purpose of drawing final conclusions concerning language elements indicating tones of power and authority in the short stories of D.H. Lawrence. The three stories considered in this study may be summarized as follows. "The Border Line" concerns the overpowering supernatural appearance of Katherine's dead husband who had a much more powerful personality than her second husband who is intelligent, but otherwise weak. "The Primrose Path" is about Daniel Sutton's "death-horror" which is so powerful that even sensuality gives only a brief release from his anxiety. And "The White Stocking" concerns the power of jealousy in bringing a quiet, self-controlled husband, Mr. Whiston, to an assertion of authority and perhaps male supremacy.

First, attention will be focused on selected lines from "The Border Line," such as the example:

IV Admission
Secretly somewhere inside herself she felt with her queen-bee
love, and queen-bee will, she could divert the whole flow
of history—nay, even reverse it.96

This passage indicates sentence Pattern II in "she diverts flow" and
"she reverses it." Phonemes carrying tones of power and authority,
judged by difficulty of articulation, in this passage are /k/, /l/, and
/o/. Articulation is also made more difficult by Lawrence's italicizing
"could" to give the emphasis on a word indicating power or ability to do
something in the past. This emphasis on "could" interrupts the smooth
articulation of the whole statement. Such combinations as "queen-bee
love" and "queen-bee will" are powerful also. The two factors "love" and
"will" are equated in strength by the connector "and" and repetition of
the adjective function "queen-bee." "Queen-bee" itself has a connotation
of power—literally, the only bee in the hive which is fertile to lay eggs
for producing a new swarm of bees. Thus the term itself has emotional
elements of pleasure or joy for the occupant of such a position resulting
from control of reproduction. "Queen" also has the meaning of female
ruler indicating authority. Yet, the emotional intensity of the whole
statement is limited by the verb "felt" telling the reader that the char-
acter is admitting having experienced such an emotional state of joy
earlier as is indicated by the adjectives Lawrence chose. In this example,
the most powerful elements are contained within the prepositional phrase
which functions as an adverb of manner. Therefore, the conclusion is that

96 Ibid., p. 428.
basic sentence pattern is not as important to revelation of tones of power and authority as the composition of elements fulfilling each functional position in a pattern. There is, however, a concentration of phonemes and phoneme groupings which are difficult to articulate in this passage. Application of Plutchik's emotional theory shows representation of the emotive states reproduction and incorporation. See Table XII for Plutchik's assigned emotional intensities.

A second statement from "The Border Line" was considered:

Incorporation II
She remembered the little street, the old overhanging houses
with black timbers and high gables. And like a great ghost,
Gloominess
a reddish flush in its darkness, the uncanny cathedral
breasting the oncomer, standing gigantic, looking down in
darkness out of darkness, on the pigmy humanness of the city.97

Evaluation of basic sentence patterns reveals that Pattern II is repeated in "she noticed the street" and "(she remembered the) houses." The second statement beginning with "and" and ending with "city" does not have a stated noun and verb position filler. "And" indicates a repetition of those position fillers from the preceding statement to make the equality indicated by "and." Elimination of the first two position fillers in Pattern II adds to the powerfulness of the statement by eliminating those distracting or less forceful parts. This technique is used by

Lawrence at various intervals. The powerful force of the phonemes /o/, /k/, /l/, /g/, and /ʃ/ receives emphasis in this passage. "Great ghost" with /g/ repeated, "reddish flush" with /ʃ/ repeated, and "uncanny cathedral" with /k/ repeated bring added difficulty in articulation by the shift from the front of the mouth to the back of the mouth location of articulation. This difficulty adds to an emotive response of power by the individual. In addition to the phonemes employed, repetition of terms containing these phonemes such as "darkness" brings power, in this case, to the gloominess which is shown to be incorporated by the verb "remembered." Again, the verb position filler is weaker in emotive power than the adjectives embedded in the prepositional phrases functioning as adverbs of manner. Such terms as "ghost" and "uncanny" contain phonemes which are difficult to articulate and emphasize the type of "darkness" i.e., that which indicated something not clear to the understanding—the darkness of the supernatural, an order beyond the visible, observable, universe. "Ghost" and "uncanny" also indicate spiritualism, the belief that departed spirits hold intercourse with the living through a medium such as rapping or trance. Thus, these terms set the reader for events that follow and make these events more powerful because of the unity of the story. Again, the phoneme choice, and use of these phonemes in structures functioning as adverb of manner, helps to achieve the tones of power in the language used in emphasizing the theme of the short story.
For comparison, sample passages which were considered from "The Primrose Path" will be presented:

I  Attentiveness
A mongrel-looking man was nosing past. "Wouldn't he
Fear" II  IV
murder you for your watch-chain, but that he's afraid
II  Anticipation
of society. He's got it in him . . . "

The first statement has Pattern I represented by "man noses." Pattern II is embedded as "he murders you" and "he has it" in the next two statements. Pattern IV is embedded as "he is afraid." The phonemes judged as carrying tones of power by Gimson's criteria—length variation and articulatory energy—are /g/, /l/, /k/, and /tʃ/. Also adding to the tones of power judged by difficulty in articulation are such combinations as "mongrel-looking" which has lateral /l/, which moves from the back of the mouth forward to the tip of the tongue with the immediate shift back to begin the whole motion again. Adjectives of this type appearing prior to the initial N (noun) position filler attract the eye, require an effort in voicing, and make a shift from pattern stress on the noun, thus adding to the powerful tones of the adjective. A similar difficulty in consecutive sound articulation which adds to the powerfulness of the statement is the /tʃ/ of "watch-chain." Articulation is made more powerful by Laurence's italics in "he and in bringing emphasis to these two words in articulation of the statements. Again these powerful phoneme combinations

98Ibid., p. 428.
are of an adjectival and nounal function—the noun is a prepositional phrase functioning as an adverb of manner. The Plutchik analysis reveals the emotive states exploration and protection relating to the tones of power in the statement.

A second example from "The Primrose Path" follows:

I
Fear IV
She was playing with passion, afraid of it, and really
IV
III
wretched because it left her, the person, out of count.
Attentiveness I
Yet she continued. And there came into his bearing,
I
Joy
into his eyes, the curious smile of passion, pushing away
IV
Joy
even the death-horror. It was life stronger than death
I
Anticipation
in him. She stood close to his breast. Their eyes met,
I
Ecstasy
and she was carried away.99

By sentence pattern analysis, Pattern I is found to be represented in "she plays," "she continues," "smile came," "she stood," "eyes met," and "she carries." Pattern III is represented in "it left her, the person, out of count." Pattern IV is represented in "she was afraid," "she was wretched," and "it was life." Again, the basic sentence pattern used, in itself, does not add to the tone of power of the statement. The phonemes carrying tones of power in this passage are /ʃ/, /tʃ/, /k/, and /l/. Furthermore, the representative words "passion," "wretched," and "death-horror" carry tones of power. Again, tones of power are found

99Ibid., p. 439.
in the prepositional phrase functioning as an adverb of manner, i.e. "with passion" in this case. Tones of power are also found in adjective function words as "wretched" and "curious." Application of Plutchik's emotive theory reveals representation of the emotive states exploration, protection, and reproduction. Therefore, the conclusion is that phonemes contribute more to tones of power and authority than sentence patterns selected. In addition to the emotive states of exploration and protection, the emotive state reproduction as a part of the reaction to power is included.

For final comparison, sample passages from "The White Stocking" are presented:

She was just carried in a kind of strong, warm flood, her Joy feet moved of themselves, and only the music threw her Joy away from him, threw her back to him, to his clasp, in his Joy strong form moving against her rhythmically, deliciously.¹⁰⁰

Sentence Pattern I is represented in "she carries" and "feet move." Sentence Pattern II is represented in "music threw her." Again, the adverbs of manner contain the phonemes carrying tones of power: the prepositional phrase "in a kind of strong, warm flood," and the terms "rhythmically" and "deliciously." The phonemes carrying tones of power

¹⁰⁰Ibid., p. 252.
in this passage are /g/, /l/, and /k/. Application of Plutchik's emotive theory gives the emotive state of reproduction.

A second example from "The White Stocking,"

II Apprehension
He could only hold her against his chest that was white-hot with love and belief in her. 101

was considered. Sentence Pattern II is represented by "he holds her" and Sentence Pattern I by "chest was white-hot." The phonemes carrying tones of power in this passage are /k/, /o/, /l/, /b/, and /hw/. The words containing the phonemes carrying tones of power in this passage function as adjectives, verb, and noun. Application of Plutchik's theory reveals the emotive state of protection. "The White Stocking" does not contain the degree of emphasis on the adverb of manner as the carrier of phonemes carrying tones of power and authority as the other two stories within the sample do. There is, however, a positive correlation between concentration of phonemes which are difficult to articulate and the strength of the tones of power and authority in the passages. There is a positive correlation between representation of a concentration of the emotive states of destruction and reproduction and tones of power and authority within the passages of "The White Stocking" which concerns a power struggle between two individuals.

101 Ibid., p. 259.
II. CONCLUSIONS

Through three types of analysis of the three short stories, "The Border Line," "The Primrose Path," and "The White Stocking" by D.H. Lawrence, certain implications were revealed. A study of basic sentence patterns alone revealed few distinct elements carrying tones of power and authority, but in the analysis to determine the basic sentence framework, other elements concerning arrangement of and content of elements fitting in these patterns proved to carry tones of power and authority. The phoneme analysis revealed an emphasis on particular phoneme usage in passages carrying tones of power and authority; whereas, application of Plutchik's emotive theory revealed that there is no direct correlation between high emotional intensity and the strength of the tones of power and authority although the emotive states destruction and reproduction were directly related to passages concerning a battle for control of power and authority by two individuals balanced in strength; whereas, the emotive states of exploration and protection were directly related to passages in which a power worked upon an individual—whether external or internal.

In the analysis to reveal the Lefevre sentence pattern which formed the framework for each statement and to determine which pattern, if any pattern, carried tones of power and authority, other implications were found. No particular basic pattern appeared to carry more tones of power and authority than any other pattern. But an analysis
to determine where within the pattern the elements carrying tones of power and authority were located revealed that Lawrence frequently placed these elements in a prepositional phrase functioning as an adverb of manner. As the linking verb (Lv) "to be" cannot be followed by an adverb of manner in English grammar, the majority of Pattern IV sentences in Lawrence's short stories do not carry tones of power and authority. Furthermore, Lawrence frequently "stacked" adjective function elements containing tones of power and authority. In such cases, on the surface, Pattern III, which is the NVNN pattern, would appear to have more slots for adjective function embedded elements. But the nature of the verb in this pattern restricts frequent usage of the pattern as only "call" and "give" verbs make possible the NN combination following the verb function position. Therefore, Pattern II with its NVN pattern appears to have more area for a variety of adjective function embedded elements. Pattern IV, with its NIVN pattern, has the disadvantage of the two N functions representing a related idea. In "She is a girl," "she" and "girl" leave the author more limitations in amount of adjectival embedded elements that can be used than "Katherine crossed the river," a sample Pattern II sentence having two unrelated nouns "Katherine" and "river." Each position may have adjective function embedded element "stacking" which will not detract from the other position "stackings." Pattern I, in contrast, has only the NV, NVA, or NVAad pattern with the adjective functioning embedded element "stackings" related only to the N. From observance of
Lawrence's usage of sentence pattern elements in his short stories, this writer concludes that LeFevre's sentence Pattern II lends itself best to Lawrence's "stacking" of adjective function embedded elements and usage of elements carrying tones of power and authority also embedded in prepositional phrases functioning as adverbs of manner which are easily adapted to Pattern II basic sentence frameworks.

The second type analysis, which concerned identifying phonemes carrying tones of power and authority, revealed that Lawrence used difficult-to-articulate phonemes in his short stories. These powerful phonemes include /k/, /t/, /s/, /f/, /z/, /m/, /n/, /l/, and /w/. Lawrence used /l/, /e/, /t/, and other lighter, easier-to-articulate, and, therefore, less powerful in tone, phonemes for the major phoneme representations in passages carrying little or no tones of power and authority. In addition to phoneme choice, Lawrence used certain forceful phoneme combinations such as "white-hot," "death-horror," and "mongrel-looking" to strengthen the tones of power and authority. Furthermore, Lawrence interfered with conversational tone articulation of sentence patterns by italicizing words that would in normal articulation receive little stress. Therefore, one can conclude that Lawrence used not only phoneme choice to indicate tones of power and authority, but also variations in supra-segmental phoneme usage i.e. stress, pitch, and juncture patterns. Lawrence used these various phoneme considerations in a difficulty-of-articulation correlation to passages carrying tones of power and authority.
a listener derives from a speaker's intonation information as to the latter's emotional attitude or personality e.g. his intonation might reveal a patronizing attitude to the listener, an incredulous attitude to the topic, or a querulous disposition; the reader must be concerned with the past experiences of the character, the present situation, the present physical, emotive, or intellectual problem, and the attitudes that are expressed by the character in an accurate analysis of the tones presented in a passage. To evaluate correctly tones of statements taken out of context would be totally by chance. For that reason all passages which have been presented in this study were considered in the context of the whole story from which they came.

From this study, tones of power and authority in the short stories of D.H. Lawrence were found to be more closely correlated to passages composed of phonemes and phoneme combinations which were difficult to articulate and interference with smooth flowing stress, pitch, and juncture patterns caused by special emphasis on a particular word within the statement than to sentence pattern used for the framework of the statement, although pattern alteration also interfered with smooth flowing patterns. The particular emotive state represented was, likewise, significant. For Lawrence's technique of adjective function embedded element "stacking," Lefevre's Pattern II had a slight advantage because of the nature of the noun function elements in the pattern. For his prepositional phrase, with complex combinations of elements, functioning as an adverb of manner,
no particular pattern had an obvious advantage as the adverb may fill the fourth position in all the patterns, but the adverb of manner does not follow the linking verb "to be" in English grammar. Thus, the majority of Pattern IV sentences are eliminated. Then because Pattern III is restricted in usage by the nature of the verb—restricted to "call" and "give" type verbs—Pattern I and Pattern II are more easily extended by Lawrence's complex adverb of manner function constructions. Finally, application of Plutchik's theory revealed a concentrated representation of the emotive states of destruction and reproduction in passages carrying tones of power and authority when a struggle for power was present as was the complex emotion pride or self-esteem. In contrast, there was concentrated representation of the emotive states of exploration and protection in passages relating the strength of an external or internal force on an individual resulting in the complex emotion of anxiety, caution, dread, cowardliness, or distrust. Thus, a combination of the concentrated presence of phonemes and phoneme combinations which were difficult to articulate and either the emotive states of destruction and reproduction or of exploration and protection strongly correlated with passages carrying tones of power and authority in "The Border Line," "The Primrose Path," and "The White Stocking," which were randomly selected as being representative of Lawrence's short story art.
Tones of power and authority were also found to be strengthened by such word-sound and word-meaning bonds as occur in "black blinded" and "reddish flush."

The third analysis consisted of applying Plutchik's emotive theory to passages carrying tones of power and authority in the short stories of D.H. Lawrence considered as a random sampling of his short story art in this study. The results of the application of that theory indicate a concentrated representation of particular emotive states in the passages carrying tones of power and authority in D.H. Lawrence's short stories. The type power represented is a factor related to the emotive struggle for authority between two powerful forces of characters as there was in the example of Whiston and his wife in "The White Stocking." The emotive states destruction and reproduction were concentrated in the passages carrying tones of power and authority. These two emotive states contain emotions which, when mixed, give the complex emotion pride. If the power represented is in the form of external forces as in the supernatural representation of Katherine's first love in "The Border Line" or of internal forces as Daniel Sutton's apprehension in "The Primrose Path," the passages carrying the tones of these types of power or authority are indicated by a heavily concentrated representation of only emotions from the emotive states of exploration and protection. A mixture of emotions from these two emotive states gives the complex emotion of anxiety, caution, dread, cowardliness, or distrust. Whereas,
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