LINGUISTIC REPRESENTATION OF EMOTION IN D. H. LAWRENCE'S SHORT FICTION

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Abstract. The article examines the linguistic means used to represent emotions in D. H. Lawrence's short fiction, with particular attention to the writer's early short stories. The study focuses on the interaction of lexical, stylistic, syntactic, sensory, narrative, and symbolic devices through which Lawrence constructs the emotional and psychological states of his characters. The material includes *The Prussian Officer, Odour of Chrysanthemums, The Shades of Spring, Second Best, The Shadow in the Rose Garden, New Eve and Old Adam*, and several other short stories. Emotional experience in Lawrence's prose is represented both explicitly, through emotion-denoting and evaluative vocabulary, and implicitly, through metaphor, simile, antithesis, colour semantics, visual imagery, landscape descriptions, bodily reactions, gestures, gaze, symbolic objects, inner monologue, and forms of represented consciousness.

Purpose. This paper identifies and analyses the principal linguistic means of emotion representation in D. H. Lawrence's short fiction and to establish their role in constructing the psychological states of his characters.

Methodology. The methodological approach combines lexical-semantic, linguistic-stylistic, contextual, narrative, and interpretative analysis. Lexical-semantic analysis is used to identify recurrent fields of anger, irritation, pain, suffering, loneliness, alienation, fear, desire, passion, jealousy, and emotional frustration. Linguistic-stylistic analysis makes it possible to examine metaphor, simile, antithesis, repetition, evaluative vocabulary, colour and sensory imagery, while narrative analysis is applied to inner monologue, free indirect discourse, perspective, gesture, gaze, silence, and symbolic detail as means of representing emotional experience.

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Results. The analysis demonstrates that Lawrence constructs emotion through the interaction of explicit and implicit linguistic markers. Emotion-denoting vocabulary is systematically reinforced by somatic and spatial metaphors, colour and olfactory imagery, bodily reactions, landscape, gesture, gaze, silence, and represented consciousness. The stories reveal recurrent patterns of emotional development, including suppression – accumulation – eruption, idealisation – confrontation – recognition, and intimacy – misunderstanding – alienation.

Practical Applications. The findings may be applied in research on English stylistics, literary linguistics, narrative analysis, semantics, discourse studies, and modernist fiction. They may also be used in university courses on English literature, text interpretation, stylistics, and linguistic analysis of literary discourse.

Originality. The originality of the study lies in its integrated linguistic interpretation of emotion representation in Lawrence's short fiction, bringing together lexical-semantic, stylistic, sensory, somatic, spatial, pragmatic, and narrative mechanisms within a single analytical framework and showing how external detail is transformed into a language of internal emotion.

INTRODUCTION

The representation of human emotion occupies a central position in D. H. Lawrence's artistic world. His fiction repeatedly turns to those aspects of human experience that resist rational explanation: attraction and rejection, love and resentment, desire and disgust, loneliness, jealousy, suppressed anger, humiliation, fear, despair, and emotional dependence. The aim of this paper is to identify and analyse the principal linguistic means of representing emotion in D. H. Lawrence's short fiction and to establish their role in constructing the psychological states of his characters. The aim determines the following objectives: to examine emotion-denoting and evaluative vocabulary; to identify recurrent lexical-semantic fields associated with emotional experience; to analyse metaphorical and comparative means of emotional representation; to consider visual, colour, auditory, olfactory, tactile, and thermal imagery as emotional markers; to investigate body language, gesture, gaze, and physiological responses; to examine the relationship between landscape and character psychology;

to analyse inner monologue and represented consciousness as forms of emotional verbalisation; and to determine the function of symbolic detail in the indirect representation of emotion.

Lawrence is particularly interested in situations in which a character does not fully understand his or her own feelings. Emotion in his prose is therefore rarely presented as a stable and clearly formulated psychological state. More often it develops as a contradictory process, gradually becoming visible through language, behaviour, bodily sensation, perception of the environment, and interaction with other people.

This feature was already evident in Lawrence's early short fiction. The social and cultural changes of the early twentieth century encouraged the search for new subjects, new types of protagonists, and new expressive means. Lawrence's stories reflect the weakening of conventional social roles, changes in relations between men and women, the crisis of traditional family structures, and the growing interest in the psychological complexity of the individual. His early stories repeatedly focus on misunderstanding in marriage, unfulfilled love, social inequality, alienation, dissatisfaction, and the tension between external social convention and inner emotional experience.

The themes of family life and first love in Lawrence's early short stories are frequently developed through despair, disappointment, anxiety, psychological suffering, and complex relations between men and women [5, p. 48]. For Lawrence, however, emotions are important not merely because they constitute the subject matter of the story. They determine the linguistic form of the narrative. Emotional states affect lexical choice, sentence structure, imagery, description, perspective, dialogue, and the relationship between narration and character consciousness.

The relevance of this study lies in approaching Lawrence's emotional poetics from a linguistic perspective. The emotional dimension of his fiction has often been discussed in connection with psychology, sexuality, gender relations, autobiographical experience, symbolism, or modernism. Yet it is equally important to examine how emotion is encoded in language: which lexical items explicitly nominate emotional states, which stylistic devices intensify or transform them, how bodily and sensory vocabulary communicates feelings, and how narrative techniques allow the reader to enter the character's subjective emotional world.

The research material consists primarily of Lawrence's early short fiction, including *The Prussian Officer, Odour of Chrysanthemums, The Shades of Spring, Second Best, The Shadow in the Rose Garden, and New Eve and Old Adam*. These texts are particularly productive for linguistic analysis because emotional conflicts in them are frequently expressed not through direct declarations but through subtle combinations of lexical meaning, imagery, gesture, perception, and narrative perspective.

1. Emotion and the Transformation of Lawrence's Narrative Style

The short-story form itself is particularly suited to Lawrence's emotional method. The limited narrative space encourages concentration. Rather than tracing emotion through extensive biography, the story may organise itself around one decisive situation: a death, an unexpected meeting, a confrontation, the return of a former lover, a moment of jealousy, or the breakdown of a relationship. Within such compressed situations, emotionally charged details become especially important. A gaze or smell can acquire structural significance because the narrative repeatedly returns to it. The story therefore functions as an intensified emotional field.

Lawrence's early short stories occupy an important position in the development of his narrative style. On the one hand, they retain a number of features traditionally associated with realist and naturalist prose: relatively clear plot organisation, careful representation of social surroundings, detailed descriptions of nature, weather, houses, interiors, physical appearance, clothing, animals, and objects. Critics have noted the "grainy detail" of the early stories and their attention to the rendering of community [4, p. 107].

On the other hand, external detail gradually acquires a new function. It ceases to be merely descriptive and increasingly becomes psychological. The colour of a character's eyes, the movement of the body, a flower, the smell of a room, the changing light of the landscape, or an apparently insignificant object may provide information about an emotional state that is not verbalised explicitly.

This double orientation marks Lawrence's movement from realism towards modernism. His fiction retains material concreteness while simultaneously directing attention towards internal consciousness. A third-person narrative may present an externally observable world, but that

world is increasingly filtered through the perception of the character. The viewpoints of narrator and protagonist may approach one another so closely that description becomes psychologically coloured.

Such a technique is particularly important for the representation of emotions. Instead of writing simply that a character is anxious, jealous, unhappy, or sexually attracted, Lawrence often constructs an entire perceptual field around that feeling. The reader recognises the emotion through colour, sound, smell, spatial distance, repetitive gesture, bodily tension, visual fixation, or the character's perception of natural surroundings.

This combination of traditional external description and psychological inwardness can be seen particularly clearly in *Odour of Chrysanthemums*, where detailed domestic and natural imagery coexists with Elizabeth's internal reflections, and in *The Prussian Officer*, where the social relationship between captain and orderly is gradually transformed into a psychologically intense conflict located in the body and subconscious.

Lawrence's early narrative manner may therefore be described as transitional not simply in literary-historical terms but also in linguistic terms. External description begins to function as a language of internal emotion.

2. Linguistic Mechanisms of Emotion

The most direct means of representing emotion is lexical nomination. Lawrence uses nouns, verbs, adjectives, and adverbs that explicitly identify emotional states. These lexical units establish emotional centres around which individual scenes and entire stories are organised.

Among the most recurrent semantic fields in the analysed stories are those of anger and irritation, pain and suffering, fear and anxiety, loneliness and alienation, love and desire, jealousy, frustration, disappointment, and emotional emptiness.

In The Prussian Officer, the relationship between the captain and his orderly develops through an increasingly intense field of irritation and aggression. The young man's independence and physical vitality disturb the officer: "there was something so free and self-contained about him" that it "irritated the Prussian" [9, p. 185].

The verb 'irritated' is important because it initially presents the emotion as relatively controlled. The officer is disturbed rather than openly violent.

As the narrative progresses, however, the emotional vocabulary intensifies. Lawrence writes that the captain "flew into a rage with the young soldier, and bullied him" [9, p. 186].

The movement from irritation to rage corresponds to the development of the conflict. The first emotion is persistent but restrained; the second implies loss of control. The phrasal construction flew into a rage is dynamic and presents anger as a sudden movement or eruption rather than as a static condition.

The emotional state becomes even more complex when the captain attempts to suppress the nature of his attraction to the orderly. His relationship to the young man cannot be reduced to hatred. After an internal struggle, the officer returns "in an agony of irritation, torment, and misery" [9, p. 188].

The accumulation of three abstract nouns – irritation, torment, misery – preceded by the intensifying noun agony creates a dense lexical cluster. It is significant that Lawrence does not choose one term. The emotional state is presented as internally heterogeneous: irritation develops into suffering, psychological conflict, and helplessness.

Such lexical accumulation is characteristic of Lawrence's emotional language. It allows him to represent a state in which several emotions coexist and become difficult to separate from one another.

One of the most important semantic fields in Lawrence's short fiction is that of pain. Pain may be physical, psychological, emotional, or all of these simultaneously. The distinction between them is frequently deliberately blurred.

In The Prussian Officer, physical violence is described through concrete bodily vocabulary: "bruises, deep bruises on the backs of his thighs"; the orderly experiences "a tight, hot place in his chest," while he suppresses pain and attempts to contain himself [9, p. 183].

The repetition in bruises, deep bruises intensify the physical dimension of suffering. Yet the phrase "a tight, hot place in his chest" moves beyond objective injury. The adjectives tight and hot describe a physical sensation, but the sensation is simultaneously an embodiment of suppressed emotion. Pain therefore becomes a bridge between the external and the internal.

The officer's violence is accompanied by lexical units expressing contempt and aggression: he becomes "harsh and cruelly bullying," uses

"contempt and satire," throws objects into the orderly's face, and repeatedly humiliates him [9, pp. 186–190]. The verbal environment of physical pain is thus saturated with evaluative and emotional vocabulary.

The result is that the body becomes an emotional text. Bruises, heat, muscular tension, restrained movement, and pain all communicate what the soldier cannot express verbally.

The same interaction of physical and psychological pain occurs in other stories. In The Shades of Spring, Lawrence summarises the relationship between John and Hilda with the striking statement: "Still they hurt each other" [9, p. 284].

The verb hurt is deliberately ambiguous. It can describe physical injury but here refers to emotional damage. By selecting a verb strongly associated with bodily pain, Lawrence conceptualises psychological suffering as physical injury. Emotional relations are therefore represented through somatic vocabulary.

This tendency corresponds to a broader feature of Lawrence's poetics: feelings are embodied. Emotion is rarely purely intellectual. It is experienced through the chest, eyes, skin, muscles, breath, temperature, gesture, and movement.

The bodily dimension of emotion becomes particularly important when characters are unable to communicate openly. Suppressed feelings accumulate physically.

In The Prussian Officer, the orderly's external submission is repeatedly contrasted with his internal resistance. Lawrence writes: "it was only the outside of the orderly's body that was obeying so humbly and mechanically" [9, p. 195].

The opposition between outside and inside is fundamental. The external body obeys, whereas the internal self refuses submission.

Lawrence continues to describe the young man's internal state spatially: energy has accumulated into a "core," while "hard there in the centre of his chest was himself, himself, firm" [9, p. 195].

Several linguistic features deserve attention here. First, the noun core conceptualises identity and emotion as a concentrated physical substance. Second, the phrase centre of his chest provides a spatial location for the self. Third, the repetition himself, himself produces emphasis and signals the intensification of internal resistance. Emotion is therefore conceptualised

as contained energy. This metaphorical model explains the plot psychologically. The orderly's violence does not appear suddenly or without preparation. Emotional pressure accumulates until the external obedience that has concealed it becomes impossible. The linguistic sequence may be represented as: suppression – bodily concentration – emotional pressure – eruption. Lawrence frequently constructs emotional development according to this pattern.

Lawrence is particularly interested in emotional states that cannot be reduced to simple oppositions such as love/hate or pleasure/pain. Attraction and rejection may exist simultaneously.

This feature is clearly visible in *New Eve and Old Adam*. Paula cannot resolve her feelings towards her husband. She has loved him deeply but also wishes to become independent: "She had loved him, too. She had loved him dearly" [9, pp. 78–79]. Yet almost immediately the emotional direction changes. She wants "to be free of him," although the "love" and "passion" she once felt still remain around her [9, pp. 78–79]. The passage is organised by lexical opposition: love / freedom, passion / separation, connection / independence. This emotional contradiction becomes still more explicit in the description of physical attraction: "She felt a horrible feeling of aversion from him" [9, p. 79], while at the same time she "still desired him," and his body retained "a kind of fascination for her" [9, p. 79].

The nouns 'aversion' and 'fascination' belong to almost opposite evaluative fields. The verbs and adjectives associated with desire coexist with vocabulary of rejection. Such lexical antithesis is not accidental. It reproduces the unstable structure of the character's emotional experience. Lawrence does not resolve the contradiction linguistically because the contradiction itself constitutes the psychological truth of the scene.

A similar mechanism operates in The Prussian Officer. The captain's overt aggression masks a strong emotional fixation. He refuses to acknowledge the nature of his feelings: "the officer tried hard not to admit the passion that had got hold of him" [9, pp. 187–188]. The word 'passion' disrupts a context otherwise dominated by irritation and aggression. The relationship is therefore structured through an implicit opposition: attraction / hostility, desire / contempt, dependence / domination. Lawrence's emotional language frequently derives its intensity precisely from the coexistence of such incompatible lexical fields.

Abstract emotional experience becomes more perceptible when it is represented through metaphor or simile. Lawrence frequently conceptualises emotions in terms of fire, heat, cold, pressure, light, movement, space, or physical force.

One of the most expressive examples occurs in the description of the captain's face in The Prussian Officer. His light blue eyes are "always flashing with cold fire" [9, pp. 184–185].

The combination cold fire is oxymoronic. Fire conventionally suggests heat, passion, vitality, anger, or destruction; cold suggests distance, control, indifference, or hostility. Together they create an image capable of expressing the captain's contradictory emotional structure: emotional intensity exists beneath an externally controlled and hostile surface.

Fire imagery recurs in the interaction between the two men. The orderly's eyes "flare up" like a blaze when straw is thrown on a fire [9, pp. 187–188]. Here anger becomes visible as combustion.

The comparison is particularly effective because the emotional reaction is represented as instantaneous. Straw ignites suddenly, just as accumulated emotional tension can unexpectedly become visible in the young man's eyes.

Metaphor also organises Lawrence's representation of emotional distance. Characters may be physically close yet linguistically described as far apart, isolated, or separate. Spatial vocabulary becomes psychological vocabulary.

In *Odour of Chrysanthemums*, Elizabeth understands that she and Walter have remained "two isolated beings, far apart" [9, p. 377]. The adjective isolated and the spatial phrase far apart transform emotional alienation into distance. Their physical proximity within marriage has not produced psychological contact. In *The Shades of Spring*, the former relationship between John and Hilda is represented in similar spatial terms: "He and she were more separate than any two strangers could be" [9, p. 290].

Again, an emotional condition is conceptualised spatially. Thus, Lawrence's metaphorical representation of emotions depends heavily on a small number of conceptual domains: fire, temperature, pressure, body, space, light, and movement.

Emotion in Lawrence's fiction is also communicated through evaluative adjectives and adverbs. Such vocabulary occupies an intermediate position

between explicit and implicit representation: it does not always name an emotion, but it qualifies behaviour in emotional terms.

In *The Shades of Spring*, John is "uneasy" before Hilda. Her speech is "brief" and "sure," her bearing "distant" [9, p. 284]. The emotional relationship is therefore encoded in a cluster of evaluative lexical items. Uneasy directly characterises John's emotional state; brief, sure, and distant characterise Hilda's manner but simultaneously imply emotional independence and detachment. Similarly, in *Second Best*, Frances's agitation becomes apparent through the modifiers nervous and desperate. She nervously plucks objects from her dress while attempting to conceal her emotional disturbance.

The significance of such modifiers lies in their ability to transform neutral action into emotional behaviour. The physical act itself may be insignificant; the evaluative adverb or adjective reveals its psychological meaning.

In *New Eve and Old Adam*, Paula appears like a "fretful, naughty child" while manipulating her wedding ring [9, p. 71]. The adjectives fretful and naughty introduce both emotional and evaluative interpretation. The comparison reduces a complex marital crisis to the behavioural image of a dissatisfied child, while at the same time drawing attention to her inability to resolve her emotional conflict rationally.

Gesture is among the most productive non-verbal means of emotional representation in Lawrence's short fiction. A character often reveals a feeling through an involuntary action before explicitly acknowledging it. This is especially important when emotions are socially unacceptable, painful, contradictory, or suppressed. In *Second Best*, Frances attempts to hide her anxiety from her younger sister. Her emotional disturbance is disclosed through repetitive nervous movement. She plucks at the grass-like buttons on her dress "in a nervous, desperate" manner [9, p. 293]. This physical gesture functions as an emotional substitute for speech.

The action is small, but its repetitive character is psychologically significant. Frances cannot openly discuss the source of her anxiety, so emotional energy is redirected into an object and expressed through her fingers. Her nervous laughter and sarcastic replies perform a similar defensive function. Laughter, normally associated with pleasure, is recontextualised as a sign of discomfort. Lawrence therefore demonstrates that the same outward behaviour may acquire different emotional meanings

depending on context. An even more symbolic gesture occurs in New Eve and Old Adam. Paula removes her wedding ring: "She took off her wedding-ring" [9, p. 71], places it on a flower stalk and spins it "as if she would spurn it" [9, p. 71].

The wedding ring is a conventional cultural sign of marital unity. Paula's manipulation of it becomes an act of emotional rejection. The verb spurn assigns emotional meaning to physical motion. The scene illustrates Lawrence's tendency to transfer emotion to interaction between body and object. Rather than stating Paula rejects her marriage, the narrator represents rejection through gesture.

The eyes occupy a privileged position in Lawrence's emotional discourse. Gaze reveals attraction, hostility, fear, uncertainty, triumph, or suppressed feeling.

In *The Shades of Spring*, John's meeting with Hilda is constructed largely through visual communication. He observes her eyebrows and lashes; then their eyes meet. In her glance he sees "tears and a strange light," but also "calm acceptance of herself, and triumph over him" [9, p. 284]. Several emotional layers coexist within this description. Tears imply vulnerability and emotional pain. Strange light introduces ambiguity. Calm acceptance suggests inner resolution, whereas triumph establishes a new power relationship. The eyes therefore communicate more than speech could express. Hilda does not need to explain the transformation she has undergone. John recognises it visually.

A similar mechanism operates in *The Prussian Officer*. The captain's eyes "flash with cold fire," while the orderly's black eyes "flare up" under provocation. The repeated connection between eyes and fire transforms gaze into an arena of emotional confrontation. The visual exchange is especially significant because verbal communication between the captain and orderly is distorted by hierarchy. The officer commands; the soldier must obey. Their gaze, however, reveals what the formal military discourse attempts to suppress. Thus, visual language functions as an alternative communication system.

Dialogue in Lawrence's short fiction often reveals asymmetrical emotional relations. The form of speech – commands, questions, sarcastic remarks, short responses – can carry as much emotional meaning as lexical content.

In *The Prussian Officer*, the captain's position of institutional authority is reflected in imperative language. He gives increasingly "sharp orders," attempts to control the orderly's time, and subjects him to verbal humiliation. One particularly aggressive utterance is: "Look me in the eyes when I speak to you" [9, p. 187]. Grammatically, the sentence is an imperative. Pragmatically, however, it is an act of domination. The officer seeks not merely obedience but control over the soldier's gaze and therefore over his subjectivity. The preceding insult intensifies this coercion.

The captain's language reduces the orderly, humiliates him, and transforms military authority into personal aggression. The young man, by contrast, often responds through silence. His emotional resistance is not primarily verbal. This asymmetry is significant: the officer possesses institutional speech, while the orderly develops internal resistance. Silence thus acquires emotional and ideological meaning. In Lawrence's fiction, inability or refusal to speak may signal alienation just as powerfully as emotional vocabulary.

3. The Verbalisation of Consciousness

One of the most important narrative means of representing emotion is inner monologue. Lawrence's use of inner speech reflects his growing interest in subjective perception and aligns his prose with broader modernist experiments with consciousness. This technique is especially important in Odour of Chrysanthemums. Elizabeth's emotional condition is not simply described from outside; her dissatisfaction, exhaustion, anger, regret, fear, and later self-recognition are represented through her own internal language. At one point she reproaches herself: "Eh, what a fool I've been, what a fool!" [9, p. 366]. The exclamation, repetition, and emotionally marked noun fool create the impression of spontaneous inner speech.

The repetition 'what a fool' is particularly expressive. It reflects the circularity of thought characteristic of emotional agitation. Rational exposition gives way to immediate emotional reaction. Later, confronted with Walter's dead body, Elizabeth experiences a profound transformation in her understanding of their marriage. She realises that her husband had been a stranger: "she knew what a stranger he was to her" [9, p. 376].

The noun 'stranger' condenses the central emotional discovery of the story. The man with whom she has shared a house, children, and physical

intimacy is psychologically unknown. The emotional complexity of this recognition is reinforced by the nouns fear and shame: “In fear and shame she looked at his naked body” [9, p. 376].

These are not the emotions the reader might initially expect in a widow confronting the body of her husband. Instead of conventional grief alone, Lawrence represents fear, shame, estrangement, and recognition. The linguistic unexpectedness of the emotional vocabulary deepens the psychological effect.

Repetition plays a major role in the verbalisation of emotion. In emotionally neutral discourse, repetition may appear unnecessary. In affective speech, however, repetition reproduces the difficulty of rational control. Elizabeth’s “what a fool I’ve been, what a fool!” is one example. Another occurs in the description of the orderly’s internal identity in The Prussian Officer: “himself, himself” [9, p. 195]. The repeated reflexive pronoun creates a rhythmic concentration around the idea of selfhood. In *Odour of Chrysanthemums*, symbolic words and images recur across the narrative: chrysanthemums, smell, darkness, distance, isolation, and death. Such recurrence gives emotional motifs structural force. Repetition therefore functions on two levels: local syntactic repetition, intensifying immediate emotion, and textual repetition, gradually creating an emotional-symbolic network.

Lawrence’s early fiction is often narrated in the third person, yet the narrator’s language may merge with the perceptions and emotional evaluations of the protagonist.

This creates a fluid relationship between external narration and internal consciousness.

The technique is particularly useful for representing emotions that remain only partly verbalised. Instead of clearly separating narrator and character, Lawrence allows the world to appear as emotionally coloured by the protagonist’s consciousness.

Inner monologue combined with free indirect discourse was one of the important means used by twentieth-century modernist writers to represent the inner world and emotional condition of the character. In Lawrence’s prose, this technique makes emotional perception an organising principle of narration. Consequently, descriptions cannot always be regarded as objectively neutral.

A landscape may appear beautiful because a protagonist is joyful; a room may appear oppressive because the character experiences frustration; another person's face may become threatening or attractive because it is perceived through emotionally charged consciousness. This fusion between external world and internal perception is fundamental to Lawrence's language of emotion.

4. Narrative, Sensory and Symbolic Strategies

One of the most distinctive features of *Odour of Chrysanthemums* is the importance of smell. The title itself foregrounds an olfactory image, and the smell of the flowers becomes increasingly associated with Elizabeth's emotional history. Lawrence repeatedly refers to the "deathly smell of chrysanthemums" [9, pp. 361–367]. The adjective deathly performs an important semantic transformation. Chrysanthemums are visually attractive flowers, yet the olfactory adjective places them within the semantic field of death. Smell thus anticipates the tragic outcome. The flowers are not merely decorative. They have become emotionally contaminated by memories of disappointment and marital unhappiness. For Elizabeth, the chrysanthemums are connected with Walter, domestic conflict, and ultimately death.

The olfactory image functions as a form of involuntary emotional memory: an external sensory stimulus activates psychological associations. Significantly, Elizabeth prevents her daughter Annie from smelling the flowers. The child asks to smell them, but the mother reacts irritably. The gesture may be interpreted symbolically as an attempt to prevent the daughter from entering the emotional world associated with the mother's disappointment. Here smell becomes intergenerational: the mother's emotional history is encoded in an odour she does not want the child to experience.

Colour is equally important. Lawrence's chrysanthemums appear within a varied spectrum: pink, pale, fiery and reddish tones. The text includes images such as "pink chrysanthemums" and "pale chrysanthemums" [9, pp. 361–367]. Colour does not simply contribute visual richness. It changes emotional value according to context. The adjective pale is associated with weakness, fading, lifelessness, and death. Stronger reddish colours evoke vitality but can also suggest violence and mortality. The chrysanthemums therefore combine life and death, beauty and decay.

This duality parallels Elizabeth's marriage. The couple has shared physical life and produced children, yet emotional intimacy has been absent. Their relationship is simultaneously alive biologically and dead emotionally. The floral image condenses this contradiction.

The symbolic meaning of the title therefore emerges from interaction among lexical repetition, colour, smell, cultural association, and narrative context.

The central emotional discovery of *Odour of Chrysanthemums* concerns alienation. At first Elizabeth interprets her life largely in terms of her husband's failures. After his death, however, she recognises a deeper form of separation. Lawrence represents this realisation through spatial vocabulary: "two isolated beings, far apart" [9, p. 377]. The phrases isolated beings and far apart construct emotional separation as physical space.

Another key lexical item is stranger. Elizabeth realises that Walter has remained a stranger to her. The inner monologue intensifies the discovery: "I have been fighting a husband who did not exist" [9, p. 377]. The verb fighting suggests prolonged conflict, but the relative clause reveals the tragic paradox: the person against whom she has emotionally struggled was partly a construction of her own perception. The metaphor of darkness further develops this idea. Husband and wife have "met in the dark" and "fought in the dark" [9, p. 377]. Darkness is both physical and epistemological. It signifies ignorance of the other person. Thus, the semantic field of alienation is constructed through stranger – isolated – far apart – dark – never seen. These words create a coherent linguistic model of failed human intimacy.

Landscape performs a different but equally complex emotional function in *The Shades of Spring*. The story is structured through changing descriptions of nature that correspond to shifts in John's emotional condition. When he approaches the place associated with his earlier relationship with Hilda, the landscape is visually rich. The path is "full of bluebells"; the flowers form "azure shallows" and "blue lakes" [9, p. 281]. The abundance of blue imagery creates a lyrical and idealised emotional atmosphere.

The similes comparing flowers with water produce fluidity, openness, and movement. John's perception transforms the landscape into a poetic reconstruction of the past. As he approaches Hilda, however, the emotional state becomes more complicated. Lawrence explicitly uses the phrase "with

tangled emotions" [9, p. 282]. The adjective 'tangled' is metaphorical. Emotions are conceptualised as intertwined physical objects that cannot easily be separated.

The surrounding colours also become more varied: scarlet, pink, pale purple. The rich chromatic field corresponds to the intensification and complexity of the protagonist's feelings. In the final part, the natural world changes again. The undergrowth disappears and leaves a "bare, brown space" [9, p. 287]. The adjective bare is particularly important. The lush landscape of memory has been stripped away. The emotional illusion has disappeared. Thus, the landscape forms a semantic progression: abundance – complexity – bareness. It parallels John's movement from nostalgic expectation through emotional confrontation to recognition.

The title *The Shades of Spring* is itself emotionally significant. The word spring conventionally carries associations with renewal, youth, vitality, love, and sexual awakening. Shades, in contrast, evokes darkness, shadows, ghosts, unreality, and the remnants of something that no longer fully exists. The title therefore contains an internal semantic contradiction. The relationship between John and Hilda belongs to the symbolic sphere of spring, but it is already only a "shade" of an earlier emotional reality.

This interpretation is reinforced by John's tendency to idealise Hilda aesthetically. His emotional relationship has been partly intellectualised and detached from physical immediacy. The story thus contrasts idealised, almost artistic love with embodied emotional experience. The tension between these two modes of love is expressed through recurrent oppositions: cold/warm, abstract/physical, past/present, distance/contact, memory/reality.

Ukrainian literary scholars also point to Lawrence's use of artistic codes in representing John's perception of Hilda. John associates her with a Botticellian angel, while his former relationship with her resembles an idealised literary love. Their correspondence recalls Dante and Beatrice: "like Dante to some Beatrice" [9, p. 290]. This cultural comparison is significant linguistically because it frames emotion through an already existing discourse of idealised, distant love. John does not simply love Hilda; he interprets her through cultural images.

Such intertextual comparison creates emotional distance from embodied reality. Lawrence thereby contrasts the language of aesthetic idealisation with the language of physical life. The inadequacy of John's emotional

model becomes visible when he encounters the transformed Hilda. Her "brief, sure speech" and "distant bearing" no longer correspond to the idealised image preserved in his memory [9, p. 284]. Tears, Light, and Triumph in *The Shades of Spring* Hilda's gaze provides one of the most subtle emotional passages in the story.

John sees "tears and a strange light," but behind them "calm acceptance of herself, and triumph over him" [9, p. 284]. The sequence is structured as a progression from outwardly visible vulnerability to deeper psychological strength: tears – strange light – calm acceptance – triumph. The nouns and adjectives belong to different emotional categories. Tears suggest suffering. Strange marks ambiguity. Calm indicates emotional control. Triumph establishes power. The gaze therefore condenses Hilda's emotional development into a single visual moment. Lawrence does not need an explanatory monologue. Visual vocabulary performs the psychological work.

The Shadow in the Rose Garden offers another example of the interaction between symbolic imagery and emotion. The rose garden initially evokes beauty, love, memory, and an almost Edenic space. The heroine's encounter with her former lover, however, transforms the garden emotionally. The man has become only a "shadow" of the person he once was. The title image then extends beyond the former lover. His shadow metaphorically falls on the heroine's marriage.

The spatial image therefore becomes an emotional metaphor. Past love enters the present not through renewed romantic fulfilment but through disruption, distrust, and jealousy. The woman realises the emotional distance separating her from her husband, while he recognises that they are foreign to one another. The ending is particularly revealing. Emotional intensity is not represented through dramatic declaration but through emotional exhaustion. There is neither love nor hatred, and eventually: "after some minutes he left her and went out" [9, p. 312]. The simplicity of the sentence contrasts with the psychological complexity preceding it. The neutral verbs left and went out represent emotional emptiness through linguistic restraint. Silence becomes more expressive than emotional vocabulary.

The emotional conflict in *The Shadow in the Rose Garden* also illustrates Lawrence's treatment of jealousy. Jealousy is not isolated as a single emotional state. It arises through interaction between knowledge of the

past, insecurity about the present, and the collapse of marital confidence. The husband's discovery of his wife's earlier relationship changes the emotional meaning of their present relationship. The story therefore shows how emotions are temporally structured.

The past enters the present and changes its interpretation. This temporal dimension is characteristic of Lawrence's fiction. Characters frequently return mentally to moments in which they imagine themselves to have been happier, or they project desired emotional fulfilment into an imagined future. Memory and expectation become linguistic spaces in which emotion is reconstructed.

Second Best offers particularly clear examples of indirect emotional characterisation. Frances attempts to hide her inner anxiety. Instead of openly naming the source of her disturbance, Lawrence shows her fingers nervously manipulating objects. She laughs nervously and responds sarcastically. Such behavioural signs form a cluster: restless gesture + nervous laughter + sarcasm = suppressed emotional anxiety.

The importance of the scene lies in the discrepancy between intended communication and involuntary communication. Frances tries to control what she says, but she cannot fully control what her body communicates. This distinction allows Lawrence to represent two emotional levels at once: the socially presented self and the psychologically disturbed self.

Objects repeatedly absorb emotional meaning in Lawrence's short fiction. When direct emotional communication fails, characters interact with things. The wedding ring in *New Eve and Old Adam* is a particularly obvious example. Paula does not initially formulate a systematic statement about her marriage. Instead, she removes the ring and plays with it as though rejecting it. The object becomes a material representation of the relationship. The gesture also illustrates emotional displacement: aggression towards the husband is transferred to the ring.

Similarly, chrysanthemums in *Odour of Chrysanthemums* accumulate Elizabeth's feelings towards marriage and death. The captain's horse in The Prussian Officer functions as one of his last meaningful connections with a world outside emotional isolation. Objects therefore become semiotic mediators of emotion. Their significance arises not from inherent properties but from repeated contextual association.

Lawrence's representation of the captain and orderly is organised through a series of oppositions. The men occupy opposite positions in the military hierarchy: officer/orderly, authority/subordination. But the psychological structure gradually reverses the apparent hierarchy. The captain possesses institutional power, yet he becomes emotionally dependent upon the young man's presence. The orderly is externally subordinated but internally preserves a powerful core of selfhood. Other oppositions reinforce this pattern: maturity / youth, coldness / warmth, anger / calmness, authority / inner freedom, aggression / endurance.

The captain is repeatedly associated with emotional coldness and frustration, while the orderly is represented through warmth, youth, physical vitality, and naturalness. Lawrence writes of the young man as possessing "something altogether warm and young" [9, pp. 184–185]. The adjective warm functions not simply as a thermal descriptor but as an evaluative emotional marker. Warmth is associated with life, spontaneity, and emotional potential. This is precisely what the captain lacks and what therefore fascinates and irritates him.

One of the linguistic and narrative markers of the captain's fixation is repetitive observation. He watches the orderly. He notices the movement of the young man's shoulders and neck. He attempts to occupy his time and repeatedly finds reasons to interact with him. Lawrence explicitly states: "Nor could he leave the man alone" [9, p. 186]. The modal construction could not indicates loss of control. The captain possesses military authority, but psychologically he is no longer autonomous. The phrase "In spite of himself" further emphasises the division between conscious intention and unconscious compulsion [9, p. 186]. This construction is particularly important in Lawrence's representation of emotion. It signals behaviour that contradicts rational will. The emotional self acts against the conscious self. The story thus linguistically dramatises the conflict between consciousness and subconscious desire.

In *The Prussian Officer*, failed verbal and emotional communication eventually becomes physical violence. The captain is unable to acknowledge or communicate his emotional dependence. The orderly is unable to express resistance within the rigid hierarchy of military discipline. Violence emerges as a distorted substitute for communication. This is reflected linguistically in the transition from words to actions: commands become insults; insults

become humiliating gestures; humiliation becomes physical assault. The emotional system therefore escalates: irritation – verbal aggression – bodily aggression – murder – psychological collapse. The orderly's final act cannot be understood only as a social response to oppression. It is also the culmination of accumulated emotional and bodily tension. Lawrence's representation of emotion is therefore directly connected with plot causality. Feelings determine actions.

Verbal aggression deserves particular attention because it represents emotion pragmatically rather than simply lexically. The captain's insulting speech is designed to humiliate the orderly. Such utterances perform acts of dominance. Their meaning lies not only in what they refer to but in what they do to the addressee. Contempt, satire, and insult therefore operate as speech acts expressing aggression. Lawrence's own early narrative style can move abruptly from lyrical and sensual language to coarse or offensive expression. This stylistic contrast corresponds to the emotional instability of the worlds he depicts. The juxtaposition of lyrical and brutal registers is especially appropriate to characters whose emotional lives oscillate between attraction and aggression.

Lawrence's modernist tendencies are also reflected in his appeal to multiple sensory channels. Sight, smell, touch, temperature, and sound frequently interact. Such sensory density allows an emotional state to spread across perception. In *Odour of Chrysanthemums*, colour and smell combine. In *The Shades of Spring*, visual colour, natural movement, and tactile associations create emotional atmosphere. In *The Prussian Officer*, emotional tension is experienced through heat, tightness, visual fire, physical pain, and movement. This multisensory representation can be considered a form of emotional synesthesia. Emotion is not confined to one descriptive system. It passes from psychological vocabulary into physical perception. The result is a highly embodied prose in which emotional experience is almost physically available to the reader.

Critical observations cited in the source material emphasise the visual and auditory density of Lawrence's stories and compare the precision of this language to poetry [5, p. 42]. This observation is particularly relevant to emotional representation. Because Lawrence frequently avoids explicit explanation, sensory detail must carry interpretative weight. A glance, sound, colour, or movement may indicate a psychological shift.

The reader is therefore required to interpret the emotional significance of apparently minor details. In this respect, Lawrence's prose operates through emotional inference. The narrative provides signs; the reader reconstructs the emotion.

This mechanism may be described as emotional implicature. In ordinary communication, implicature allows a speaker to communicate more than is explicitly stated. Lawrence's narrative employs a comparable principle. A character's emotion may be inferred from: changes in gesture; avoidance of eye contact; repeated observation; alterations in speech rhythm; interaction with objects; colour and sensory perception; movement towards or away from another person; silence; sudden changes of register. The narrative meaning therefore emerges from the relationship between explicit language and contextual signs. Lawrence's emotional prose is especially powerful when the two levels contradict one another. A character may speak calmly while behaving nervously. A character may express hostility while compulsively seeking another person's presence. A marriage may appear socially stable while its symbolic environment expresses emotional death.

Spatial vocabulary is one of Lawrence's most consistent tools for representing interpersonal relationships. Characters are repeatedly described as apart, separate, isolated, distant, outside, or enclosed within their own worlds. Such words transform psychological distance into physical structure. In *Odour of Chrysanthemums*, Elizabeth and Walter are "far apart." In *The Shades of Spring*, John and Hilda are "more separate than any two strangers." The repetition of spatial models across different stories suggests a recurrent conceptual metaphor: emotional intimacy is physical closeness alienation is physical distance. This metaphor allows Lawrence to represent emotional failure without necessarily naming it directly.

Another recurrent image is darkness. Elizabeth's recognition that she and Walter have metaphorically "met in the dark" is central to *Odour of Chrysanthemums*. Darkness here signifies more than sadness. It represents inability to see the other person psychologically. The verbs see and know become closely connected. To fail to "see" Walter is to fail to understand him. Visual perception therefore becomes epistemological. Lawrence's emotional language frequently links feeling with perception: characters suffer because they have mis-seen, idealised, misunderstood, or failed to

recognise one another. Emotional revelation consequently appears as a change in perception.

Many of Lawrence's conflicts can ultimately be interpreted as failures of communication. The captain and orderly cannot establish genuine communication because military hierarchy reduces their relationship to command and obedience. Elizabeth and Walter have shared years of marriage without truly knowing each other.

John and Hilda have maintained an idealised relationship through correspondence but remain profoundly separate. Frances hides anxiety through sarcasm and nervous behaviour. Paula expresses marital dissatisfaction by manipulating her wedding ring. These situations share a common pattern: language is insufficient, distorted, avoided, or replaced. As a result, emotion moves into alternative semiotic systems: body, gesture, gaze, landscape, object, smell, colour, silence. This is one of the most important characteristics of Lawrence's emotional poetics.

Lawrence's characters frequently experience a moment in which their previous emotional interpretation of reality collapses. Elizabeth's confrontation with Walter's dead body transforms her understanding of marriage. John's meeting with Hilda destroys his idealised reconstruction of their earlier relationship. The captain's suppressed fixation grows into a destructive force. Such moments may be described as emotional recognition. Linguistically, recognition is often accompanied by changes in vocabulary. Before recognition, language may emphasise irritation, expectation, idealisation, or blame. After recognition, it shifts towards strangerhood, distance, emptiness, fear, shame, or acceptance. The semantic change reflects psychological change.

Contrast operates at nearly every level of Lawrence's emotional style. There are lexical contrasts: love / aversion, warm / cold, calm / rage, desire / rejection. There are spatial contrasts: inside / outside, near / far. There are sensory contrasts: bright / dark, colourful / bare, warm / cold. There are behavioural contrasts: obedience / resistance, speech / silence, control / eruption. These oppositions produce psychological tension and often determine the structure of the narrative. Importantly, Lawrence rarely resolves them into simple binaries. The two poles can coexist within one person. This makes his emotional representation fundamentally dynamic.

Nearly every early story contains details that acquire symbolic meaning. In *Odour of Chrysanthemums*, scattered petals and the flowers themselves become associated with deterioration, disappointed expectations, and death. In *New Eve and Old Adam*, the wedding ring materialises marital conflict. In *The Prussian Officer*, the physical proximity of the dead captain and orderly creates a final symbolic connection between characters divided throughout life. Such details condense large emotional structures into small material signs. The economy of short fiction makes this especially important. A recurrent object can perform the work that a long psychological explanation might perform in a novel.

Lawrence's representation of emotion also reveals a broader modernist transformation. Traditional realist narration often emphasises social causality and externally observable behaviour. Lawrence does not abandon these elements. Class, gender, marriage, industrial life, military hierarchy, and social expectation remain crucial.

However, the locus of conflict increasingly shifts inward. In *The Prussian Officer*, the institutional hierarchy matters, but the decisive conflict develops within the captain and within the orderly. In *Odour of Chrysanthemums*, the mining community provides the social setting, yet the culmination consists of Elizabeth's private psychological recognition. In *The Shades of Spring*, the external meeting between former lovers matters less than the transformation of their understanding of the past. The narrative thus moves from event to consciousness.

This movement is especially significant because Lawrence's characters often experience emotions they do not consciously understand. The captain insists on interpreting his feelings as irritation with a "stupid, perverse servant," while the narrative suggests a deeper emotional attachment. His conscious explanation and subconscious motivation diverge. The phrase "In spite of himself" is one of the linguistic signals of this divergence. Similarly, bodily reactions may precede intellectual understanding. The character feels before understanding what the feeling means. Lawrence's language therefore distinguishes between emotion as conscious nomination and emotion as embodied process. The second is frequently more powerful.

CONCLUSION

The analysis demonstrates that emotion representation constitutes one of the central organising principles of D. H. Lawrence's short fiction. Emotional states are not limited to the thematic content of the stories; they determine lexical choice, imagery, narrative perspective, characterisation, symbolic structure, and plot development.

Lawrence uses both explicit and implicit linguistic means of emotional representation. Explicit representation is realised primarily through emotion-denoting nouns, verbs, adjectives, and adverbs. Important lexical-semantic fields include anger, irritation, rage, pain, suffering, fear, anxiety, shame, loneliness, alienation, love, passion, desire, jealousy, aversion, disappointment, frustration, and emotional emptiness.

Implicit representation is more diverse and often more characteristic of Lawrence's style. It includes metaphor, simile, lexical contrast, colour semantics, olfactory imagery, tactile and thermal vocabulary, landscape, symbolic detail, body language, physiological reaction, gaze, gesture, silence, inner monologue, and blended narrative perspective.

The analysis of *The Prussian Officer* shows that Lawrence constructs emotional conflict through the gradual intensification of the semantic fields of irritation, fixation, pain, aggression, and psychological torment. The captain's emotional state develops from irritation to rage and violence, while his hostility coexists with attraction. The orderly's suppressed emotional resistance is represented somatically through heat, pain, bodily tension, and the metaphor of an internal "core." The opposition between external obedience and internal autonomy becomes fundamental to the story.

Odour of Chrysanthemums demonstrates a different emotional system. Here Lawrence combines inner monologue, repetition, spatial metaphor, colour, and olfactory imagery. The chrysanthemums accumulate associations with disappointed marriage, sorrow, loneliness, and death. The repeated "deathly smell" transforms an ordinary sensory image into an emotional and symbolic code. Elizabeth's final recognition is linguistically constructed through the semantic fields of strangerhood, fear, shame, darkness, distance, and isolation.

In *The Shades of Spring*, landscape functions as a projection of emotion. The movement from abundant bluebells and rich colours towards a

"bare, brown space" mirrors the protagonist's movement from nostalgic expectation to disillusionment. Hilda's eyes, containing "tears," "a strange light," "calm acceptance," and "triumph," demonstrate the capacity of visual imagery to communicate several emotional states simultaneously.

Second Best confirms the importance of gesture. Frances's nervous manipulation of her dress, nervous laughter, and sarcasm reveal anxiety that she attempts to conceal verbally. *New Eve and Old Adam* demonstrates the role of lexical antithesis and symbolic objects: Paula's love coexists with aversion, desire with a longing for independence, while the wedding ring materialises marital dissatisfaction. The Shadow in the Rose Garden uses the spatial-symbolic image of the shadow to represent the intrusion of the emotional past into the present marriage, ending not in an emotionally explicit resolution but in silence and departure.

A particularly important feature of Lawrence's poetics is the embodiment of emotion. Psychological states are repeatedly represented as physical sensations: heat, tightness, pain, pressure, movement, gaze, muscular tension, and bodily distance. Emotional suffering becomes bodily suffering; anger becomes fire; inner resistance becomes concentrated energy; alienation becomes spatial separation.

Another characteristic feature is the tension between expression and suppression. Lawrence's characters frequently cannot or will not verbalise their emotions directly. Social hierarchy, marital convention, fear, shame, lack of self-knowledge, and contradictory desire prevent open communication. As a result, emotional meaning moves from explicit speech into non-verbal and symbolic systems. The body speaks when the character cannot. The landscape reflects what consciousness cannot formulate. The object carries meanings that dialogue suppresses. The smell evokes what memory resists. The gaze reveals what speech conceals. This indirectness is closely associated with Lawrence's modernism. Although his early stories retain elements of realist and naturalist description, the function of detail changes. The external world is increasingly perceived through the emotional consciousness of the protagonist. Description therefore becomes subjective, psychologically motivated, and symbolically charged.

Lawrence's narrative technique demonstrates a gradual shift from the representation of what happens to the character towards the representation of how the character experiences what happens.

The study also shows that emotional conflict in Lawrence's short fiction frequently develops according to recurrent models: suppression – accumulation – eruption, idealisation – confrontation – recognition, and intimacy – misunderstanding – alienation. These patterns are realised not only at the level of plot but also at the linguistic level. The semantic structure of the text changes together with the psychological state of the character.

Consequently, linguistic representation of emotions should be regarded as one of the fundamental principles of Lawrence's short-story poetics. Emotion determines the relationship between language and body, character and environment, speech and silence, consciousness and subconscious impulse.

Through the interaction of emotional vocabulary, figurative language, sensory codes, bodily signs, symbolic details, and techniques of represented consciousness, Lawrence creates a highly concentrated form of psychological prose in which emotional experience is simultaneously named, embodied, visualised, spatialised, symbolised, and implied.

This multilayered linguistic organisation explains much of the psychological intensity of his short fiction and contributes to its modernist character. Lawrence's major achievement lies not simply in describing powerful emotions, but in creating a language capable of representing their instability, contradiction, suppression, and transformation.

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