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## MODERNISTIK BADIY NASRDA PORTRET TASVIRINING LINGVISTIK MEKANIZMLARI: D.H. LORENSNING “AYOLLAR MUHABBATDA” ASARI MISOLIDA

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### **Annotatsiya.**

Modernist badiiy nasr portret tasvirini jismoniy atributlarning qat’iy katalogidan idrok, emotsiya va ijtimoiy hokimiyat ta’sirida shakllanadigan dinamik, talqin qiluvchi amaliyotga aylantiradi. Ushbu maqola D. H. Lourensning *Women in Love* romanida qo‘llangan lingvistik mexanizmlarni tahlil qiladi: ularning yordamida qahramon portretlari statik tasviriy elementlar sifatida emas, balki uchrashuvlar jarayonida yuzaga keladigan dinamik hodisalar sifatida yaratiladi. Tadqiqot uslubiy va narratologik tahlildan foydalanib, o‘zaro bog‘liq uch mexanizmni ko‘rib chiqadi: portret tasvirining turli fokalizatsiyalar bo‘ylab taqsimlanishi; tasvirni harakat, pozitsiya va temporallik bilan integratsiyalovchi leksikogrammatik dinamika; hamda tana detallarini moddiy, sensor va ideologik domenlar bilan bog‘laydigan figurativ transpozitsiyalar. Natijalar shuni ko‘rsatadiki, Lourens portretlari tanani “o‘qish”ni ham rag‘batlantiradigan, ham murakkablashtiradigan diagnostik vositalar sifatida ishlaydi va shu tariqa portret tasvirini aniq bilim va qat’iy identiklik haqidagi modernistik tanqid bilan bog‘laydi.

**Kalit so‘zlar:** portret tasviri; karakterizatsiya; modernizm; stilistika; fokalizatsiya; metafora; metonimiya; D. H. Lourens; *Women in Love*.

## ЛИНГВИСТИЧЕСКИЕ МЕХАНИЗМЫ ПОРТРЕТНОГО ОПИСАНИЯ В МОДЕРНИСТСКОЙ ПРОЗЕ: НА ПРИМЕРЕ РОМАНА Д. Г. ЛОУРЕНСА «ЖЕНЩИНЫ В ЛЮБВИ»

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### **Аннотация.**

Модернистская художественная проза трансформирует портретное описание из фиксированного перечня физических атрибутов в динамичную интерпретативную практику, обусловленную восприятием, эмоциями и социальной властью. В статье анализируются лингвистические механизмы, используемые Д. Х. Лоуренсом в романе «Женщины в любви», для создания портретов персонажей как динамических событий, разворачивающихся в ходе встреч, а не как статических описательных элементов. В исследовании применяется стилистический и нарратологический анализ для рассмотрения трёх взаимосвязанных механизмов: распределения портретности между различными фокализациями; лексико-грамматической динамики, интегрирующей описание с действием, позицией и темпоральностью; а также фигуративных транспозиций, соотносящих телесную деталь с материальными, сенсорными и идеологическими доменами. Результаты показывают, что портреты Лоуренса функционируют как диагностические инструменты, которые одновременно стимулируют и осложняют «прочтение» тела, тем самым соотнося портретное описание с модернистской критикой ясного знания и фиксированной идентичности.

**Ключевые слова:** портретное описание; характеристика; модернизм; стилстика; фокализация; метафора; метонимия; Д. Х. Лоуренс; «Женщины в любви».

## LINGUISTIC MECHANISMS OF PORTRAIT DESCRIPTION IN MODERNIST FICTION: A CASE STUDY OF D.H. LAWRENCE’S WOMEN IN LOVE

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**Abstract.**

Modernist fiction transforms portrait description from a fixed catalog of physical attributes into a dynamic, interpretive practice influenced by perception, emotion, and social power. This article analyzes the linguistic mechanisms employed in D. H. Lawrence's *Women in Love* to create character portraits as dynamic events occurring through encounters, rather than as static descriptive elements. The study employs stylistic and narratological analysis to examine three interconnected mechanisms: the distribution of portraiture across varying focalizations; the lexicogrammatical dynamism that integrates description with action, stance, and temporality; and the figurative transpositions that correlate bodily detail with material, sensory, and ideological domains. The results indicate that Lawrence's portraits function as diagnostic tools that both encourage and complicate bodily "reading," thus correlating portrait description with the modernist critique of clear knowledge and fixed identity.

**Keywords:** portrait description; characterization; modernism; stylistics; focalization; metaphor; metonymy; D. H. Lawrence; *Women in Love*.

In the realist tradition, portrait description frequently serves as a moment of descriptive consolidation: a character is introduced, physical attributes are enumerated, and the reader is provided with a visual reference for ensuing narrative developments. Modernist fiction adopts this device while often challenging its epistemological premises. Rather than assuming that a person can be captured as a coherent surface, modernist writing views appearance as contingent, relational, and interpretively unstable. The portrait transforms into a linguistic negotiation rather than a mere pictorial reproduction, wherein perception is fragmented, values are ingrained, and bodies acquire significance through conflict and desire.

D. H. Lawrence's *Women in Love* serves as a quintessential text for examining this transformation, as it perpetually positions the body as both the medium and the focal point of relational drama. Lawrence's story doesn't just "show" Ursula and Gudrun Brangwen, Rupert Birkin, or Gerald Crich; it keeps changing how it sees them, creating portraits that change with mood, closeness, and moral stance. In this novel, depiction is seldom neutral, and portraiture becomes intertwined with fundamental inquiries of modernism: the essence of knowing another individual, the capacity of language to shape or distort humanity, and the influence of contemporary social forces (industrial power, sexual politics, cultural disillusionment) on perception.

A linguistic perspective on portrait description elucidates the mechanisms by which such effects are realized. In *Women in Love*, portraiture is made up of small choices about words, sentences, rhythm, and figurative patterns. Adjectives and evaluative nouns convey judgment; verbs of perception and motion transmute the body into an event; clause structure allocates attention across fragments; and metaphor transforms visible detail into conceptual force. These choices are not just for show; they are the tools that modernist characterization uses to make characters. The description of a portrait becomes an interpretive engine that guides inferences about interiority while setting up the limits, risks, and aggressions of bodily interpretation.

This article aims to identify the primary linguistic mechanisms that influence portrait description in modernist fiction, specifically through D. H. Lawrence's *Women in Love*, and to elucidate how these mechanisms contribute to characterization and thematic discourse. The study examines the generation of portraits in the novel through shifts in focalization, dynamic lexicogrammar, and figurative transposition, illustrating that portraiture operates as a mode of narrative reasoning rather than a mere static representation.

The analysis focuses on D. H. Lawrence's *Women in Love*, treated as a literary work whose descriptive techniques can be analyzed in terms of narrative structure and linguistic form.

The choice of passages was both qualitative and intentional. Scenes were prioritized when the narrative emphasizes the body as a site of interpretation, encompassing instances of initial encounter, episodes of confrontation, and moments where gesture, posture, and gaze hold narrative significance. Lawrence frequently disperses portrait elements throughout various chapters instead of consolidating them into a singular introductory segment; thus, the analysis regards portraiture as cumulative and iterative.

The method uses both close reading of style and narratological tracking of focalization. The stylistic dimension looks at word choices (especially evaluative adjectives, sensory vocabulary, and gradable modifiers), grammatical structures (like verb aspect, participial constructions, and clause linkage), and foregrounding effects like patterned repetition, rhythmic variation, and semantic contrast. The narratological dimension analyzes the mediation of description by perspective, either overtly through a character's vantage point or covertly through character-specific diction that infuses a viewpoint within third-person narration. Figurative mechanisms are scrutinized, focusing on metaphor, metonymy, and sensory blending, particularly when corporeal details are recontextualized within material or ideological frameworks that influence interpretation.

The analysis shows that the way *Women in Love* describes people is done through three mechanisms that happen over and over again and support each other. First, portraits are placed in different perspectives based on changing focal points, which makes description a social act that people disagree about. Second, portraiture is grammatically dynamic, combining description with action and time so that bodies are shown as processes instead of still images. Third, portraits are often put together using figurative transpositions, especially material and sensory metaphors that turn looks into thematic meaning.

A key part of modernist portraiture in Lawrence's novel is that describing and judging are almost never separate. The story often includes evaluation in the description, showing not only what is seen but also how it is seen. This embedding of perspective can be very small. A face is not simply delineated; it is characterized as hard, vacant, luminous, or resistant, and these adjectives suggest an interpretive perspective inherent to a perceiving consciousness. Even when the story is told in the third person, the words used to describe things often have the tone of a certain character's feelings. Consequently, portrait description transforms into a battleground for rival interpretive frameworks vying for supremacy.

This mechanism is particularly evident in representations that highlight the gaze. Lawrence consistently transforms gazes and being gazed at into narrative occurrences. A portrait description often depends on how one face looks next to another. The portrait is a reaction to pressure, which can be interest, anger, sexual curiosity, or contempt. The gaze is linguistically encoded via perception verbs and the allocation of attention to bodily micro-signals, including the quality of a look or the positioning of the mouth. These micro-signs serve as semiotic cues for substantial assertions regarding personality and intent. The portrait thus serves as a hypothesis regarding the other, an interpretation that may be amended, augmented, or contested subsequently.

This kind of portraiture fits with modernist doubts about being open and honest. In realist fiction, the narrator's description of the person can suggest that they have authority, as if the text gives an accurate picture of them. In *Women in Love*, authority is often transferred into conflicting, incomplete perceptions. The reader must interpret both the character and the observer, as the portrait discloses the observer's desires and anxieties. Description becomes double-exposure: it shows both the thing being looked at and the person who says they know what it is.

This double exposure is especially important for how people in the novel interact with each other. When characters try to "read" each other's bodies, they are often trying to control each other. A portrait can turn into a way to own someone, a way to keep them in a picture that limits their freedom. Lawrence's story tests this power over and over again, letting portraits fall

apart or become unstable when they are seen again. The instability is not only in the mind; it is also in the text. The novel does not give any one descriptive act definitive status because the portrait elements are spread out and changed. Portraiture creates an ethical conflict: the desire to learn about someone through their looks is shown to be both strong and possibly coercive.

A second mechanism is grammatical dynamism, which combines action with portrait description. Lawrence frequently depicts the body not as a fixed structure but as a series of movements, pressures, and changes. Verbs often carry description instead of lists of nouns. As people get older, their faces change, their bodies get thinner, their hands move, and their posture becomes a way to talk to others. This method is in line with modernist ideas about process and becoming, but in *Women in Love*, it also serves as a way to connect portraiture to encounter. The body is depicted in its response to relational stress, rendering portraiture a documentation of interactive dynamics.

This dynamism is supported by constructions that keep the body within unfolding time at the level of grammar. Participles and progressive aspects can emphasize continuity, enabling the reader to perceive the depiction as an ongoing process rather than a finished image. Clause linkage frequently engenders cumulative effects: one perceptual stroke begets another, yielding portraits through successive approximations. This cumulative syntax imitates the phenomenology of vision, wherein the eye does not perceive an individual in totality but traverses details, continuously updating impressions as new stimuli emerge.

Lawrence's use of gradability to encode intensity is just as important. Portrait elements frequently manifest as gradations: a gaze turns colder, a smile adopts a more ironic tone, and a movement becomes more pronounced. This kind of scalar language turns body representation into a continuum, which stops categorical closure. So, the portrait doesn't work as an identification tool; it works more like a calibration tool. The reader is invited to follow changes in emotional temperature by paying attention to small changes in the strength of the description. The text can show psychological movement without having to explain it directly.

Metonymy is very important to this dynamic portraiture. Lawrence often uses a part of the body to represent the whole person, but the effect isn't as simple as that. Instead, it is a diagnosis. A hand, a glance, or a posture transforms into a condensed signal that the perceiving consciousness regards as evidence. This metonymic intensification is like how people see things in modern life, where people often make quick decisions based on very little information. In the book, these kinds of cues can be seen as sexual or hostile. The metonymic portrait thus transforms into a dramatization of inference: the text illustrates the process of deriving meaning from fragments and the potential unreliability or aggression of that extraction.

Portraiture is linked to action, which makes it linked to conflict as well. Lawrence frequently employs physical movement to convey resistance, refusal, and domination. A portrait can be created not through a catalog of traits but through a pattern of behaviors: how a character maintains silence, occupies space, and reacts to another's presence. So, the picture is not only a picture; it is also a motion picture. It conveys character as a mode of existence, with the linguistic expression of that mode reliant on verbs, adverbials, and clause rhythm that emulate the dynamics of movement.

The third mechanism is figurative transposition, which means that the way a person looks is mapped onto things that aren't bodies, like material things, machines, elemental forces, or animal life. In *Women in Love*, metaphor often serves as interpretation rather than mere embellishment. When a character is shown with hard or metallic images, the portrait suggests that they are in control, are rigid, or are in line with modern industrialism. When the description moves toward elemental or organic imagery, the portrait suggests life, unpredictability, or a refusal to follow social rules. These mappings help the reader see the character as more than just a social person; the character becomes a collection of forces.

This kind of figurative portraiture often makes thematic arguments shorter. The book's main themes of industrial power, social authority, and the fragility of intimacy are not only

talked about in dialogue or narrative reflection; they are also encoded in descriptive frames that turn bodies into symbols of cultural energy. In this way, the portrait becomes a small theory. It doesn't just show a person; it also suggests what that person means in the novel's world of ideas.

A major part of this figurative work is sensory blending. Tactile and thermal vocabulary often affects visual description, making things feel heavy, sharp, cold, or burning. This kind of language doesn't just add more sensory channels; it also makes perception embodied and evaluative. The perceiver does not see neutrally; they sense the other's presence as a form of physical pressure. This mixing of the senses makes the reader's experience of the scene stronger and also supports the novel's focus on the body as the place where meaning and power are negotiated.

The figurative portrait also has to do with gender. Numerous modernist texts engage with the politics of observation, and Lawrence's novel is no exception. For instance, the way the women are shown is often mixed with how the people who see them feel and think. The portrait can be a place where desire and judgment meet. The linguistic mechanisms mentioned earlier—embedded evaluation, metonymic fragmentation, and figurative transposition—can be interpreted as contributing to the modernist critique of representation: the portrait reveals the circumstances that render bodies interpretable, desirable, or reprehensible.

In the case study, these mechanisms coalesce in the relational portraits that connect the two primary couples. The book doesn't give us clear pictures of Ursula, Gudrun, Birkin, or Gerald; instead, it gives us a series of descriptive actions that change depending on the social situation and the mental stress. This sequential quality is important for modernist portraiture because the character is not an essence that is shown at the beginning; instead, it is a phenomenon that is made over and over again in language.

For Ursula, portrait description often embodies the tension between intellectual autonomy and the obligation to conform to relational structures. In terms of language, her description often uses changes in evaluation that show struggle. For example, tenderness may be overshadowed by defiance, and the body may be shown as both open and closed in the same descriptive field. The portrait thus serves as a locus of negotiation, both for the character and for the ethical perspective of the narrative. The text doesn't just describe Ursula; it also uses portraiture to show how other people see her and how she fights against being put in a box.

Gudrun's portraits are often more clearly linked to strong aesthetic and interpretive feelings, and Lawrence's language can put her in a frame of mind that connects her to artistic perception and critical detachment through sharper sensory and evaluative words. In her case, the description of her portrait often depends on small details like glances, gestures, and changes in tone that are seen as signs of dominance or self-control. The portrait thus serves as a structural pivot between appearance and power: the body is the conduit through which cultural and interpersonal authority is manifested and challenged.

Birkin's portraiture is often linked to discourse itself. His physical representation is frequently intertwined with the cadences of thought and discourse, enabling the portrait to convey agitation, withdrawal, or insistence not only through verbal expression but also through the corporeal manifestations of speech and silence. In these passages, describing a portrait and describing consciousness are the same thing. The body becomes the outward sign of an inner stance that the text both examines and criticizes.

Gerald's portraits, on the other hand, are strongly linked to discipline and control. The figurative transpositions that frame him can connect his physical presence with hardness, precision, and the energies of organization. These portraits are not static celebrations; they are influenced by the novel's overarching examination of the ramifications of control. As the story goes on, portrait description can show the tension between surface mastery and internal fracture, often by using small changes in evaluative language and in how bodily states are shown over time.

This study's findings demonstrate that Lawrence's portrait description functions as a

narrative technology of modernism across these characters. The portraits create character through perceptual conflict, grammatical motion, and figurative framing; they also show the moral and epistemic stakes of interpreting the body. The reader is implicated in the act of reading bodies, as the text consistently undermines this act through the revision of portraits and the emphasis on their perspectival nature.

The portrayal of characters in D. H. Lawrence's *Women in Love* is an example of how modernism changed how characters were drawn. Instead of giving stable pictorial inventories, the novel makes portraits by using changing focalizations that include evaluation and show how power works in perception. It depicts bodies through lexicogrammatical dynamism, integrating description with action, gesture, and temporal progression, transforming portraiture into an event within interaction. It also organizes the meaning of portraits by using figurative transpositions, especially material and sensory metaphors that turn how someone looks into an idea or concept. These mechanisms collectively demonstrate that portrait description is not peripheral to narrative structure but integral to the novel's examination of knowledge, intimacy, and contemporary social dynamics. In Lawrence's modernist portraiture, delineating a body constitutes a contestation of meaning: the portrait emerges as a locus where perception asserts dominance and where the text scrutinizes the feasibility of enduring human comprehensibility.

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