

The Wife Character Identity in D.H. Lawrence's Lady Chatterley's Lover: A Pragmatic Discourse Analysis

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Abstract

The present study investigates the concept of character identity in Lawrence's "Lady Chatterley's Lover", specifically focusing on Lady Chatterley's role as a wife. Qualitative and quantitative methods were employed in order to process the data comprehensively. Drawing upon Searle's speech act theory classification and Pearson's archetypal theory classification, the study analyses Lady Chatterley's identity as the wife of an aristocratic husband and demonstrates how her identity is influenced by him, undergoing certain transformations. She employs various speech acts and archetypes that reflect these changes in her identity. The whole novel serves as the corpus for examining the transformation of her identity. The findings indicate that Lady Chatterley's transformation is deeply influenced by her emotional, sexual, and social struggles, particularly in response to her emotionally distant husband, Clifford.

Keywords: Character Identity, Pragma Discourse, Pearson's archetypes.

هوية شخصية الزوجة في رواية "عشيق الليدي تشاترلي" لـ د.هـ. لورانس: تحليل تداولي خطابي

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المستخلص:

تبحث الدراسة الحالية في مفهوم هوية الشخصية في رواية "عشيق الليدي تشاترلي" للكاتب الإنكليزي د.هـ. لورانس، مع التركيز بشكل خاص على دور الليدي تشاترلي كزوجة. تم استخدام الأساليب النوعية والكمية من اجل معالجة البيانات بشكل شامل . وبالاعتماد على نظرية أفعال الكلام لسيرل ونظرية الأنماط الأولية لبيرسون، تحلل الدراسة هوية الليدي تشاترلي كزوجة لرجل أرسقراطي، وتوضح كيف تتأثر هويتها به وتخضع لتحولات معينة. تستخدم في خطابها أفعال الكلام المختلفة والأنماط الأولية التي تعكس هذه التغييرات في هويتها. تُستخدم الفصول العشرة الأولى من رواية "عشيق الليدي تشاترلي" لورانس كمرجع لدراسة التحولات في هويتها. وتشير النتائج إلى أن تحولات الليدي تشاترلي تتأثر بشكل كبير بصراعاتها العاطفية والجنسية والاجتماعية، وخاصة نتيجة تفاعلها مع زوجها البعيد عاطفياً، كليفورد.

الكلمات المفتاحية: هوية الشخصية، التداولية الخطابية، نماذج بيرسون

The Wife Character Identity in D.H. Lawrence's Lady Chatterley's Lover: A Pragmatic Discourse Analysis

1. Introduction

The present study aims to analyse Lady Chatterley's identity in the context of her relationship with her husband and to explore how her husband's aristocratic life, along with his emotional and physical distance, contributes to her personal transformation and detachment from him. By employing both speech act classification and Pearson's 12 archetypes classification, the study analyzes her identity and trace these transformations.

It is hypothesized that Clifford's inability to fulfil Lady Chatterley's emotional and physical needs might lead Connie to seek fulfilment elsewhere, potentially resulting in a transformation of her identity. She hates his aristocratic, cold life, his words, and his way of belittling people from the lower class.

This study examines the impact of Clifford's aristocratic lifestyle and emotional distance on Lady Chatterley's personal transformation, addressing the central research question.

The significance of this study lies in its exploration of how individuals' identities are profoundly shaped by their interactions with others and the environments in which they are situated. It highlights the dynamic nature of identity construction, demonstrating the extent to which relationships and contextual factors influence personal transformation and self-perception. Furthermore, this study is one of the studies that combines two branches of linguistics: pragmatics and discourse analysis. It also applies two approaches: one is a linguistic approach, speech act theory, and the other is a psychological approach, Pearson's archetypal theory. In this study, the analysis will primarily rely on Lady Chatterley's spoken utterances and the narrator's commentary on her character, which serves as a means to convey her inner voice. By drawing from these sources, a comprehensive and clear portrayal of the wife's identity will be established.

2. Literature Review

2.1 Identity

Our selves are maintained and constructed through interaction with others, they have multiple manifestations that are appropriate in certain situations (Burke 2006, Cooley 1902, Mead 1934) and can often be altered to correspond with the other's reflected evaluations (Burke 1991, Burke and Stets 2009). Within interaction, roles are defined, performed, and often altered to fit into societal standards and expectations of others (Goffman 1963). The self is influenced not only by

The Wife Character Identity in D.H. Lawrence's Lady Chatterley's Lover: A Pragmatic Discourse Analysis

the individual but also by others. Within the self, there are numerous different responsibilities that possess specific personalities.

Identity is complex and difficult to define clearly. In social psychology, it is often linked to belonging to social groups. Tajfel (1981 as cited in Fina, 2003) defines identity as a part of an individual's self-concept, derived from knowledge of group membership and the emotional significance attached to it (Tajfel, 1981 as cited in Fina, 2003). Linguists focus on language's role in constructing identity. Language choice is essential in constructing both individual and collective identities, a focus of sociolinguistic research since the 1970s. From early childhood, individuals learn to adapt their language use to fit various social contexts. Human identities are inherently social, shaped by the meanings that arise in context-dependent language use. Kroskrity (2000) sees identity as "the linguistic construction of membership in one or more social groups or categories" (p.111). Identity is constructed through interaction with sociohistorical and cultural contexts and is dynamic, multiple, and fluid. Kroskrity (2000) confirms that both of language and communication consider important factors by which members both define group or are defined by others. These factors are critical aspects in the production of a wide range of identities at different levels (Kroskrity, 2000).

2.2 Speech Act Theory

When two or more people communicate, they take on the roles of speaker and listener and convey a message. Speakers and listeners use a variety of utterances to execute language when communicating. In the field of English linguistics, these types of utterances are referred to as speech acts (Yule, 1996). According to Griffiths (2006), a speech act is the fundamental building block of all language exchanges, including greeting, applying, informing, confirming an appointment, and delivering a warning. Many do not know that every statement they make in their daily lives is an example of a speech act.

Speech act theory is an utterance-analysis tool used to establish the connection between grammatical form and language function in a specific context (Sotillo, 2017). Searle (1969, p. 7) states that "Speech act theory begins with the assumption that the smallest unit of human communication is not the sentence or other expression, but the performance of certain types of actions, such as: B. making a statement, asking a question, giving an order, describing, explaining, apologizing, thanking, congratulating." However, politeness was excluded from this study. According to Searle (1969), there are five types of speech acts that define the various purposes of speech. The categories of speech acts are assertive, directives, commissive, expressive, and declarations.

The Wife Character Identity in D.H. Lawrence's Lady Chatterley's Lover: A Pragmatic Discourse Analysis

2.3 Pearson's Archetypes

Archetypes rooted in psychology, particularly Jungian theory, are universal prototypes or templates from which individuals are derived. These models represent fundamental aspects of human experience, featuring instantly recognizable personality and behavioural traits, permeating legends, literature, and cinema. Carl Jung characterizes archetypes as "Forms or images of a collective nature which occur practically all over the earth as constituents of myths and, at the same time, as products of conscious origin" (Pearson,2001, p.4). Examples encompass the Hero, fiercely battling for a cause; the Outlaw, challenging societal norms; and the Ruler, governing their realm, whether justly or tyrannically.

Archetypes shape the form and function of literary works, and a text's meaning is influenced by societal and psychological mythology. Archetypes are unknowable basic forms that are personified or concretized in motifs such as the quest or the heavenly ascent, identifiable character types such as the trickster or the hero, symbols such as the apple or the snake, or images such as the crucifixion (Biddle & Toby,1989). The archetypes highlight shared functions among universal societies, such as the mother's natural relationship with all family members. This archetype may result in a shared imagery defined by various preconceptions that have not broken free from the traditional, biological, religious, and mythical framework. (Wheelwright,1962).

Pearson's system is based both on Jung's ideas of archetypes and Campbell's ideas of symbolic archetypal processes. Pearson's archetypes are twelve and each archetype employs during certain period of human life. For example, the Innocent, Orphan, Caregiver, and Warrior archetypes all appear in the stage of preparation, while the Seeker, Destroyer, Creator, and Lover archetypes emerge during the stage of self-discovery. Finally, the Ruler, Fool, Magician, and Sage archetypes appear during the stage of finding the self (Pearson,1991).

Pearson found through literature, mythology, and film the twelve basic characters appear again and again as protagonists in certain types of stories. In the story of the Ruler, the protagonist undergoes a journey of growth (if successful) by facing the authority of the group and taking responsibility. The Magician is a protagonist who becomes humble and transparent by using hidden powers to serve others. In addition, the Ruler and Magician archetypes are also characters and storylines. (Blandin,2025).

2.4 Lady Chatterley's Lover

D.H. Lawrence's "Lady Chatterley's Lover" is one of the most significant contributions to the 20th century. Overabundant with tender scenes that depict the beauty of intimacy,

The Wife Character Identity in D.H. Lawrence's Lady Chatterley's Lover: A Pragmatic Discourse Analysis

It delves into the feelings of a lonely woman who is confined to a sterile marriage and her increasing attraction to the handsome gamekeeper of her husband's plantation. The most controversial of Lawrence's books, *Lady Chatterley's Lover*, joyfully advocates the author's philosophy of individual regeneration through sexual love. The book is about the realization of Constance that she cannot live with the mind alone, she must also be alive physically. There is no physical intimacy between Connie and her husband. They are portrayed as two people communicating on an intellectual level. His paralysis and impotence make the marriage infertile. (Goris, (n.d.).

Lawrence tells the story of a woman who is free to seek sexual gratification from whomever she pleases. Her husband, disabled by war and unable to have sex or father children, agrees to let her bear another man's child if it means she is happy and the family has an heir. Unlike the usual feeble-minded and angry literary villains, this man not only lets the woman he loves do what makes her happiest, but pursues her passions independently of her. (Nelson, 2019).

3. Methodology

This study adopts an eclectic approach that combines speech act theory and archetypal theory where the utterances in *Lady Chatterley's Lover* can be examined to uncover Constance's identity in relation to the two men in her life: her husband and her lover. By applying speech act theory, it is possible to identify the types of speech acts Lady Chatterley frequently uses with each man—whether expressive, representative, directive, commissive, or declarative. Similarly, archetypal theory, particularly through Pearson's 12 archetypes, can further illuminate her identity.

By examining the distribution and function of speech acts within characters' utterances, many about Lady Chatterley's emotional depth, internal struggles, and the constraints imposed by her aristocratic role can be told. Concurrently, identifying and analysing the prevalent archetypes in her behaviour and personality traits allows to understand the underlying motivations and conflicts that define her character.

The analysis begins with the selection of key passages from the novel, followed by a detailed categorization of her utterances into expressive, representative, directive, commissive, and declarative speech acts. The quantitative analysis involves determining the frequency and proportion of each type of speech act in speakers' speech. This can be done by creating a table to quantify the distribution of speech acts, and calculating the percentage of each type of speech act relative to the total number of utterances analysed. The table reveals the most dominant speech acts that shape Connie's identity. Parallel to this, the identification of archetypal traits such as the Innocent, Lover, Caregiver, Seeker, Orphan, Warrior/Rebel, Creator, Jester, and Ruler provides a multi-faceted view of her identity and the dynamics of her relationship with her husband, Clifford.

*The Wife Character Identity in D.H. Lawrence's Lady Chatterley's Lover:
A Pragmatic Discourse Analysis*

The synthesis of these two analytical theories offers a comprehensive understanding of Lady Chatterley's identity, showcasing the interplay between her personal desires and the rigid expectations of her aristocratic life. Such integrated approach not only enriches our understanding of her character but also demonstrates the efficacy of combining speech act theory and archetypal analysis in literary studies.

4. Findings and Analysis

Lady Chatterley embraces the identity of an aristocratic wife and socialite, fulfilling the expectations of her position in society. She maintains this identity during social gatherings and public events, presenting herself according to societal norms. Constance's depiction as the Lady of the Manor in D.H. Lawrence's "Lady Chatterley's Lover" captures the traditional role expected of upper-class women in early 20th-century English society. As Sir Clifford Chatterley's wife, Constance represents a figure of high social status and privilege, symbolizing the esteemed position of the Chatterley family. Her identity is closely tied to duties like managing the household, taking care of domestic matters, and participating in the social gatherings typical of the aristocratic class. However, this role also limits her freedom and individuality, as she's expected to adhere to strict expectations as a wife and hostess. Additionally, Constance's portrayal as the Lady of the Manor highlights the dominance of male authority in her life, particularly her dependence on her husband, Sir Clifford. Despite the status that comes with her role, Constance struggles with balancing societal norms with her own desires and ambitions.

The following table analyses utterances from the novel used by the characters, figuring out each type of speech acts employs in this utterance. These acts in the table will help in specifying each type of speech act.

Table (1) Speech Acts in the Provided Utterances

No.	Texts	Speakers	Utterances	Type of Speech Act
1.	They were intimate as two people who stand together on a sinking ship. He had been virgin when he married: and the sex part did not mean much to him. They were so close, he and she, apart from that. And Connie exulted a little in this intimacy, which was beyond sex, and beyond a man's 'satisfaction'. Clifford anyhow was not just keen on his 'satisfaction', as so many men seemed to be. No, the intimacy was deeper, more personal than that. And sex was merely an accident, or an adjunct, one of the curious obsolete, organic processes which persisted in its own clumsiness, but was not really necessary. (P 13)	The narrator	1. Connie exulted a little in this intimacy , which was beyond sex, and beyond a man's 'satisfaction'. 2. sex was merely an accident, or an adjunct...	Expressive Representative
2.	'Oh yes!' 'Yes, for a little while,' said Connie 'Yes,' she said slowly She was silent 'I think you're right.....'Oh yes! I think I do, really.'	Connie	1- she said slowly - She was silent - 'I think you're right.....'Oh yes	Expressive

*The Wife Character Identity in D.H. Lawrence's Lady Chatterley's Lover:
A Pragmatic Discourse Analysis*

3.	A strange, weary yearning, a dissatisfaction had started in her. Clifford did not notice: those were not things he was aware of. But the stranger knew. To Connie, everything in her world and life seemed worn out, and her dissatisfaction was older than the hills. (p_52_53)	The narrator	1-A strange, weary yearning, a dissatisfaction had started in her. -To Connie, everything in her world and life seemed worn out, and her dissatisfaction was older than the hills	Representative Representative
4.	Poor Connie! As the years drew on it was the fear of nothingness in her life that affected her. Clifford's mental life and hers gradually began to feel like nothingness. Their marriage, their integrated life based on a habit of intimacy, that he talked about: there were days when it all became utterly blank and nothing. It was words, just so many words. (p_55)	The narrator	- the fear of nothingness in her life that affected her - Clifford's mental life and hers gradually began to feel like nothingness	Expressive Representative
5.	A woman wants you to like her and talk to her, and at the same time love her and desire her; and it seems to me the two things are mutually exclusive.' (p_61)	Connie	1-A woman wants you to like her and talk to her 2_ it seems to me the two things are mutually exclusive.	Representative Expressive
6.	A sense of rebellion smouldered in Connie. What was the good of it all? What was the good of her sacrifice, her devoting her life to Clifford? What was she serving, after all? A cold spirit of vanity, that had no warm human contacts, and that was as corrupt as any low-born Jew, in craving for prostitution to the bitch-goddess, Success. (p-79)	The narrator	1-What was the good of it all? What was the good of her sacrifice, her devoting her life to Clifford? -What was she serving, after all?	Directive Directive
7.	But Connie's heart simply stood still at the thought of abandoning Clifford there and then. She couldn't do it. No...no! She just couldn't. She had to go back to Wragby.	The narrator	1-But Connie's heart simply stood still at the thought of abandoning Clifford 2- She couldn't do it. No...no! She just couldn't	Expressive Representative
8.	Connie was surprised at her own feeling of aversion from Clifford. What is more, she felt she had always really disliked him. Not hate: there was no passion in it. But a profound physical dislike. Almost, it seemed to her, she had married him because she disliked him, in a secret, physical sort of way. But of course, she had married him really because in a mental way he attracted her and excited her. He had seemed, in some way, her master, beyond her. (p-106)	The narrator	- Connie was surprised at her own feeling of aversion from Clifford - she felt she had always really disliked him - it seemed to her; she had married him because she disliked him	Expressive Expressive Expressive
9.	But I don't want any boss-ship,' she protested. 'Ah! But that is funk. You've got it: fated to it. And you should live up to it. (P_199)	Connie	1-I don't want any bossship	Expressive
10.	I believe the life of the body is a greater reality than the	Connie	1-I believe the life of	Expressive

*The Wife Character Identity in D.H. Lawrence's Lady Chatterley's Lover:
A Pragmatic Discourse Analysis*

<p>life of the mind: when the body is really wakened to life. But so many people, like your famous wind-machine, have only got minds tacked on to their physical corpses.' (p_261)</p>		<p>the body is a greater reality than the life of the mind 2-So many people, like your famous wind-machine have only got minds tacked on to their physical corpses.'</p>	<p>Expressive</p>
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The most dominant speech acts in utterance (1) are indeed expressive and representative. The narrator expresses the characters' feelings and attitudes towards their intimacy and sexual relationship. For example, "Connie exulted a little in this intimacy" and "Clifford anyhow was not just keen on his 'satisfaction'" reveal their emotional states and attitudes towards their relationship. From the first time, the sex part doesn't mean a lot to Clifford even before he became a paralyzed while Connie shows a little satisfaction about this kind of relationship. Another kind of speech act that is used here is the assertive or representative speech act. The text provides information about the nature of Connie and Clifford's relationship, making factual claims about their intimacy and the role of sex in their lives. The description of Clifford's lack of interest in sex and the portrayal of sex as an "adjunct" or "accident" in their relationship are made assertive speech acts, as they describe a specific aspect of their relationship.

Connie's initial responses in utterance (2) are expressive, reflecting her agreement and the process of thinking through the situation. Her silence also indicates a deep, contemplative moment, which is expressive of her internal state. Connie often tends to agree with Clifford's opinions on most issues concerning their lives, and at other times she tends to remain silent and not express her opinion on other matters. This may seem like a good thing, but considering the gap in their lives, it becomes a negative aspect. It is as if she sees the conversation with him as pointless, but that will only increase the gap between them. It would have been better if she had always expressed what was bothering her or causing her anxiety. Additionally, it would have been better if she had told Clifford about her fears.

Utterance (3) contains a mix of expressive and assertive speech acts. "A strange, weary yearning, a dissatisfaction had started in her" and "To Connie, everything in her world and life seemed worn out, and her dissatisfaction was older than the hills" these expressions express Connie's internal turmoil that she holds for a long time. The statements "Clifford did not notice: those were not things he was aware of" and "But the stranger knew" assert facts about Clifford's lack of awareness and another character's understanding of Connie's feelings. Overall, the passage focuses on expressing Connie's emotional turmoil and Clifford's carelessness: he not only distances himself from her physically but also spiritually.

*The Wife Character Identity in D.H. Lawrence's Lady Chatterley's Lover:
A Pragmatic Discourse Analysis*

Expressive and representative speech acts are more dominant in utterance (4) to describe Connie's emotions and the reality of her life. It shows Connie's fear and sadness about her life feeling empty, with lines like "Poor Connie! As the years went by, she was affected by the fear of nothingness in her life." It also states facts about her relationship with Clifford, saying "Clifford's mental life and hers started to feel empty," and their marriage felt meaningless, "just words, only words." The utterance combines these types of speech acts to show Connie's inner struggles and the emptiness in her marriage.

The representative speech act is evident in utterance (5) as Connie makes a general statement about women's desires and their perceived incompatibility. The expressive speech act is present also as Connie conveys her personal belief and sense of conflict regarding these desires. Connie confirms, "A woman wants you to like her and talk to her, and at the same time love her and desire her," describing a general observation about what she wants in specific and what women want in general. This is followed by her personal opinion, "it seems to me the two things are mutually exclusive," which expresses her belief that liking and desiring a woman cannot coexist.

In Utterance (6), the narrator highlights Connie's growing frustration and dissatisfaction with her life and the sacrifices she has made for Clifford. She begins to question whether her efforts have been worthwhile, asking herself, "What was the good of it all?" and "What was the good of her sacrifice?" These questions reveal her deep doubts about the meaning and value of her choices. The narrator presents Connie's thoughts as a strong rejection of the ambition-driven world she is part of. She describes this pursuit as lacking warmth and genuine human connection, calling it "a cold spirit of vanity." She further expresses her frustration by comparing her sacrifices to "prostitution to the bitch-goddess, Success," implying that she feels she has compromised herself for something unworthy. Additionally, the passage reveals Connie's criticism of the society she belongs to. Her statement, "as corrupt as any low-born Jew," reflects not only her belief that the upper-class world she lives in is morally empty but also the prejudices that existed in her time. Through these reflections, the narrator presents a broader commentary on the harmful effects of societal pressure and the pursuit of status. This passage primarily uses representative speech acts, as the narrator conveys Connie's critical thoughts and judgments about the emptiness of her sacrifices and the corruption of her social environment.

Expressive and representative speech acts are used in utterance (7) to assert that Connie, despite Connie realizes that her relationship with Clifford is in vain, felt she couldn't leave him. Connie's internal struggle and emotional attachment to Clifford are vividly portrayed through expressive speech acts. She finds herself torn between her deep feelings for Clifford and her desire for fulfilment, her heart stopping at the thought of abandoning him. Repeatedly asserting, "I couldn't do it," she ultimately returns to Wragby, illustrating her inner conflict.

The Wife Character Identity in D.H. Lawrence's Lady Chatterley's Lover: A Pragmatic Discourse Analysis

In Utterance (8), the narrator reveals Connie's emotional state through an expressive speech act, conveying her inner thoughts and feelings about Clifford. The narration reflects her surprise, aversion, and emotional detachment as she re-evaluates her relationship with him. Initially, Connie had admired Clifford for his intelligence and way of thinking, mistaking this admiration for love. However, over time, her perception has changed, and she now finds these very qualities unappealing. The narrator emphasizes that Connie no longer harbors any strong emotions toward him—neither love nor hatred. Instead, she feels completely indifferent, as if all emotional ties between them have faded. Through this expressive speech act, the narrator captures Connie's growing realization that her marriage lacks true emotional connection, highlighting her deepening sense of disillusionment.

In utterance (9), Connie rejects any leadership role, which is her expressive speech act, showing her feelings against authority. Clifford, in response, insists that leadership is her fate, arguing that the upper class, represented by "Wragbys and Shipleys," are responsible for the destiny of the working class, such as colliers (coal miners). Clifford's utterance is a representative speech act since it reflects a belief or assertion about social responsibility and the role of the upper class in the lives of the working class.

Expressive speech acts are used in utterance (10). Connie expresses her belief about the differences between bodily life and life of the mind. According to her, bodily life is valued over life of the mind. She reflects her aversion to a life in which the mind is controlled. She criticizes those who live through their minds, seeing them as far from truly living, existing in a state of despair—as "physical corpses." They live in a world where words and thoughts are controlled, not emotions and pleasure.

The following table displays the quantitative percentage of using speech acts. These percentages can help identifying which kind of speech act dominates shaping Connie's identity.

Table (2) Total Number of Using Speech Acts in the Analysed Utterances

No.	Types of Speech Acts	Total Number	The Percentage
1	Expressive	11	57.89%
2	Representative	6	31.58%
3	Directive	2	10.53%

The speech acts that are employed by speakers, most of the time, are expressive. Expressive acts employ, most of times, by Connie or the narrator when he describes what Connie feels reflecting her negative feelings about her marriage. The use of expressive speech acts shows an aspect of Connie's identity, indicating that she is a very emotional person, often controlled by her feelings. She uses emotional expressions to show her discomfort with all the rules placed on her as an aristocratic wife, which often prioritize her duty and appearance over her personal desires.

*The Wife Character Identity in D.H. Lawrence's Lady Chatterley's Lover:
A Pragmatic Discourse Analysis*

Also, these acts are clearly employed to depict the emotional repression and loneliness that can accompany her aristocratic role. Representative speech acts are also used frequently to assert her negative feelings about the marriage and her desire to escape it. She, many times, confirms facts about herself, like being trapped in an unhappy marriage, her cold relationship with her careless husband, and her desire to end such a marriage and free herself from the responsibilities placed on her. The transformation that Connie's identity undergoes is reflected through her speech acts. Her identity shifts from passive dissatisfaction to active rebellion, questioning the value of her sacrifices. Initially, Connie shows little interest in sex in her relationship with Clifford, but as events progress, she becomes more aware of her desires and needs. She moves from passive acceptance to a more assertive stance, seeking sensual pleasure outside of her marriage. Connie's identity is also shaped by her social surroundings and the expectations placed upon her. Clifford's neglect, his obsession with social class and work, pushes her to realize the emptiness of her upper-class life. In the end, she rejects these societal expectations.

The following table shows the active archetypes that dominate Lady Chatterley's identity. By identifying the role of each archetype, along with its associated fear and gift, a deeper understanding of her identity can be revealed.

Table (3) Active Archetypes in the Provided Utterances

No.	Archetype	Speakers	Task	Fear	Gift
1	The Lover	The narrator	Keep the intimacy	Loss such intimacy	Passion
2	The Caregiver	Connie	She agrees with Clifford because she cares about his feelings	Connie's tendency to agree with Clifford to avoid disrupting their relationship	Connie's compassion
3	The Warrior	The narrator	Strong desire for change	She fears being trapped in meaningless life	courage
4	The Orphan	The narrator	stay in comfort zone	Separate or exploit from others	Interdependence
5	The Lover	Connie	Connie's desire for both emotional connection and romantic desire	Connie's struggle with feeling that these two desires are mutually exclusive and can't be collected together	Love and desire
6	The Warrior	The narrator	Connie feels dissatisfying with the scarifies that she introduced	She feels that her life is serving a vein and a cold purpose	Transformat-ion
7	The Caregiver	The narrator	her willingness to sacrifice her own happiness for Clifford's sake	Connie's fear of abandoning Clifford	compassion
8	The Lover	The narrator	Connie holds negative feelings of aversion	Losing intimacy and passion	love and intimacy

*The Wife Character Identity in D.H. Lawrence's Lady Chatterley's Lover:
A Pragmatic Discourse Analysis*

9	The Destroyer	Connie	Connie wants to defy authority	She fears of being oppressed	Courage to defy expectations
10	The Lover	Connie	Connie Follows her heart desires than her mind	Loss sensual intimate	Passion

Utterance (1) resonates with Pearson's Innocent and Lover archetypes: Clifford's lack of interest in sex and his focus on a deeper, non-physical intimacy align with the Innocent archetype, valuing purity and a spiritual connection over physical desires, while Connie's exultation in their unique intimacy and her partial satisfaction with their relationship reflect the Lover archetype, emphasizing deep emotional connections, intimacy, and passionate involvement in relationships. These archetypes illustrate the characters' deeper emotional and psychological motivations within their relationship.

Connie's behaviour of agreeing with Clifford and sometimes remaining silent in utterance (2), can be seen as fulfilling the caregiver role by trying to maintain peace and harmony in their interactions. However, this pattern may also lead to internal conflict and distance if it prevents her from expressing her true feelings and concerns. Clifford's relationship with Connie is analogous to that of a tutor and a student; Clifford wishes to intellectually control Connie. Connie becomes entangled in Clifford's words as she lives with him. It is a thought-dominated world with no true meaning; there is no physical contact. Clifford and Connie's relationship exemplifies Connie becoming entangled in a web of words and instinctively attempting to escape. Lawrence portrays her as a passive listener, but her response shows her resistance and ability to change (Talat,2021:1).

In utterance (3), Connie's dissatisfaction, coupled with her sense that everything in her life is "worn out," suggest a growing discontent with her current life. The fact that Clifford is unaware of her feelings emphasizes the isolation and frustration she feels, further motivating her to seek change. This combination of factors sounds well with the warrior (Rebel) archetype, indicating her potential desire to challenge and break free from the constraints of her current life and seek a new, more fulfilling path.

Connie's struggle with the feeling of nothingness and the emptiness in her relationship with Clifford in utterance (4) sounds more with the Orphan archetype. Although she is unsatisfied with her life and describes it as nothingness, everything in her life she has described as nothingness—her life, her marriage to Clifford—yet she does not have the strength to leave him and prefers to stay with him. Connie's unwillingness to leave Clifford, despite her life with him having become meaningless, indicates her fear of stepping out from under Clifford's shadow and her preference to remain with him.

*The Wife Character Identity in D.H. Lawrence's Lady Chatterley's Lover:
A Pragmatic Discourse Analysis*

In utterance (5), Connie is expressing the contradiction she feels between her different desires as a woman. She wants a man to like her, care for her, and talk to her, reflecting her desire for a loving and friendly emotional relationship. At the same time, she wants him to love and desire her, which reflects her need to feel wanted and loved on a deeper, more intimate level. However, she asserts that these two things—emotional affection and romantic desire—seem mutually exclusive or difficult to combine. This reflects the archetype of the Lover, whose task is to build deep connections and foster intimacy. The Lover's goal is to experience love and relationships in a fulfilling and meaningful way, but they fear being unwanted or unloved. Connie's struggle with feeling that these two desires are mutually exclusive highlights her fear of not being able to have a balanced relationship.

In utterance (6), Connie represents the warrior archetype. She asks about the benefits she gained from all the sacrifices she made to keep the marriage going. The benefit of devoting her life to Clifford, forgetting herself and her own desires. She wonders if those sacrifices will benefit her sooner or later or will ultimately bring her nothing at all. In reality, Connie already knows the answers to her questions. Devoting her life to Clifford and trying to save her relationship with him will serve no purpose because a person like him, with cold feelings and self-centeredness, is incapable of recognizing these sacrifices. He only cares about what he wants, even if it means using others to achieve his goals. Connie realizes this and tries to stop thinking about fixing her life with Clifford and instead starts focusing on what she truly wants.

In utterance (7), Connie symbolizes the caregiver archetype. Although she knows her relationship with Clifford serves no purpose, she still hesitates about the idea of leaving him. Her compassionate side always draws her empathy towards him. She knows he will not change and that he can't give her what she wants, but she still doesn't understand why she can't leave him. This indecision may stem from the nurturing instinct Connie holds toward others, or perhaps because she has not yet found true love with another man. This selfless act underscores her emotional strength and commitment to the well-being of others.

In utterance (8), Connie represents the Lover archetype. She is surprised by her aversion to Clifford and realizes she has always had a deep-seated physical dislike for him, despite being mentally attracted to him. This contrast underscores the Lover's complex relationship with intimacy and connection. The Lover's task is to seek true intimacy and balances different types of attraction, while their greatest fear is lacking a real connection. Connie's conflicting feelings towards Clifford—physical dislike versus mental attraction—underscore the Lover's complex nature and the struggle to balance different forms of attraction.

*The Wife Character Identity in D.H. Lawrence's *Lady Chatterley's Lover*: A Pragmatic Discourse Analysis*

In utterance (9), Connie employs the destroyer archetype when she rejects any authority and the responsibilities that come with it, demonstrating her resistance against the hierarchical system that Clifford refers to, as she seeks to distance herself from these norms.

Utterance (10) reflects a transformation in Connie's identity. Over time, Connie becomes aware of her physical desires. She discovers that she can't live by the mind alone. She glorifies the role of the body over the mind, adding that those who live solely through their minds are like corpses without emotions. They don't live a full life; their lives are colder and lack meaning. She admits that the role of the body is greater. Through physical intimacy, you feel alive and experience the pleasures of life. Connie's idealization of the body and physical pleasure reflects the pursuits of the lover archetype in life.

Table (4) Total Number of Archetypes

No.	Archetypes	Total number	The Percentage
1	Lover	4	40%
2	The caregiver	2	20%
3	Warrior/Rebel	2	20%
4	Orphan	1	10%
5	destroyer	1	10%

The archetypes represented in Connie's speech or narrator's description of Connie play a critical role in illustrating the transformations of her identity throughout *Lady Chatterley's Lover*. These archetypes help us to map the various stages of her internal and external journey, revealing deeper insights into her character's growth, emotional evolution, and eventual rejection of her previous life.

Connie's transformation is a journey from passive compliance to self-awareness and liberation, reflected in various archetypes. At first, she represents the Lover, seeking a deep emotional connection with Clifford, only to discover that true fulfilment requires both physical and mental satisfaction. As a caregiver, she places Clifford's needs above her own and maintains harmony at the expense of her own happiness. However, her growing dissatisfaction awakens the Warrior/Rebel, and she questions the sacrifices she has made and begins to resist the restrictions of her marriage. In moments of despair, she reflects the image of an orphan who feels trapped in a meaningless existence but is afraid to leave it. Ultimately, she embraces the Destroyer archetype, rejecting societal expectations and Clifford's dominance, embracing her own desires, and realizing that life is incomplete without physical and emotional passion. Through these transformed archetypes, Connie evolves from a passive, dependent woman to one who strives to self-actualize, free herself from imposed restrictions, and live a life of true passion and independence.

5. Conclusion

The Wife Character Identity in D.H. Lawrence's Lady Chatterley's Lover: A Pragmatic Discourse Analysis

Connie's transformation into "Lady Chatterley's Lover" is profoundly reflected in the distribution of speech acts and the archetypes she embodies. The dominance of expressive Speech Acts (57.89%) highlights her emotional depth as she often expresses her dissatisfaction, loneliness, and desire for change. This reinforces her identity as a lover (40%) and emphasizes her desire for deep emotional and physical intimacy. Similarly, her use of representational Speech Acts (31.58%) is consistent with the warrior/rebel (20%) and orphan (10%) archetypes as they reflect the reality of her unhappy marriage and adherence to the restrictions imposed on her, leading to a gradual but determined rebellion. The caregiver Archetype (20%) is reflected in her continued emotional attachment to Clifford as she struggles between duty and personal happiness, often prioritizing his happiness over her own. Directive speech acts, though rare (10.53%), mark moments in which she questions the purpose of her life, consistent with the destroyer archetype (10%), particularly in her rejection of aristocratic norms and her ultimate pursuit of personal agency. Together, these elements trace Connie's journey from passive submission to active self-liberation as she casts aside social constraints, embraces her desires, and redefines her identity. Her shift from emotional repression to open defiance highlights her transformation into an independent woman who prioritizes passion, authenticity, and self-determination.

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*The Wife Character Identity in D.H. Lawrence's Lady Chatterley's Lover:
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