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33. In Magesa, *African Religion*, New York: Orbis Books, 1997, p. 73.
34. M. Eliade, *From Primitives to Zen*, London: Collins, 1967, p. 6.
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36. R. Lawlor, *Voices of the First Day*, Rochester, Vermont: Inner Traditions, 1991, p. 173.
37. B. Malinowski, *The Sexual Life of Savages*, *op. cit.*, p. 47.
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39. A.A. Holmberg, *Nomads of the Long Bow: the Seriño of Eastern Bolivia*, Washington D.C: US Government Printing Office, 1950.
40. D.H. Lawrence, *The Collected Letters*, London: Heinemann, 1962, p. 1124.
41. K. Sagar, 'Introduction', *D.H. Lawrence*, London: The Penguin Poetry Library, 1986, p. 15.
42. D.H. Lawrence, *Selected Essays*, London: Penguin, 1950.
43. *Ibid.*, p. 181.
44. D.H. Lawrence, *The Collected Letters*, *op. cit.*, p. 282.
45. D.H. Lawrence, *Complete Poems*, *op. cit.*, p. 667.
46. *Ibid.*, p. 514.
47. D.H. Lawrence, *The Rainbow*, London: Penguin, 1975, p. 495.

Matches and Mismatches: Patterns of THOU and YOU in *The Merry-go-Round*¹

Hilary Hillier

Introduction

The Merry-go-Round seems to have received comparatively little critical attention – notable exceptions being substantial papers by Sklar² and Davies.³ It is a sprawling play which appears to present real staging problems, not least arising from the presence in the cast of a live goose, Patty. (Sklar and Davies discuss various possible strategies.⁴) Nevertheless it is a hugely enjoyable romantic comedy which uses a series of complicated entanglements, set against a background of social and family relationships in a pit village, to touch upon a number of familiar Lawrentian themes.⁵

Many of these themes can be fruitfully examined via close examination of Lawrence's use of the local dialect, and it seems to be a notable omission, therefore, that Sklar does not even make reference to the dialect in her otherwise very insightful consideration of the play. Sklar is not, of course, writing from a linguist's perspective, but I would suggest that a linguist's close attention to the dialect and the way it is used can greatly increase our understanding and appreciation of the various characters' motivations and manoeuvrings. I will argue, indeed, that Lawrence's careful and creative use of dialect provides the underpinning to the play's dramatic patterning.

The characters and their relationships

Figure 1 shows diagrammatically the basic situation of the play. Most of the characters can be seen to be riding on

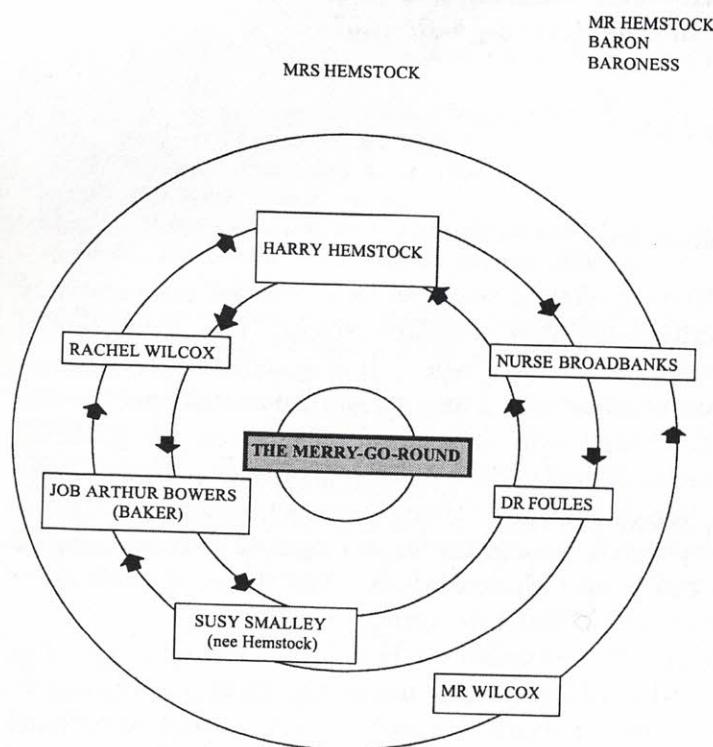


Figure 1.

the romantic and/or would-be marital merry-go-round, and the diagram gives an indication of their complicated relationships and aspirations. It shows their respective mutual attractions (indicated by reciprocal arrows) and their competing (also largely reciprocal) attractions. We can therefore briefly summarise the various relationships by progressing round the merry-go-round, beginning with Susy Smalley (nee Hemstock), at bottom left.

- **Susy** is a widow, a farmer left to cope with her late husband's debts. She hankers after **Job Arthur Bowers**, the village **Baker**.
- **The Baker** is considering the possibility of marrying **Susy**, but only if she were to inherit money when her ailing mother, **Mrs Hemstock**, finally dies. In the meantime he is courting **Rachel Wilcox**. (He is in debt to Rachel's father **Mr Wilcox**: Sklar's 'unveiling' of the Baron as the villainous usurer⁶ is surely a misreading.)
- **Rachel** (in service to the Baron and Baroness) is a flighty young woman who is carrying on with **the Baker** but *really* wants **Harry Hemstock**.
- **Harry** (a miner) is shown as tied to his mother's emotional apron strings. (This is the dominant relationship in his life, hence Mrs Hemstock's hovering presence in the diagram.) In romantic/marital terms, however, he is torn between the sexually vibrant **Rachel** and the motherly **Nurse Broadbanks** (who is nursing his dying mother).
- **Nurse** (an incomer from the south) is attracted to **Harry**, but is surprised by the coincidental appearance in the village of an old flame from the past, **Dr Foules**. (Their budding romance would appear to have been blighted by the Doctor's close relationship with *his* mother).
- As a further complication, **Mr Wilcox** (a miner and Rachel's father) is also paying court to the **Nurse**.

To complete the cast of characters, the diagram shows the more detached observers of the romantic complications: Harry's father Mr Hemstock (a retired miner), the Baron (a German/Polish immigrant who is vicar of the parish) and his wife, the Baroness. The Baron and Baroness are presented as basically farcical characters. (Sklar⁷ accords them a pantomime role.)

Some themes of the play

It will be clear that the play contains several of the dramatic ingredients which recur in many of Lawrence's works, particularly the 'colliery' plays:

- the pervading pit background and the familiar environment of the collier's kitchen (including the back-washing ritual);
- social divisions and the power of money (particularly perhaps for women);
- emotional dependency between sons and their mothers, and the havoc this can wreak on their ability to form mature relationships with women (we even have hints of a fond, and slightly dotty, mother in the background of the pragmatic and emotionally-uncommitted Baker – p. 156, lines 15–17⁸);
- the 'set-apartness' of the incomer, socially distinctive in an unfamiliar, even hostile, community. This hostility is particularly evident so far as the Baron and Baroness are concerned. The Nurse is largely accepted (she seems to be called upon to mother them all) but she remains 'different'; indeed both Rachel and Susy regard her with some suspicion, feeling she may have designs on Mrs Hemstock's money. Nurse is also shown to be emotionally unfulfilled: she lavishes a great deal of demonstrative affection on the goose Patty, who seems to serve as a Harry-substitute. (Harry is certainly regarded as something of a goose by several of the other characters, including his mother.)

The dialect and its use

Having taken a quick whirl on the merry-go-round, I would now like to examine the dialect from the perspective of a linguist – and specifically a linguist with local knowledge.⁹

The dialect is crucial to what Clarke (in his discussion of *A Collier's Friday Night*) would presumably regard as the 'central defining system'¹⁰ of this play – indeed of all the colliery plays. In this particular setting, and for almost all of these characters, it is in fact 'the linguistic norm'.¹¹ Thus Lawrence makes clear distinctions between his two main groups of characters according to whether or not they use the dialect: between those who do (the locals) and those who do not (the incomers). We see that each group has difficulty understanding the other, and Nurse tends to be assigned the role of interpreter (for example p. 157, lines 3–14), although even she has to admit defeat sometimes (p. 153, lines 10–13).

The locals use a wide range of dialect features, embracing vocabulary choices, pronunciation and grammatical patterns. Furthermore, they display these features in different degrees: while all the locals have at least some dialect features, several (for example the Hemstock family) have a great many. Not only, therefore, was Lawrence able to make fine distinctions between his dialect-speaking and his standard-speaking characters, but he could also make even finer distinctions between his individual dialect speakers in particular situations.

Crucially for the purposes of this paper, the locals have available to them a choice of pronoun when directly addressing one another, a choice which is not automatically available to the standard-speaking incomers. This is the so-called second person singular pronoun THOU as an alternative to the standard YOU. This choice of pronoun potentially gives dialect speakers great flexibility in their interactions with others, since the choice of THOU or YOU can carry a range of subtle meanings and implications. THOU can be used to signal familiarity and intimacy, and reciprocal use of THOU is usual between members of the same family. YOU tends to signal lack of familiarity, a degree of social distance, and it can also imply respect and/or deference.¹² A shift from the usual or expected ('unmarked') form between speakers

in a particular relationship to the less usual or less expected ('marked') form,¹³ or vice versa, can be an indication of a change in a relationship. For example, a shift might be made from YOU to THOU as a friendship becomes closer and more intimate, or the shift could be in the other direction, from THOU to YOU, which would have the opposite connotations. Such choices or shifts can be relatively permanent, part of the defining terms of the relationship. They can, however, occur on a temporary basis, in response to intermittent shifts in attitude, affection or disaffection. In this way, dialect speakers can suggest quite subtle gradations of mood and atmosphere. Lawrence, in his representation of his characters' speech, is able to exploit this flexibility to subtle dramatic effect.

The pronoun THOU can, of course, occur in different grammatical forms, whether personal (*thou, thee*), possessive (*thy, thine*), or reflexive (*thyself*).¹⁴ There are also many different ways in which Lawrence may represent these various forms in the written text in order to suggest their pronunciation at any given point – including the degree of stress implied.¹⁵ For example, THOU may be signalled by 'tha', by 'thee', by 'ter' (in questions such as 'are ter?'), or even merely by implication ('dost', 'hast', 'what's want?'); a stressed form of *thee* can be indicated via 'thaigh'. In what follows, therefore, THOU and YOU (in upper-case letters) should be read as general terms which include *all* grammatical forms of either pronoun, in all of their written representations.

	Addressee	THOU	YOU
HARRY	Mrs Hemstock	X	
	Mr Hemstock	X	
	Susy	X	
	Rachel	X	X
	Nurse	X	X
	Baker	X	
	Baron	X	X
	Baroness	X	
MRS HEMSTOCK	Harry	X	
	Mr Hemstock	X	
	Nurse	X	X
SUSY	Harry	X	X
	Rachel	X	X
	Baker	X	
	Nurse		X
	Baron	X	X
MR HEMSTOCK	Mrs Hemstock	X	
	Harry	X	
	Rachel	X	X
	Nurse	X	X
	Baron	X	
RACHEL	Harry	X	X
	Susy		X
	Mr Hemstock		X
	Baker		X
	Nurse		X
	Baron		X
	Baroness		X
BAKER	Harry	X	X
	Susy		X
	Mr Hemstock		X
	Rachel		X
	Mr Wilcox		X
	Nurse		X
	Baron		X
	Baroness		X
MR WILCOX	Baker		X
	Nurse		X

Table 1: Summary of Direct Address choices, THOU and/or YOU, made by each 'local' for each individual addressee.

	Addressee	THOU	YOU
NURSE	Mrs Hemstock		X
	Mr Hemstock		X
	Harry		X
	Susy		X
	Rachel		X
	Baker		X
	Mr Wilcox		X
	Dr Foules		X
	Baron		X
	Patty (goose)		X
DR FOULES	Mr Hemstock		X
	Harry		X
	Mr Wilcox		X
	Nurse		X
	Baron		X
BARON	Harry		X
	Rachel		X
	Baker		X
	Mr Wilcox		X
	Nurse		X
	Baroness		X
	Unknown (Susy)	X	X
BARONESS	Harry		X
	Rachel		X
	Mr Wilcox		X
	Nurse		X
	Baron		X
	Unknown (Rachel)		X

Table 2: Summary of Direct Address choices, THOU and/or YOU, made by each 'incomer' for each individual addressee.

Overall patterns of use of THOU and/or YOU

Tables 1 and 2 summarise pronoun choices by the two broad groupings of characters, locals and incomers, according to addressee. Those in Table 1 are the locals (the dialect speakers) and those in Table 2 the incomers (the standard speakers). Each individual character in each group is shown on the left in upper-case letters. Thus we have the Hemstocks,

the Wilcoxes and the Baker in Table 1, and the Nurse, Dr Foules and the Baron¹⁶ and Baroness in Table 2. Each table then shows, alongside the names of the individual characters, the ways in which that particular character addresses all of the other characters during the course of the play, specifically via his or her choice of pronoun, whether THOU or YOU.¹⁷ All the potential 'romantic' pairings as introduced in Figure 1 have been highlighted in bold, and their particular addressing patterns are brought together and compared in the concluding section.

Table 1 shows that although the dialect speakers are able to choose either THOU or YOU the choices are not equally distributed across either speakers or addressees. I will cite just a few examples.

- THOU occurs mainly between members of the same family – the four Hemstocks – and for them it can be regarded as the 'unmarked' form – the most expected form – in this particular context. (Representatives of the other family in the play – Rachel and Mr Wilcox – appear in few scenes together, and they do not address each other via a pronoun. I return to consider the case of Mr Wilcox below.)
- Harry and Mrs Hemstock always use THOU within the family, and in certain instances they extend the use of THOU beyond the family. In particular, Harry THOUS Rachel, and both Harry and Mrs Hemstock frequently THOU Nurse. In contrast, Susy uses mainly YOU to Rachel and only YOU to Nurse. The latter could be interpreted as showing respect, but it could also be a sign of a general coolness on Susy's part towards Nurse, given her suspicion of Nurse's designs on Harry's likely inheritance. Harry and Mrs Hemstock might well be regarded as 'natural' THOU users: it is the most usual form for them both – outside as well as within the family. Harry is shown, however, to use YOU to Nurse when embar-

rassed (p. 130, line 32¹⁸) or when jealous or offended, for example when he finds Nurse being courted by both Dr Foules and Mr Wilcox (p. 166, lines 33–4 and 36; p. 168, lines 13–14; p. 169, line 3). (See below for his dialogues with Rachel.)

- Mr Hemstock also extends THOU beyond the family, though almost entirely to Rachel. His single THOU to Nurse seems to be something of an aberration. Mr Hemstock is described in the stage directions as having '*a certain courtliness in his quiet bearing*' (p. 115, line 40), and his general use of YOU to Nurse seems to be in keeping with his overall courtesy towards her. His THOU is likely to have been brought about by the specific linguistic context: in Act II, Scene 3, he chides Nurse gently for spoiling Harry, using the local dialect word for 'spoiling': 'Tha'rt cading him a bit, Nurse' (p. 149, line 38). 'Cading' seems to *demand* the use of THOU. (I would interpret Mr Hemstock's YOU to Harry, his son, 'Your mother often says. ...', (p. 127, lines 24–5) as having plural meaning¹⁹ intended to include Susy.)
- Susy's 'marked' use of YOU to Harry (her brother) occurs in Act I, Scene 2, when she is very annoyed with him. Harry has hit her child and at first she demands, 'What dost reckon tha's been doin' to my lad?' (p. 126, lines 1–2). After an extended and heated argument, which culminates in Harry's 'Shut thy mouth, or I'll shut it for thee', her anger and disdain produce no fewer than five YOUS: 'Oh shall you. I should like to see you. It's as much as you durst do to hit a childt, you great coward, you kid' (p. 126, lines 30–1). (I return to Susy's THOU to the Baron below.)
- Uses of THOU by 'non-family-members' are confined to Rachel and the Baker, and both are used to Harry. I will discuss Rachel in some detail shortly, but the Baker's use of THOU is also interesting. He is shown using a number

of dialect features during the play, but the only scene in which he uses THOU is at the beginning of Act II, Scene 1 ('An' tha doesn't want 'er?' and '... But what hast got against Rachel?', p. 133, lines 6 and 13), when he and Harry are sitting together over glasses of whisky talking about women (principally Rachel). Lawrence could be seen to be demonstrating at this point the Baker's attempt at male solidarity – even male bonding.

For the standard speakers (Table 2) it is not surprising to find virtually all pronouns are YOU. The Baron's single use of THOU comes in Act II, Scene 2, when he is struggling with the 'unknown man' whom he thinks has attacked him. The attacker is in fact Susy, and he in turn has struck her with his stick. Both begin their tussle with YOUS but both lapse into THOUS as fury mounts, first Susy: 'Let me get hold on thee, I'll crack thy little yed [head] for thee' (p. 145, lines 14–15), and then, shortly afterwards, the Baron: '... Ah, my sword to thee. Let go my wrists, foul one, base one – fight thus – ! (*He lapses into a foreign fizzle*)' (p. 145, lines 33–5). The Baron's THOU shows a nobleman *in extremis* choosing a suitably contemptuous pronoun for the lower orders.²⁰

THOU and YOU in Act IV

Some of the more detailed points I wish to make can be usefully illustrated by the citing of brief extracts from Act IV, the naturalistic heart of the play. The setting is the Hemstocks' kitchen. Mrs Hemstock has finally died – and on the very day that Harry has gone back to work at the pit following a strike (and, unknown to him, as a result of Nurse's intervention). Susy washes Harry's back while she encourages Nurse to talk about the possibility of her choosing to marry a collier. Rachel comes looking for Nurse (both the Baroness and Rachel's father, Mr Wilcox, appear to require Nurse's attention) and for a while she is able to be alone

with Harry. Later in the scene, to Harry's disgust, Rachel and Susy unearth Mrs Hemstock's hidden will. There are some notable differences between these four major characters in their choice of the second person pronoun in this particular Act, as the following will show.

Susy uses consistent THOUS to Harry, but equally consistent YOUS to both Nurse and Rachel:

- (to Harry) Shall ter wesh thysen? (p. 171, line 14)
- (to Nurse) Shall you sit there, Nurse. I'd better light the lamp, you can't see. (p. 171, lines 31-2)
- (to Rachel) Shall you give him his tea, while I go an' see to my lad? (p. 173, line 32)

Harry uses THOU to Susy, Rachel and Nurse:

- (to Susy) Tha nedna. (p. 171, line 33)
- (to Rachel) Tha hasna bothered thysen above thy boot-tops. (p. 174, line 20)
- (to Nurse) ... Now Nurse, thee read it. We'n all read. Now thee read it. (NURSE *reads.*) – Hast got it all? – Tha sees? (p. 177, lines 38-9)

His uses of YOU to Rachel after the discovery of the will may be indications of disapproval – particularly, perhaps, the following notable shift:

HARRY: What wor ter doin'?

RACHEL: I fell off that table. Oh, and I have bruised my arm.

HARRY: What wor you doin'? what's this? (p. 176, lines 34-6)

An alternative possibility, however, is that his YOU here should be interpreted as having plural meaning – that is, YOU Rachel-plus-Susy – in a similar way to his response to Susy a few lines later:

There's a pair of you, more like it – a couple of slitherin' cats, nowt else. No more you think of her, than if she wor a dead fish wi' the money in her mouth. – But you shan't have it, you shanna, if I can scotch you. (p. 177, lines 17-20)

Nurse uses YOU consistently to Harry, Susy and Rachel:

- (to Harry) You must be tired to-day. (p. 171, line 24)
- (to Susy) I am surprised you are nervous. (p. 172, line 29)
- (to Rachel) Oh, you are here! The Baroness asked me to call and see where you were, Rachel. (p. 177, lines 24-5)

Rachel uses YOU to both Nurse and Susy:

- (to Nurse) The Baroness wants you to go up – she's got a pain. I've been to your place for you. (p. 173, lines 4-5)
- (to Susy) ... – did you think I'd gone? (p. 175, line 15)

She also begins by using YOU to Harry: 'And was you at work – ? – Fancy, you been at home all this time, then it to happen the first day you was away. – Things do happen cruel' (p. 173, lines 29-31). Even when Susy has left them alone she continues to use YOU for some little time as she expresses her sympathy and presses him to eat. Gradually she moves closer to him, takes his hand, melts into tears, and admits her jealousy of his mother (while still using YOU): '...Oh, I was jealous of your mother, 'cause I knowed you was fonder of her – (*Tears.*)' until, as the stage directions indicate, '(RACHEL, sobbing, goes to him, takes his head on her bosom, and rocks it.)' (p. 174, lines 21-2 and 26). It is at this point that she makes her significant – indeed climactic – shift to THOU: 'An' I've been such a cat to thee, Harry – ' (line 27) and,

even more explicitly, makes clear her attempt to move into his mother's place, both emotionally and linguistically:

Never mind, we s'll die ourselves some day – we shall:
 – I know tha loved her, better than me – tha allers would – I know. – But let me be wi' thee. (*She sits down on his knee*): Let me stop wi' thee, tha wants somebody. – An' I care for nowt but thee – tha knows I do – (lines 33–7).

(Significantly, Harry's immediate response is to suggest they go into the front room together and look at his mother's body.)

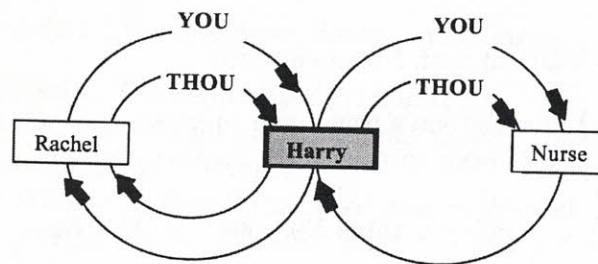


Figure 2.1.

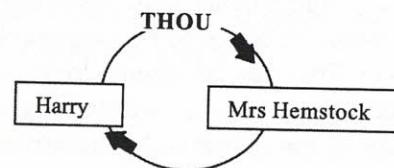


Figure 2.1A.

Patterns of interaction: matches or mismatches?

The overall findings set out in Tables 1 and 2, supported by the illustrations from Act IV, are now summarised in Figures

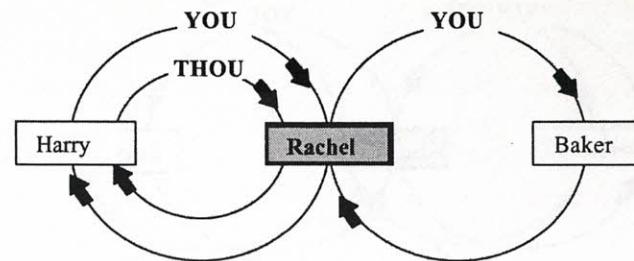


Figure 2.2.

2.1 to 2.4. These isolate the range of competing romantic or would-be romantic pairs or triangles, with Harry poised between Rachel and Nurse, Rachel between Harry and Baker, Baker between Rachel and Susy, and Nurse between Harry, Dr Foules and Mr Wilcox. We can now compare and contrast the patterns of interaction – the possible 'matches' and 'mismatches' – and since this is a comedy the expectation is that all the ends should be tied up neatly, both romantically and (perhaps) linguistically. Each individual Figure, therefore, is designed to show each character's choice of THOU and/or YOU in his or her address to the significant other character in the potential pairing – and this is indicated by the direction of the arrows. The outer circle indicates use of YOU and the inner circle THOU.

Figure 2.1 shows a closer 'match' between Harry and Rachel than between Harry and Nurse. Harry uses both THOU and YOU to Nurse but receives only YOU in return. Both Harry and Rachel, on the other hand, have access to the THOU/YOU repertoire and both use both forms to each other according to circumstance and situation. They are not quite a total match, however. As the evidence shows, the most natural, 'unmarked', form for Harry is THOU, whereas for Rachel it would seem to be YOU. Their dramatic confrontation at the end of Act II, Scene 1,²¹ would support

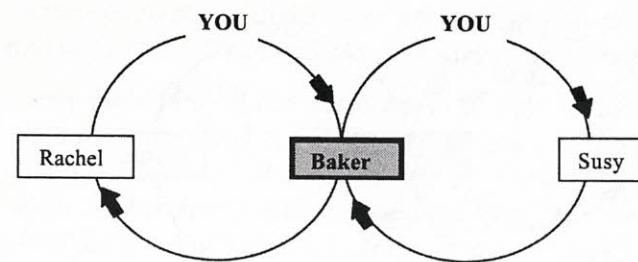


Figure 2.3.

this reading. Harry's violent anger is borne on a crescendo of THOUs, while Rachel's genuine fear of him at this point continues to be expressed via YOUS. In contrast, her shift to the intimate THOU in Act IV appears to be a consciously manipulative strategy,²² the reciprocal THOU being deliberately designed in fact to mimic the 'inner-circle' of THOU use between Harry and his mother (see Fig 2.1A). This impression is strengthened when we see that after Harry's expressions of disgust at the 'slitherin' cats', she reverts rapidly to her use of YOU: 'Oh Mr Sharp-shins, you think you know everything, do you. You're mistaken ...' (p. 177, lines 21-2).

If we turn to **Figure 2.2**, where Rachel is the central figure, we find a closer match between **Rachel and Harry** than between **Rachel and Baker**. The Baker does have access to the THOU/YOU repertoire, but on the evidence Lawrence gives us he chooses to reserve his use of THOU for male-male bonding rather than the male-female variety.

Figure 2.3 takes the **Baker** as its central reference point. Here we have three characters who all have access to THOU or YOU, but (on the evidence we have) they choose not to THOU each other. This suggests that in linguistic terms either Rachel or Susy would provide a suitable match for the Baker, and indeed that would seem to be an accurate reflection of the Baker's pragmatic disposition so far as

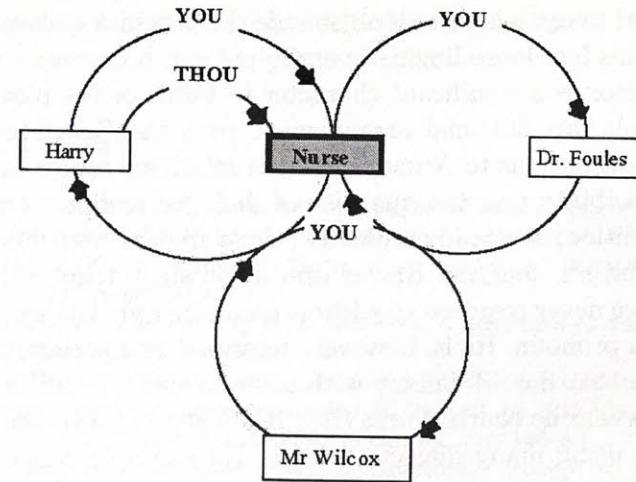


Figure 2.4.

women and/or marriage are concerned. The (fairly) good-humoured 'auction' involving the Baker and the two women in Act II, Scene 1, would seem to be indicative of his character. Lawrence presents Susy as equally pragmatic and hard-headed in financial terms, which would suggest that she and the Baker may be well matched in all senses.

Figure 2.4, with Nurse as central figure, is, unfortunately, rather less neatly dealt with. **Nurse and Dr Foules** clearly 'match' more readily than **Nurse and Harry**: neither Nurse nor Doctor has access to the THOU/YOU repertoire, so there is no mismatch there in their consistent choice of YOU. But what about **Nurse and Mr Wilcox**? They would appear to 'match' linguistically just as readily as Nurse and Doctor: Lawrence gives us no evidence of the availability of THOU to Mr Wilcox, so he would seem to be an equally suitable linguistic partner for Nurse. How then can Mr Wilcox be fitted into the tidy overall argument? I would

suggest that here we have to look outside the pronoun system to tie up this last loose linguistic end.

Mr Wilcox is a significant character in terms of the plot (for example, his financial arrangement with the Baker as well as his attentions to Nurse) but he is relatively minor in terms of visibility and the quantity of dialogue assigned to him. In addition, as already indicated, there are few moments when he and his daughter Rachel appear on stage together, and they are never required to address each other via the second person pronoun. He is, however, described as an '*elderly miner*' (p. 161, line 6) (albeit with some property) and in the scene where he courts Nurse (Act III, Scene 2) Lawrence shows him using many dialect features. For example, when complaining to Nurse about the way he is neglected by (presumably) his current housekeeper, he marks the negative no less than three times: '... *She'd ate-n* the great piece of cold mutton left from yesterday, *an'* then said I hadn't left 'er no money for no meat' (p. 161, lines 22-4). Given his background as stated and the (non-pronoun-related) linguistic evidence of his dialogue, Mr Wilcox would certainly be expected to have access to THOU as well as YOU – to a degree at least comparable to that of the '*courtly*' Mr Hemstock. It would also be expected that he would choose to use THOU to his daughter Rachel at the very least. I would like to argue, therefore, that if Lawrence had given us an appropriate scene he would have shown Mr Wilcox using THOU in particular circumstances. Perhaps we could regard this as a very small oversight on Lawrence's part. If this is granted, Dr Foules would seem indeed to be the preferred linguistic partner for Nurse.

In conclusion, I would like to applaud Lawrence's carefully contrived happy endings, and offer this paper in support of the argument that Lawrence was equally careful in ensuring his characters would choose the 'right' linguistic partners. Unlike Sklar²³ however, I remain a little sceptical about the

extent to which Lawrence felt that *any* of these romantic matches would live happily ever after...

Endnotes

1. This article is a revised version of a paper originally presented to the 6th International D.H. Lawrence Conference, University of Nottingham, 15 July 1996, under the title 'Social class, gender and linguistic choice in *The Merry-go-Round*'.
2. Sylvia Sklar, *The Plays of D.H. Lawrence: A Biographical and Critical Study*, London: Vision Press, 1975.
3. Cecil Davies, 'D.H. Lawrence: *The Merry-go-Round*, a challenge to the theatre', *The D.H. Lawrence Review* 16, 2, 1983, pp. 133-63.
4. Sklar, *op. cit.*, pp. 120-1; Davies, *op. cit.*, pp. 137, 146-8.
5. The play may also have served as Lawrence's attempt to impose a 'comic' order on the painfully chaotic feelings occasioned by his mother's illness and death: Sklar, *op. cit.*, pp. 114-17; Davies, *op. cit.*, pp. 135-6.
6. Sklar, *op. cit.*, p. 133.
7. *Ibid.*, p. 121.
8. D.H. Lawrence, 'The Merry-go-Round', in Hans-Wilhelm Schwarze and John Worthen, eds., *The Plays*, Cambridge: Cambridge University Press, 1999. (Page and line references within the text of this paper are to this edition.)
9. See 'Fictional Narrative in a Regional Dialect', in Hilary Hillier, *Analysing Real Texts: Research Studies in Modern English Language*, Basingstoke: Palgrave Macmillan, 2004, pp. 145-74 and 243-6. The author was born and brought up in Eastwood, granddaughter of a miner and daughter of a miner and a teacher.
10. Ian Clarke, 'Dialogue and dialect in Lawrence's colliery plays', *The Journal of the D.H. Lawrence Society*, Autumn 2001, pp. 39-61, p. 48.
11. *Ibid.*, p. 52.
12. See Peter Trudgill, *The Dialects of England*, Oxford: Blackwell, 1999, pp. 90-4. See too R. Brown and A. Gilman, 'The pronouns of power and solidarity', originally published in 1960 and reprinted in Pier Paolo Giglioli, ed., *Language and Social Context*, Harmondsworth: Penguin, 1972, pp. 252]-82.
13. See Hillier, *op. cit.*, p. 251, for definition of the terms 'unmarked' and 'marked' forms as used here.
14. The different grammatical forms of the range of pronouns in standard English are set out in Hillier, *op. cit.*, pp. 127-8.
15. See Hillier, *ibid.*, pp. 165-71, for a discussion of some of the ways in which accent and dialect may be represented in writing.

16. The Baron is described as speaking '*with a very foreign - German - accent*' (p. 123, line 18), and several characters comment on the difficulty of understanding him, for example Mr Hemstock (p. 124, lines 4 and 11-12). The Baron's dialogue is, however, almost entirely in (very formal) standard English (with occasional 'Germanic' word order), represented in mainly standard spelling. For the purposes of this paper he has been regarded as a 'standard speaker'.
17. The Tables do not include forms of direct address via the use of names and/or titles, although there are some interesting differences, and significant shifts, in naming as distinct from pronoun use. Consideration of these is, however, beyond the scope of the current paper. (It is possible, in fact, that there is an approximate correlation between a predominant use of YOU and a greater, and more varied, use of names and/or titles - in compensation, so to speak. This awaits systematic investigation.)
18. It is significant that Lawrence amended his original 'tha' to 'you' at this point in the manuscript - a deliberate linguistic and dramatic choice.
19. Dialect speakers also use the 'plural' YOU for an additional purpose: to indicate a generalised and impersonal YOU rather than specific addressees. This 'impersonal you' appears, for example, in Mrs Hemstock's conversation with Nurse in Act 1, Scene 1: 'What does colliers want livin' in country cottages, wi' nowt but fowls an' things shoutin' at you or takin' no notice of you, as if you was not there' (p.116, lines 21-3), and Harry's (rather ambiguous) complaints to Nurse in Act III, Scene 2: 'To all appearances, you'd think it worn't such a life-an'-death affair to her' and 'Women as reckoned to be pinin' for you, goes an' makes a liar an' a fool of you in front of other folks' (p.167, lines 35-6 and 38-9). Quirk et al. describe this 'generic you' as an informal equivalent of *one* (see Randolph Quirk, Sydney Greenbaum, Geoffrey Leech and Jan Svartvik, *A Comprehensive Grammar of the English Language*, London: Longman, 1985, pp. 353-4 and 387-8). Nurse in fact chooses the very formal and carefully detached 'one' in her exchanges with Susy in Act IV, when (in Harry's presence) she speculates how far the role of a collier's wife might suit her: '...Perhaps one does get a bit finicking after a certain time - ', and 'It was not the man - it was the life - the company one would have to keep - ' (p. 172, lines 6-7 and 13-14).
20. Brown and Gilman's paper, *op. cit.*, for example pp. 255-7, suggests that this would have been considered fitting in the Baron's native language (German).
21. Davies, *op. cit.*, p. 140, calls this 'the extraordinary bondage scene'.
22. I tend to dissent from Sklar's view of Rachel's 'sincerity', *op. cit.*, p. 131.
23. *Ibid.*, p. 134.