Psychoanalytic and Feminist Perspectives in D.H. Lawrence's Sons and Lovers

وجهات التحليل النفسي والنسوي لرواية الأبناء والعشاق

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Introduction

No reading of Sons and Lovers can neglect the explanation Lawrence himself offered for it in a letter to Edward Garnett, his literary mentor, on 19 November 1912, the day after he had sent the completed manuscript of the novel to the London publisher Duckworth, for whom Garnett was a reader. This was the fourth manuscript version of the novel (Lawrence was still referring to it as 'Paul Morel', after its hero, although he had first suggested 'Sons and Lovers' in October), and Lawrence, writing from Italy, wanted to ensure in advance of his responding to the manuscript that Garnett understood what he was trying to achieve. He also needed to reassure Garnett that the latest version addressed the older man's criticisms of earlier drafts: 'I want to defend it, quick. I wrote it again, pruning it and shaping it and filling it in. I tell you it has got form.'

David Herbert Lawrence (1885–1930) was, and remains, a highly controversial outsider, never quite assimilable to successive orthodoxies. Born with weak lungs and the lifelong expectation of an early death, and having internalized in childhood the conflicting pressures of his parents, he had what some psychologists call a 'skinless' sensitivity. While this made him on occasion a 'difficult' person socially and domestically, it also contributed to his unique characteristic as man and writer:

the intensity of his existence in the passing moment. For this reason, he represents a strong conception of the novel, which, although it commands widespread theoretical assent, can be controversial in practice. His own practice is illuminating in its very unevenness and occasional extremity, for these arise from his being always something more than a novelist. In his own words, he was 'a passionately religious man', which does not mean the adherent of a sect but having a fundamental conviction about the human relation to the cosmos. In this respect, the meditation on Being in a philosopher such as Martin Heidegger provides a significant analogue. At the same time, the novel was his crucial arena for testing his shifting insights into human and non-human existence, and the sequence of his novels therefore provides the best structure through which to understand the shape of his oeuvre. Accordingly, what follows is a survey of his novelistic career and personal life leading to reflections on the nature and significance of his writing.

The emotional impasse of the book reflected Lawrence's own. Although his parents were not so far apart in objective social terms, they enacted a mutually exacerbating conflict between a culturally and socially aspirant mother and a recalcitrantly working-class father. This early experience underlies the gender bias focused in the parenthetical story from which the novel derived its eventual title. The local gamekeeper, Annable, nurses a resentment after his affair with a lady referred to as the 'white peacock'. He attributes her rejection of him to a specifically female idealism, the flip side of the initial attraction. It would take Lawrence some years to fight free of his over-identification with his mother and his rejection of his father, and throughout his career he was liable to misogynist outbursts arising from his underlying female identification and his reactive need for masculine assertion. (John Worthen and Andrew Harrison, 1999, p.77).

The novel is a remarkable achievement and a deserved classic of adolescent development. Its observation of working-class family life is as compelling as it is sometimes painful. It is true

that it does not entirely escape a parti pris whereby identification with Paul as the Lawrence-figure distorts both the central relationship and the presentation of the parents. But for Lawrence the novel emphatically had achieved ‘ form ’(Letters , I, 476), and if his special capacity as a novelist was to give his narrative an independent dramatic life that could speak beyond, and even against, the author’s conscious purpose, then this dramatic even-handedness can be seen in memorable sections of Sons and Lovers , such as the description of Walter Morel repairing boots,

making fuses, and telling stories about the underground world of the mine. It is not surprisingly, its overall success remains a matter of readily disagreement, and the case is further complicated by the radical emendations, largely cuts, effected by Lawrence’s early mentor, the civil servant Edward Garnett. In order to make the work publishable, Garnett cut what he saw as repetitious material, whereas Lawrence was developing, somewhat intuitively, what was to become his characteristic method of incremental development through repetition with variation. Garnett removed, for example, moments of intellectual discussion with Miriam (the Jessie-figure) which gave a different substance to the character and the relationship. Moreover, although the constant adoption of Paul’s viewpoint, both morally and technically, threatens the impersonality of the work, it is appropriate to the subjective intensity of the experience at stake, and it shows Lawrence’s own process of discovery beginning to work through that of his major character. One such discovery is the self-transcendence, or impersonality, that Paul experiences making love with his married lover, Clara Dawes. Although that relationship does not last, it anticipates the crucial intuition of The Rainbow (1915) and the central problematic of Women in Love (1920), the two novels which embody Lawrence’s mature world-view. (Adrian Poole, 2009, Ps.309-312)

"Sons and Lovers" possesses this double quality to a high degree. It ranks high, very high as a piece of literature and at the

same time it embodies a theory which it illustrates and exemplifies with a completeness that is nothing less than astonishing. Fortunately there can be no doubt as to the authenticity of the author's inspiration. For it would be fatal if the novel had been written with the express purpose of illustrating a theory: it would, by that very admission, be worthless as a proof of that theory. But it happens that Mr. Lawrence has already produced notable work, mainly some early and evidently autobiographical poems, which show his preoccupation with the identical theme. "Sons and Lovers" is thus truly creative, in that it is built up internally as any masterpiece must be out of the psychic conflicts of the author, and any testimony which it may bear to the truth of the theory involved will therefore be first hand. (John Worthen and Andrew Harrison, 1999, p. 264-265). Despite Lawrence's resistance to Frieda's "Freudian reading," much criticism remains fixated on Freud's Oedipal theory (Weiss), or Lacan's equally impractical understanding of the Oedipal dynamic (Ingersoll ; Reisner).

Interpretation of Sons and Lovers

"Sons and Lovers" begins, like many Victorian novels of the provinces, with a description of place. It evokes an English Midlands landscape marked since the seventeenth century by the production of coal and identified with the social changes wrought by the industrial revolution. In particular it highlights the influence of powerful private companies which, in sinking large mines and erecting miners' dwellings, produced the contours of the modern pit community. The description which begins "Sons and Lovers" can be compared with the opening paragraphs of the autobiographical essay, 'Nottingham and the Mining Countryside', with its description of the worked country, where Lawrence invokes some literary models: 'the life was a curious cross between industrialism and the old agricultural England of Shakespeare and Milton and Fielding and George Eliot'.

The Morel family are of this community, but Mrs Morel's aspirations lead her on occasion to challenge its dominant values. The novel charts her best efforts to direct her sons away from the mine into jobs marked by, in her view, a respectability (and income) beyond the pit and pit culture. From the start her character is identified as 'superior' and antagonistic to her husband and his interests which she resists throughout her marriage. Part I of the book deals with the tensions in the family caused by the oppositionality of Mr and Mrs Morel, and shows Mrs Morel's success in winning the hearts and minds of her children, and in particular her sons, from her husband whose family status is eventually reduced to that of a minor nuisance. One of Lawrence's most mature achievements is to represent the contempt in which Morel is held by his family as a result of his periods of resistance (which include drunken violence) towards a wife he barely understands. These occur, however, alongside homely cameos which show him to be self-sufficient, attractively absorbed by his work and the comforting routines of his day and week, even as he is, finally, defeated by his wife's disaffection. Despite (or, perhaps, through) his crude attempts at regaining patriarchal control, and his representation often as marginal, a great deal of narrative sympathy is, in fact, set aside for Walter Morel who is, ultimately, scared of his highly strung, sharp-tongued wife. As in A Collier's Friday Night [36], however, the main focus is on the bond between mother and sons, against this stranger father; and ultimately on the rivalry for the heart of the artist-son (Paul) between the mother and the son's sweetheart.

Part II deals with the young adulthood of Paul Morel, the developing artist, up to the death of his mother. It charts his sexual relationships with women, first with Miriam Leivers and then with the more mature, married, Clara Dawes. The development of these relationships has to be seen in the light of Paul's love for his mother and his inability to have unproblematic relationships with other women while his love for her remains his principal emotional commitment. It is not

surprising, given the popularity at this time of the ideas of the psychoanalyst, Sigmund Freud, that Sons and Lovers was immediately received and reviewed as a 'Freudian' novel. Freud's notion of the Oedipus complex was in circulation, and many readers interpreted Sons and Lovers as a fictional account of the idea given the vivid representation of the mother-father-son triangle at the heart of the book, with its implications for Paul Morel's emotional life while his mother lives. At the time of publication, Lawrence had to contend with reviews of the novel that developed this interpretation. A growing preoccupation with self-consciousness (as a 'theme' rather than a 'style') can also be seen as a tendency in this novel. Paul Morel strives for self-definition first as an artist, then as a man. In the closing lines of the book, he achieves a sense of individual self-hood, free at last from the women in his life (mother, lovers) who have, up to that point, defined him. (Similarly, James Joyce's Bildungsroman, A Portrait of the Artist as a Young Man, 45 1916, made the figure of the artist, and the development of an artistic consciousness, central to the work.)

The autobiographical elements of "Sons and Lovers" are easy to identify: as we have seen, Lawrence went through phases of genuine dislike for his father, and contempt for what were perceived to be his limitations. Lawrence loved his mother, was 'on her side', and cared deeply about what she thought of him as a man and an artist. The family lost Lawrence's vigorous elder brother to illness when he was a young man. Jessie Chambers was used badly by Lawrence towards the end of their long association. In addition, Lawrence had an affair with an older married woman, Alice Dax, and Lawrence and his sister tended their sick mother in her last days. The book is not, however, purely autobiography. While Lawrence drew on what he knew best (as he did not always with The White Peacock and less so in The Trespasser), he was also stepping out into the new territory of abstract thought. The interesting questions are not concerned ultimately with autobiographical detail, but rather with

Lawrence's developing reference to oppositionality the nerve worn relations between men and women which would also mark his later novels. This is evident in the description of the differences between the young Gertrude Coppard, later Mrs Morel, and Walter Morel when they first meet:

He was so full of colour and animation, his voice ran so easily into comic grotesque, he was so ready and so pleasant with everybody.

Her own father had a rich fund of humour, but it was satiric. This man's was different: soft and non-intellectual, warm, a kind of gamboling. She herself was opposite". (Sons and Lovers 17)

This oppositionality is ultimately disastrous. It is not the positive foundation for necessary self-sufficiency that was beginning to characterize Lawrence's thought about relationships.

Throughout their marriage, Mrs Morel attempts to offset her rapid disillusion with her husband by living through her sons in whom, in the absence of other possibilities (of education, of employment) she must find herself. Hence this summary in the chapter called 'Strife in Love':

"William had brought her his sporting trophies. She kept them still: and she did not forgive his death. Arthur was handsome, at least a good specimen, and warm and generous, and probably would do

well in the end. But Paul was going to distinguish himself. She had

a great belief in him, the more because he was unaware of his own powers. There was so much to come out of him. Life for her was rich with promise. She was to see herself fulfilled". (Sons and Lovers 17)

This vicarious mode of living is reserved for intelligent women in the book. Mrs Morel and Miriam Leivers are similar

in the extent to which both live through Paul's achievements, which is how they become rivals. Theirs is a likeness, however, to which both are necessarily blind. Neither ends up with Paul. If they found a way to share him, then, given the language of self-dispersal and absorption in the narrative, nothing, in fact, would be left of him. The jilting of Miriam and the death of his mother are the events which give Paul 'release' (Sons and Lovers Chapter XIV). In 'Strife in Love', strife is evident between Paul and Miriam, as we might expect; between Paul and his mother principally when she perceives Miriam as a rival; and between Paul and his father where the father is rival – the latter says of mother and son, finding them in an embrace, 'At your mischief again?' (Sons and Lovers 252).

Several details in the narrative align Mrs Morel and Miriam. Neither is easily capable of 'reveling', as Paul calls it in 'Strife in Love' (Sons and Lovers 226); both women are clever and aspirational. Of the young Gertrude we are told, 'She loved ideas, and was considered very intellectual' (Sons and Lovers 17), while Paul's first intimacies with Miriam are about books and learning. Miriam is dangerously close, however, to the 'dreaming women' so despised in The White Peacock and The Trespasser; and possibly Mrs Morel's transformation into the practical manager of her family, together with her immersion in the small but crucial domestic economies (her liberty is as broad as her housekeeping money allows), preserve her from that fate. If her sons are clever, or talented, that is enough. Some of the novel's imagery, however, expresses the similarity of Miriam and Mrs Morel. At Miriam's house, Paul pulls some berries and leaves from a bowl saying that if she wore them in her hair she would resemble a witch or priestess, never a reveler. On returning home, he makes a gift to his mother of the berries and leaves (Sons and Lovers 226–8). A 'priestess', subtly pagan, Miriam might draw his soul out of him (231–2). This fear of a man's loss of self in love occurs again, notably in the strife between the lovers in Women in Love. Elsewhere, Miriam is a

muse 'She brought forth to him his imaginations' (Sons and Lovers 241). These are Paul's versions of Miriam, and on the whole they are versions of herself which she does not recognize. He might berate her for her soulfulness but when she approaches him physically – 'She put her two hands on his sides, and ran them quickly down' (Sons and Lovers 227) – he recoils. As long as she loves him 'absorbedly' (Sons and Lovers 227), he cannot risk himself in her hands – 'She did not seem to realize him in all this. He might have been an object. She never realized the male he was' (Sons and Lovers 227). She becomes, in effect, a threat and he fears the effect of her touch on him: '"You switch me off somewhere, and project me out of myself. I am quite ghostish, disembodied"'(Sons and Lovers 232). The point is not Miriam's feeling for Paul, but how he interprets her effect on him. 'Strife in Love' deals with, among other things, modes of knowledge. Towards the end of the chapter, for example, are descriptions of Paul's understanding about the nature of his relationship with his mother, but how he knows, i.e. 'instinctively' (Sons and Lovers 251), is crucial. This points towards a later developed use in Lawrence of the language of the 'blood', and the shift to the body as the locus of the unconscious (instinctive knowledge), which characterizes much of the later writing. The theme of mothering would continue to get his attention but by the early 1920s Lawrence was publishing books in which he railed against oppressive mother-love, hinting at the negative emotional effects on men. (Fiona Becket, 2002, 43-47)

Lawrence went on to give his well-known précis of the narrative flow and thematic shape of the book: It follows this idea: a woman of character and refinement goes into the lower class, and has no satisfaction in her own life. She has had a passion for her husband, so the children are born of passion, and have heaps of vitality. But as her sons grow up she selects them as lovers first the eldest, then the second. These sons are urged into life by their reciprocal love of their mother urged on and on. But when they come to manhood, they can't love, because their mother is the

strongest power in their lives, and holds them . As soon as the young men come into contact with women, there's a split. William gives his sex to a fribble, and his mother holds his soul. But the split kills him, because he doesn't know where he is. The next son gets a woman who fights for his soul fights his mother. The son loves the mother all the sons hate and are jealous of the father. The battle goes on between the mother and the girl, with the son as object. The mother gradually proves stronger, because of the tie of blood. The son decides to leave his soul in his mother's hands, and, like his elder brother, go for passion. He gets passion. Then the split begins to tell again. But, almost unconsciously, the mother realizes what is the matter, and begins to die. The son casts off his mistress, attends to his mother dying. He is left in the end naked of everything, with the drift towards death. It is a great tragedy, and I tell you I've written a great book. It's the tragedy of thousands of young men in England. (John Worthen and Andrew Harrison, 1999, p. 77-78)

Psychoanalytic and Feminist Interpretation

Feminist theory in the 1970s was strongly influenced by psychoanalytic models of sexuality and subjectivity, which were in turn influenced by Freud's work and by the French psychoanalytic theorist Jacques Lacan. As Weedon notes, "many feminists have attempted to make psychoanalytic theory the key to understanding the acquisition of gendered subjectivity, either by accepting

the terms of Freudian discourse, or by advocating psychoanalytic theory as a way of understanding the structures of femininity and masculinity under

patriarchy, together with the social and cultural forms to which these structures give rise". (Weedon 1987:43)

In fact, feminists share several important assumptions, which might be summarized as follows. Women are oppressed by patriarchy economically, politically, socially, and

psychologically; patriarchal ideology is the primary means by which they are kept so. In every domain where patriarchy reigns, woman is other: she is objectified and marginalized, defined only by her difference from male norms and values, defined by what she (allegedly) lacks and that men (allegedly) have. All of Western (Anglo-European) civilization is deeply rooted in patriarchal ideology, as we see, for example, in the numerous patriarchal women and female monsters of Greek and Roman literature and mythology; the patriarchal interpretation of the biblical Eve as the origin of sin and death in the world; the representation of woman as a nonrational creature by traditional Western philosophy; and the reliance on phallogocentric thinking (thinking that is male oriented in its vocabulary, rules of logic, and criteria for what is considered objective knowledge) by educational, political, legal, and business institutions. As we saw earlier, even the development of the Western canon of great literature, including traditional fairy tales, was a product of patriarchal ideology. While biology determines our sex (male or female), culture determines our gender (masculine or feminine). That is, for most English-speaking feminists, the word gender refers not to our anatomy but to our behavior as socially programmed men and women. I behave "like a woman" (for example, submissively) not because it is natural for me to do so but because I was taught to do so. In fact, all the traits we associate with masculine and feminine behavior are learned, not inborn. All feminist activity, including feminist theory and literary criticism, has as its ultimate goal to change the world by promoting women's equality. Thus, all feminist activity can be seen as a form of activism, although the word is usually applied to feminist activity that directly promotes social change through political activity such as public demonstrations, boycotts, voter education and registration, the provision of hotlines for rape victims and shelters for abused women, and the like. Although frequently falsely portrayed in opposition to "family values," feminists continue to lead the struggle for better family policies such as nutrition and health care for mothers and children;

parental leave; and high-quality, affordable day care. Gender issues play a part in every aspect of human production and experience, including the production and experience of literature, whether we are consciously aware of these issues or not. Of course, the assumptions listed above are related, overlapping ideas, and, together, they imply that patriarchal ideology has a pervasive, deeply rooted influence on the way we think, speak, see ourselves, and view the world in which we live. The pervasiveness of patriarchal ideology raises some important questions for feminist theory. For example, if patriarchal ideology influences our identity and experience so strongly, how can we ever get beyond it? If our modes of thinking and our language are patriarchal, how can we ever think or speak differently? In other words, if the fabric of our existence is patriarchal, how can we ever become non patriarchal? (Tyson, (2006) 91-93)

Psychoanalysis investigates the complex ways in which psychosexuality is bound up with unconscious processes. Freudian psychoanalysis can be divided into two related areas, the first a theory of the genesis and development of male and female sexuality and the second area an analysis of the operation of the unconscious.

Rowley and Grosz (1990:177) note that "Freud never claimed expertise about the sexual life of women which he referred to as a ‘dark continent’ for psychology. He wrote only three major essays about women all near the end of his life. They were ‘Some Psychical Consequences of the Anatomical Distinction between the Sexes’ (1925); ‘Female Sexuality’ (1931) and ‘Femininity’ (1933). The relationship between anatomical sex and the socio-cultural construction of gender was not a straightforward one in Freud’s work. He did not understand the concepts of masculine and feminine in anatomical terms, but understood them in terms of three sets of oppositions which included active and passive, subject and object and phallic and castrated". (Rowley and Grosz 1990:178)

Whereas the masculine is equivalent to the first of these terms, the feminine is equivalent to the second. As Weedon comments, Freud developed a theory of gender acquisition which made the key to identity the notion of gendered subjectivity. For Freud the acquisition of feminine and masculine subjectivity was located in the origin of 'psychic structures of sexual identity acquired in the early years of childhood' (Weedon 1987:45).

Simone de Beauvoir in her critique of psychoanalytic theory in *The Second Sex* (1972; originally published in 1949) maintained that Freud's vision was malecentred. She contends that Freud had set up 'a masculine model of individual development and merely adapted this account with slight modification to women' cited in (Rowley and Grosz 1990:181). Freud insisted that individuals were sexual beings from birth and he further claimed that infants were neither initially feminine nor masculine but were 'polymorphously perverse'. The implication of this was that individuals were capable of developing either normal feminine or masculine identities, or neither. As Weedon (1987:45) notes, 'the acquisition of psychic femininity or masculinity by the biological female or male involved the repression of those features of the child's initial bisexuality which were incompatible with the sexual identity in question'. As Weedon contends, it is these aspects of Freudian theory, the stress on the initial bisexuality of the child and the precarious nature of the psychic (as opposed to biological) explanation of gender identity, which have interested feminists in their appropriation of psychoanalytic theory. She notes:

"the insistence on the psycho-sexual rather than biological structuring of gender identity and on gender acquisition as a precarious process, constantly threatened by the return of the repressed, means that gender identity is not fixed by psycho-analysis in the same way or to the same degree as it is in biological determinism". (Weedon 1987:46)

Despite this, Freudian theory gives primacy to anatomical difference in sexual, psychic and symbolic terms. The centrality of the penis acts as a principal signifier of sexual difference, guarantees psychic difference and women's inferiority and can be read in symbolic terms (as a patriarchal signifier). As Weedon (1987:51) maintains, 'attempts to move away from the centrality of anatomical difference in the acquisition of psychic sexual identity in Freud have prompted some feminists to turn their attention to Jacques Lacan'. (Ann Brooks, 1997, 69-71)

The old Greek myth puts things in stark and absolute terms: the son does kill his father, marries the mother, has children by her and must be punished by self-mutilation and exile if the curse on the city-state is to be removed. Freud's psychoanalytical appropriation of the myth is a little less stark; the son does want to kill the father and marry the mother, but this is metaphorised into a fantasy indulged by the infant. Ibsen's metaphorisation turns the hereditary effect of marital conflict into a positivist upshot, syphilis, and makes the son literally dependent on the mother for life-support and euthanasia. Lawrence on the other hand sees the heredity, the result of conflict in the previous generation, as what we daily see it to be. The son's attempt to place his love elsewhere than in the mother and his rivalry other than in his father is frustrated; he is as if condemned to repeat their mistakes, in subtly disguised forms: finds that the other women he tries to love embody aspects of his mother, which is both why he chooses them and why in the end he rejects them; what is more, the loved women find aspects of his parents, including his father, in him: his heredity is his failure to be 'there', to come out of himself. So the repetitions in the plot are not merely formal: they convey what Lawrence in the letter to Garnett called his 'theme': it is a specifically modern tragic principle. The classic dynastic curse is replaced by the psychological truth that family relationships, without which we do not become persons with identities, also inflict damage, which we may see repeated in generation after generation. It is in

the nature of the case that the protagonists are both agents and victims: above all that they do not have full consciousness of what they are and do. The answer to critics who say that the narrator is too identified with Paul's point of view must be that to have that voice acting as analyst as we go along would undermine the essential principle that these things are difficult, for most people impossible, to discover. Half the problem is the unconsciousness of it. To have an unconscious protagonist is, in Henry James's terms, correctly to dramatise. It is for the reader to discover, with the necessary degree of difficulty, what the characters cannot see, and the way to do this is to follow the implications of the careful structure, shaped with an art which Lawrence is not usually credited with. (Worthen, J. and Harrison, A.(2005) Ps. 75-76)

The strain is greatest upon Paul. Towards evening he grows restless and stays near his mother, waiting for his father's coming and the usual scene of abuse and violence. Already at an early age these hostile feelings take definite shape. He often prays: "Lord, let my father die." And then, with a kind of guilty conscience: "Let him not be killed at pit." (Sons and Lovers 85) One incident in particular stands out in his memory. Morel has just blackened his wife's eyes and William, then already a tall and muscular youth, threatens to beat him. Paul aches to have him do it; it is his own wish which he cannot carry out. Later, when he is older, he almost does it himself, but for his mother's fainting, and his physical animosity, as if the memory of that earlier hate had lingered on in him. We must remember that Paul had been born into an atmosphere of parental violence; when still a baby his father hurled a drawer at his mother so that the blood had trickled down upon the child's head. Indelible among his earliest impressions must have been that gross and terrifying figure, threatening his life and that of his mother, whose convulsive movements to protect him must have aroused an answering quiver in the child.

The early relations between mother and child are full of a delicate and poetic charm. Paul's admiration for his mother knows no bounds; her presence is always absorbing. Often, at the sight of her, "his heart contracts with love." (Sons and Lovers 90) Everything he does is for her, the flowers he picks as well as the prizes he wins at school. His mother is his intimate and his confidant, he has no other chums. When Morel is confined to the hospital through an accident in the mine, Paul joyfully plays the husband, "I'm the man in the house now." (Sons and Lovers 113) He is happiest when alone with her. By this time the interaction between mother and son is complete; she lives in him and he in her. In fact his whole attitude towards her is but the answer which she gradually evokes from him as her whole life finds expression in her son. "In the end7 she shared everything with him without knowing. (Sons and Lovers 112) . . . She waited for his coming home in the evening, and then she unburdened herself of all she had pondered, or of all that had occurred to her during the day. He sat and listened with his earnestness. The two shared lives." (Sons and Lovers 142) The emotional correspondence between them is striking, "his heart contracted with pain of love of her" (Sons and Lovers 117) just as from the very beginning she has always "felt a mixture of anguish in her love for him." (Sons and Lovers 90) Mother and son are one; the husband is completely effaced and the father exists merely as a rival.

But now Paul is to strike out for himself. He takes up an occupation and finds himself attracted to women. His mother's whole emphasis has always been towards making Paul interested in some other occupation than his father's dirty digging, as a protest against the sordidness of the life that she herself has been compelled to lead with him. She therefore encourages the boy's liking for pretty things, for flowers and sunsets and fancy stuffs, and is delighted when his slender artistic endowment begins to express itself in pencil and paint. Her emotional revolt against her husband here takes an esthetic turn, as people are often

driven to beauty by their loathing of the ugly, and it is interesting to note that Mrs. Morel's tendencies to estheticize Paul and to effeminate him go hand in hand, as if the two sprang from a common root. Paul never becomes a real artist. He uses his painting to please his mother and to court his women, but in the crises of his life his art means nothing to him either as a consolation or as a satisfying expression. As his painting is essentially dilettante and unremunerative, his mother apprentices him in a shop for surgical appliances where the process of effeminization goes on through his contact with the girls and women with whom he works. He himself has no ambition. All that he wants is "quietly to earn his thirty or thirty-five shillings a week11 somewhere near home, and then, when his father died, have a cottage with his mother, paint and go out as he liked, and live happy ever after." (Sons and Lovers 114) Not, like any normal boy, to strike out for himself, to adventure, to emulate and surpass his father, but to go on living Sons and Lovers with his mother forever! That is the real seed of Paul's undoing. We shall now trace the various attempts on his part to emancipate himself from his mother by centering his affections upon some other woman. (Worthen, J. and Harrison, A.(2005) Ps. 266-268)

Paul's whole experience with Miriam has thrown him back upon his mother; he gets away from Miriam by returning to her. "He had come back to his mother. Hers was the strongest tie in life. When he thought round, Miriam shrank away. There was a vague, unreal feeling about her. . . . And in his soul there was a feeling of the satisfaction of self-sacrifice because he was faithful to her"(his mother) (Sons and Lovers 261–2). "She loved him first he loved her first." (Sons and Lovers 262) He is her child again and for a time he feels content. They go off on a charming excursion to Lincoln Cathedral. He behaves like a lover out with his girl, buying her flowers and treating her. Suddenly there surges up in him a childhood memory of the time when his mother was young and fair, before life wrung her dry and withered her. If only he had been her eldest son so that his

memory of her could be still more youthful! “What are you old for!” he said, mad with his own impotence. “Why can’t you walk, why can’t you come with me to places?” (Sons and Lovers 282) He does not like to have such an old sweetheart.

At the same time his whole outlook upon life also grows childish again. When his sister Annie marries he tries to console his mother. “But I shan’t marry, mother. shall live with you, and we’ll have a servant.” (Sons and Lovers 285) She doubts him and he proceeds to figure it out. “I’ll give you till seventy-five. There you are, I’m fat and forty-four. Then I’ll marry a staid body. . . . And we’ll have a pretty house, you and me, and a servant, and it’ll be just all right.” (Sons and Lovers 286) His plans for the future have not changed. He thinks at twenty-two as he thought at fourteen, like a child that goes on living a fairy-tale. But it is a false contentment and he pays the penalty for it. In resigning the natural impulse to love he also resigns the impulse to live. Life cannot expand in him, it is turned back upon itself and becomes the impulse to die. Paul makes the great refusal. “What is happiness!” he cried. “It’s nothing to me! How am I to be happy? . . . He had that poignant carelessness about himself, his own suffering, his own life, which is a form of slow suicide.” (Sons and Lovers 299–300) Mrs. Morel sees the danger and divines the remedy. “At this rate she knew he would not live (Sons and Lovers 300)... She wished she knew some nice woman—she did not know what she wished, but left it vague.” (Sons and Lovers 283) But now she knows that she can no longer hold her son to her exclusively.

At this point Paul begins to turn to another woman, Clara Dawes, a friend of Miriam. She is married, but lives separated from her husband. Paul has known her for some time before becoming intimate with her. She exerts a frankly sensual attraction upon him without having any of that mystical unattainableness about her which he felt so strongly with Miriam. Her presence has had the effect of gradually seducing him away from Miriam without his knowing it. There would be

less difficulty with her. She is a married woman and is unhappy with her husband, like his mother. To love her would not be so momentous a thing, he would be less unfaithful to his mother if he had an affair with a woman who already belonged to someone else. Their relations threaten to become typical of the young man and the woman of thirty. “She was to him extraordinarily provocative, because of the knowledge she seemed to possess, and gathered fruit of experience.” (Sons and Lovers 307) The question of marriage would hardly enter; he could go on loving his mother. But still he is inhibited. “Sex had become so complicated in him that he would have denied that he ever could want Clara or Miriam or any woman whom he knew. Sex desire was a sort of detached thing, that did not belong to a woman.” (Sons and Lovers 319) Clara’s first service to him is to talk to him like a woman of the world and thus correct his self-delusion about Miriam:“... she doesn’t want any of your soul communion. That’s your own imagination. She wants you.” He objects.“ ‘You’ve never tried,’ she answered.” (Sons and Lovers 321) Thus she gives him courage to do what he never could have done of his own accord.

The force which drives him back to Miriam is nothing but the sheer, pent-up sexual desire that has alternately been provoked and repressed in him. Now indeed it is a completely detached thing which does not belong to any woman. He has almost entirely succeeded in de-personalizing it. That is why he feels that he can let it run its course. But not in any personal way. “He did not feel that he wanted marriage with Miriam. He wished he did. He would have given his head to have felt a joyous desire to marry her and have her. Then why couldn’t he bring it off? There was some obstacle; and46 what was the obstacle? It lay in the physical bondage. He shrank from the physical contact. But why? With her he felt bound up inside himself. He could not go out to her. Something struggled in him, but he could not get to her. Why?” (Sons and Lovers 322) And Miriam does not insist upon marriage, she is willing to try out their feelings for each

other. Theirs is a pitiful love-making. He cannot bear the blaze of love in her eyes; it is as if he must first draw a veil over her face and forget her. “If he were really with her, he had to put aside himself and his desire. If he would have her, he had to put her aside.” (Sons and Lovers 334) Love brings him only a sense of death: “He was a youth no longer. But why had he the dull pain in his soul? Why did the thought of death, the after-life, seem so sweet and consoling?” (Sons and Lovers 334) Love has brought them no satisfaction, only bitterness and disillusion. He turns back to his men friends and to Clara’s company and the old quarrel between him and Miriam breaks out afresh. He decides to break off his relations with her. But at last he is to hear the truth about himself from Miriam. “ ‘Always it has been48 so!’ she cried. ‘It has been one long battle between us you fighting away from me.’ ” (Sons and Lovers 341) He tries to tell her that they have had some perfect hours. But he knows that these do not make up the healthy continuity of life. “Always, from the very beginning always the same!” (Sons and Lovers 341) She has called him a child of four. It is the truth, and it goes to the heart of his vanity. She has treated him as a mother treats a perverse child. He cannot stand it. “He hated her. All these years51 she had treated him as if he were a hero, and thought of him secretly as an infant, a foolish child. Then why had she left the foolish child to his folly? His heart was hard against her.” (Sons and Lovers 342)

The full flood of his passion, freed of some of its incubus through his experience with Miriam, now turns to Clara. He tries to wear it out on her in the same impersonal way, and for a time lives in sheer physical ecstasy. With her at least he has had some solace, some relief. His mother has not stood so much between them. But it is only temporary, he cannot give himself to Clara any more than he could give himself to Miriam. Clara loves him or would love him if he could only rise above the mere passion that threw them together. “ ‘I feel,’ she continued slowly, ‘as if I hadn’t got you, as if all of you weren’t there, and as if it weren’t

me you were taking—' 'Who then?' 'Something just for yourself. It has been fine, so that I daren't think of it. But is it me you want, or is it it?' . . . 'He again felt guilty. Did he leave Clara out of count and take simply woman? But he thought that was splitting a hair." (Sons and Lovers 407) They begin to drift apart. He rehearses his old difficulties with his mother. "I feel sometimes as if I wronged my women, mother." But he doesn't know why. "I even love Clara, and I did Miriam; but61 to give myself to them in marriage I couldn't. I couldn't belong to them. They seem to want me, and I can't even give it them." "You haven't met the right woman." "And I shall never meet the right woman while you live." (Sons and Lovers 395)

His relations with Clara have brought about a marked change in Paul's attitude towards his mother. It is as if he realized at last that she is destroying his life's happiness. "Then sometimes he hated her, and pulled at her bondage. His life wanted to free itself of her. It was like a circle where life wanted to turn back upon itself, and got no further. She bore him, loved him, kept him, and his love turned back into her, so that he could not be free to go forward with his own life, really love another woman." (Sons and Lovers 389) But his realization, as far as it goes, brings no new initiative. He is twenty-four years old now but he still sums up his ambition as before: "Go somewhere in a pretty house near London with my mother."

The book now rounds out with the death of Paul's mother. Mrs. Morel gradually wastes away with a slow and changeful illness; it is an incurable tumor, with great pain. Paul takes charge and never leaves his mother until the end. Their intimacy is occasionally disturbed by the clumsy intrusion of Morel, whose presence merely serves to irritate his wife. Paul and she commune with the old tenderness. "Her blue eyes smiled straight into his, like a girl's warm, laughing with tender love. It made him pant with terror, agony, and love." (Sons and Lovers 429) Their reserve drops before the imminence of death, it seems as if they would be frank at last. But there is also the old constraint.

“They were both afraid of the veils that were ripping between them.” (Sons and Lovers 429) He suffers intensely. “He felt as if his life were being destroyed, piece by piece, within him.” (Sons and Lovers 429–30) But mingled with his love and his anguish at her suffering there now enters a new feeling: the wish that she should die. Something in him wants her to die; seeing that she cannot live he would free both her and himself by hastening her death. So he gradually cuts down her nourishment and increases the deadliness of her medicine. Here again he approaches close to the source of his trouble; he dimly realizes that he has never lived outside of his mother and therefore has never really lived. The feeling that he cannot live without her and the feeling that he cannot live a life of his own as long as she is alive, here run side by side. But when the death which he himself has hastened overtakes her, he cries with a lover’s anguish: “ ‘My love my love oh, my love!’ he whispered again and again. ‘My love oh, my love!’ ” (Sons and Lovers 442)

But death has not freed Paul from his mother. It has completed his allegiance to her. For death has merely removed the last earthly obstacle to their ideal union; now he can love her as Dante loved his Beatrice. He avows his faithfulness to her by breaking off with the only two other women who have meant anything to him. He is completely resigned, life and death are no longer distinguished in his thinking. Life for him is only where his mother is and she is dead. So why live? He cannot answer, life has become contradictory. “There seemed no reason why people should go along the street, and houses pile up in the daylight. There seemed no reason why these things should occupy space, instead of leaving it empty. (Sons and Lovers 454) ... He wanted everything to stand still, so that he could be with her again.” (Sons and Lovers 455) But life in him is just a hair stronger than death. “He would not say it. He would not admit that he wanted to die, to have done. He would not own that life had beaten him, or that death had beaten him.” (Sons and Lovers 456) (Worthen, J. and Harrison, A.(2005) Ps. 71-75)

The theory which would enable us to assume such a point of view is at once concrete, humanly understandable, and capable of personal verification. For Freud holds that the love instinct, whose sudden efflorescence after the age of puberty is invested with so much poetic charm, is not a belated endowment, but comes as the result of a gradual development which we can trace step by step from our earliest childhood. In fact, according to Freud, the evolution of the mature love instinct begins as soon as the child has sufficiently developed a sense of the otherness of its surroundings to single out its mother as the object of its affections. At first this is entirely instinctive and unconscious and comes as the natural result of the child's dependence upon its mother for food, warmth and comfort. We come preciously close to being born lovers. The mother is the one overwhelming presence of those earliest days, the source from which all good things flow, so that childhood is full of the sense of the mother's omnipotence. From her we first learn how to express affection, and the maternal caresses and the intimate feeling of oneness which we get from her form the easy analogies to love when we feel a conscious passion for another individual of the opposite sex. Our mother is, in a very real sense of the word, our first love.

As soon as the child is capable of making comparisons with other people it proceeds to celebrate the superiorities of its mother. She is the most beautiful, the most accomplished, the most powerful, and no other child's mother can equal her. But meanwhile the influence of the father, that other major constellation of our childhood, is also felt. Though not so gracious, he too is mighty, mightier than the mother, since he dominates her. His presence brings about a striking change in the attitude of the child, according to its sex. The boy, seeing that the mother loves the father, strives to be like him, in order to draw the mother's affection to himself. He takes his father as an ideal and sets about to imitate his masculine qualities. And the girl, becoming aware of the father's love for the mother, tries to

attract some of his love to herself by imitating the mother. This is the process of self-identification which is already conditioned by the natural physical similarity where parent and child are of the same sex. Father and son, and mother and daughter, now have a common object of affection. But to the child this means at the same time an active rivalry, for the child is an unbridled egotist, intent upon nothing less than the exclusive possession of the affection of the beloved parent. It therefore manifests unmistakable signs of jealousy, even of frank hostility. So strong is this feeling that a careful examination of the unconscious childhood memories of thousands of individuals, such as is possible with the Freudian method of psychoanalysis, has yet to reveal an infancy in which a death phantasy about the rival parent has not played a part. The childish wish is ruthlessly realized in imagination; the boy suddenly dreams of living in a cottage with his mother after the father, let us say, has been devoured by the lion of last week's circus, while the girl revels in the thought of keeping house for her father after the mother has been conveniently removed. We may feel, then, that we were fellow conspirators with Paul when he prayed to God to have his father slain. For we have had the same wish in common: to eliminate the rival and celebrate a childish marriage with the parent of our choice.

From this naive attitude the child is normally weaned by the maturing influences of education and by the absolute barriers which its childish wish encounters. It is a slow and gradual process of transference, which continues through childhood and puberty. The child is tenaciously rooted in its parents and does not easily relinquish its hold upon them. Even after it has acquired a dawning sense of the meaning of sex it continues to interweave its immature phantasies of procreation with its former ideal adoration of the parent. Thus the girl, having had a glimmering that the father has had something essential to do with her birth, may assign to him a similar function in regard to her dolls, which of course are her children. And the boy, similarly

aware that his father has played a mysterious part with regard to the mother when she suddenly introduces another child into the nursery, is likely to usurp the exercise of this function to himself. Both substitutions are merely more sophisticated ways of eliminating the rival parent by making him unnecessary. It must be remembered, of course, that the child can have none of our reservations as to the direction which the erotic impulse may take, and therefore quite innocently directs its crude and imperfect erotic feelings towards its parent, from whom they must then be deflected. This is most favorably accomplish.hed when there are other children in the family. The girl is quick to see the father in her brother and the boy transfers his worship of the mother to his sister. The father's manly qualities are used by the girl to embellish the brother when she sets him up as a love ideal. From him again she slowly extends her love phantasies to other boys of his and her acquaintance. The boy on his part, dowers his sister with the borrowed attributes of his mother and then passes from her to other girls who in turn are selected on the basis of their similarity to the sister and to the mother. In default of brothers or sisters other playmates have to serve the same purpose. The enforced quest of a love object other than the parent thus becomes the great incentive of our social radiation towards other individuals and to the world at large.

This process of deflection and transference, which is one of the main psychic labors of childhood, is facilitated by a parallel process that constantly represses a part of our thoughts to the unconscious. The mechanism of repression, as the Freudian psychology describes it, does not become operative until the age of about four or five, for at first the child does not repress at all and therefore has no unconscious. But the function of education consists largely in imposing innumerable taboos upon the child and in teaching it to respect the thou-shalt-nots. Thoughts and feelings such as the cruder egotistical impulses and the associations with bodily functions, which seem quite natural to the child's primitive and necessarily unmoral mind, gradually

fall under the cultural ban proclaimed by parents and educators, so that the unconscious becomes a receptacle for all the thoughts that are rendered painful and disagreeable by the slowly developing sense of shame and of moral and ethical behaviour. We "put away childish things"87 by putting them into the unconscious. Our germinating sexual ideas and our naive erotic attitude towards our parents become particularly "impermissible" and we therefore draw an especially heavy veil of forgetfulness over this part of our childhood. But though we can forget, we cannot obliterate, and the result of this early fixation upon our parents is to leave in our mind an indelible imprint, or "imago,"88 of both our mother and our father. Our parents are always with us in our unconscious. They become our ultimate criterion by which we judge men and women, and exercise the most potent influence upon our love choice. The imago of them that holds us to our unconscious allegiance is a picture, not as we know them later, old and declining, but as we saw them first, young and radiant, and dowered, as it seemed to us then, with godlike gifts. We cannot go on loving them so we do the next best thing; the boy chooses a woman who resembles his mother as closely as possible, and the girl mates with the man who reminds her most of her father.

Such, according to Freud, is the psychological genesis of the emotion of love. The normal evolution of love from the first maternal caress is finally accomplished when the individual definitely transfers his allegiance to a self-chosen mate and thereby steps out of the charmed family circle in which he has been held from infancy. That this is difficult even under normal circumstance seems already to have been recognized in the Bible, where Christ says with so much solemnity: "For this cause shall a man leave father and mother"89; as if only so weighty a reason could induce a child to leave its parents. Freud, in postulating the above development as the norm, proceeds to attach grave and farreaching consequences to any deviations from this standard. The effect of any disturbance in the balanced

and harmonious influence of both parents upon the child, or of any abnormal pressure of circumstances or willful action that forces the child into a specialized attitude toward either parent, is subtly and unerringly reproduced in the later love-life. The reader himself will probably recall from his own observation, a large number of cases where the love-life has been thwarted, or stunted, or never expressed. He will think of those old bachelors whose warm attachment to their mother has so much superficial charm, as well as of those old maids who so self-effacingly devote themselves to their fathers. He will also recall that almost typical man whose love interest persistently goes where marriage is impossible, preferably to a woman already preempted by another man or to a much older woman, so that his love can never come to rest in its object; he will wonder whether this man too is not preserving his ideal allegiance to his mother by avoiding that final detachment from her which marriage would bring. He will notice a class of men and women who, even though their parents are dead, seem to have resigned marriage and live in a kind of small contentment with a constantly narrowing horizon. Or he may know of actual marriages that are unhappy because the memory of one of the parents has not been sufficiently laid to rest, and the joke about the mother-in-law or the pie that mother used to make, will acquire a new significance for him. And to all these cases thousands must still be added where neurotic and hysteric patients reveal with unmistakable clearness that the ghosts of the parents still walk about in the troubled psyches of these unfortunates, influencing life and happiness with paralyzing effect. These are all manifestations which the reader hitherto has observed only as results, without knowing the causes or trying to ascertain them. With the aid of the Freudian theory such examples may now help him to see, as perhaps he has already begun to see in Paul, the tremendous role that the abnormal fixation upon the parent plays in the psychic development of the individual. And in so doing he may perhaps also gain some insight into the part that his own parents have played in his normal psychic growth, just as disease gives us a

clearer understanding of health or as Madame Montessori's study of subnormal children has enabled her to formulate general laws of education. (Worthen, J. and Harrison, A.(2005) Ps. 77-82).

These second wave feminist interventions, while retaining a model of binary opposition, nevertheless opened up debates in the area of literary criticism and women's writing. Millett's (1972) text explored the way sex and sexuality was represented in the work of a number of male writers and considered the power relations involved in such representations. Millett presented an analysis of the portrayals of the sexual act in the writings of Henry Miller, Norman Mailer, D.H. Lawrence and Jean Genet. She highlighted the importance of male power and female subordination, showing how consent is manufactured and male domination maintained. She established the fact that sexual relations were political ones and 'patriarchy', 'gender' and 'oppression' emerged as key concepts in second wave feminism and the women's liberation movement. Pringle (1995:201) comments that these 'theorists assumed the existence of patriarchy based on relations of domination and subordination between two fundamentally opposed categories of people, men and women'.

Many of the best loved feminist novels of the twentieth century are Bildungsromane, novels of individual development in which each fictional life imagines a new start: a feminist future wherein heroines move beyond the endings of marriage or romantic death. All begin with young, naive heroines who are thrust out into the world to discover meanings of gender in relation to English ideologies of class, empire, sex, race, religion, and colonialism. (Caserio, (2009) p. 118)

The novel sees itself as feminist, though it remains rather strongly focused on the sexual liberation of the hero rather than on his abandoned wife or his compromised mistress. (Caserio, (2009) p. 131)

Abstract:

The author David Herbert Lawrence was interested in the great subjects of religion, sex, and working-class culture in the novel "Sons and Lovers". In spite of being modernist, he was influenced in the past. He showed his literary works in which double clear points as a piece of literature and argument to many theories, Therefore the novel "Sons and Lovers" has both spaces as a great narration and with relation to psychoanalytic and feminist vantage points. It also reflects autobiography and domestic life. Actually, the novel deals with individual and social situations. It was mixing individualism within community when D. H. Lawrence referred to his autobiography and people in general. He could reflect his psychology and life, century, society and literary modernism. In the novel, the lives of people have included and tackled varied and many point of views like psychoanalysis and feminist. Thus, the real World rests on psychology. What Lawrence's treatment of both psychology and social status in Western World is an excellent example for people within the family system. Lawrence could succeed when he overgeneralized the relationship between the young boy and his mother. Certainly, his novel depicted an autobiographical role with an experienced individual within his own social problem. The patriarchal and social systems dominance has been significantly contributed in 'Sons and Lovers' in which people do endeavor to live. Therefore, Lawrence's literary works are great symbols of human beings. Lawrence's argument recognizes and examines metafictional discourse that is symbolic. However, I do analyze and apply social and literary approaches through psychoanalytic and feminist theories. The application of social approaches to literature is very beneficial and effective for society particularly in relation to Western culture and behavior.

الخلاصة:ـ

اهتم الكاتب والروائي ديفد هيربرت لورنس بمواضيع مهمة جدا كالدين والجنس وثقافة الطبقة العاملة في روايته (الأبناء والعشاق) على الرغم من كونه معاصرا لما هو جديد إلاّ انه تأثر بالكتابات القديمة لقد عرض إعماله الأدبية في اتجاهين واضحين عرض الاتجاه الأول كمقطوعة أدبية أما الآخر جدل لكثير من النظريات النقدية لذلك تضمنت الرواية كلا الاتجاهين كونها عكست أسلوب فنيا وسرديا وطبيعة العلاقات مع وجهات نظر التحليل النفسي ودور المرأة في الحياة العائلية و السيرة الذاتية. تعاملت الرواية في الحقيقة مع حالات الفرد والمجتمع ومزجت الفردية ضمن المجتمع عندما أشار الكاتب لورينس إلى سيرته الذاتية والناس بصورة عامة وأيضاً استطاع ان يعرض ويعالج الحالات النفسية وحياته والمجتمع والحداثة الأدبية لذلك ضمت الرواية مشاكل حياة الناس المتنوعة وبعض وجهات النظر ذات الطابع النفسي والنسوي ومن ثم اعتمد العالم الواقعي على علم النفس. كانت معالجة الكاتب لورنس لعلم النفس والوضع الاجتماعي في العالم الغربي هو مثال حي ورمزي للأشخاص داخل منظومة الأسرة. نجح الكاتب عندما عمم العلاقة بين الصبي وأمه وصورت الرواية الطريقة والسيرة الذاتية لشخص من ذوي الاطلاع على مشاكل اجتماعية خاصة. ساهمت النظم الأبوية والاجتماعية السائدة آنذاك التي فيها الناس يعملون جاهدين من أجل العيش. لذلك عدت أعمال الكاتب لورنس رموزا بشرية ذات رمزية لعامة الناس. وكان النقاش السردي للنص رمزا وذا مغزى. ورغم ذلك حاولت التحليل والتطبيق لتلك المداخل من خلال التحليل النفسي لكلا الجنسين مؤكدا أنه التطبيق لتلك المداخل الاجتماعية للأدب يعد مفيدا ومؤثرا للمجتمع ولاسيما ما يخص ثقافة وسلوك الغرب.

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