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**MASTER THESIS**

**PAUL'S DILEMMA BETWEEN SPIRIT AND BODY IN D.H. LAWRENCE'S**  
***SONS AND LOVERS***

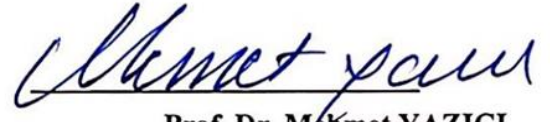
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Title of the Thesis: **PAUL'S DILEMMA BETWEEN SPIRIT AND BODY IN  
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**ÖZ**

**PAUL'IN RUH VE BEDEN  
ARASINDAKİ İKİLEMİ  
D.H.LAWRENCE'IN *SONS AND LOVERS***

ASWAD, Murad

M. A, İngiliz Edebiyatı ve Kültür İncelemeleri  
Danışman: Yrd. Doç. Dr. Neslihan EKMEKÇİOĞLU

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**ÖZ:** Bu tezin amacı Paul Morel'in ruhsal ve bedensel arzuları arasında yetişkinlik döneminde yaşadığı çelişkiyi vurgulamak ve sosyal ve cinsel ilişkilerine bu ikilemin etkilerinin ana boyutunu, diğer bir deneyimle ve onun Oedipus kompleksini inceleyerek bu ikilem arkasındaki temel faktörleri araştırmak. Paul Morel'in çocukluk dönemindeki deneyimleri Freud'un kişilik gelişim teorisine göre ve Paul'un kişilik gelişimi aşamalarında karşılaştığı sorunları keşfederek ele alınacaktır. Aynı zamanda onun çocukluk döneminden geçerken yaşadığı sorunların sonucu olarak ortaya çıkan Oedipus kompleksi incelenecektir.

**Anahtar Kelimeler:** çelişki, ruhsal arzuları, kişilik gelişimi, Freud, Oedipus kompleksi.

## ABSTRACT

### PAUL'S DILEMMA BETWEEN SPIRIT AND BODY IN D.H. LAWRENCE'S *SONS AND LOVERS*

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**ABSTRACT:** The aim of this thesis is to highlight the dilemma that Paul Morel lived in his adulthood between his spiritual desires and bodily desires, the effects of this dilemma on his social and sexual relations, the main factors behind this dilemma by focusing on his personality development stages. His childhood experiences will be discussed by exploring the problems that he has encountered in his personality development stages according to Freud's theory of personality development. It will also deal with the Oedipus complex that Paul has suffered from, which is the result of the problems that he has lived, while passing the stages of his childhood.

**Keywords:** Dilemma, spiritual desires, personality development, Freud, Oedipus complex.

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## INTRODUCTION

This thesis will discuss the dilemma that the protagonist of D.H. Lawrence's *Sons and Lovers*, Paul Morel, encountered towards the end of the novel between his spiritual and physical desires by implementing Sigmund Freud's personality development theory on the protagonist's personality development during his childhood and adolescence.

Historically, the word personality was taken from Latin, *persona*, referring to the masks, which were worn by the actors in Roman plays. The actor was supposed to perform his role based on his mask. Afterwards, the word *persona* was also used in real life (Sobur, 2003: 299). According to Allport, personality is an active organization within the individual of those psychophysical systems, which determines his unique adjustments to the environment (qtd. in Sobur, 2003: 299). Studying personality is a branch of psychology, which attempts to understand the complex relationship between the different aspects of an individual functioning, including the aspect of learning, perception, and motivation. Personality is the thing that determines an individual's behaviour (Koswara 1991: 12).

It is important to mention, that the internal factor is not the only determiner of an individual's personality, consequently his behaviours, but the external factors also play an important role in his personality development. Internal factor exists with the

individual since his birth, such as thought, feeling, and willingness, while the external factor is environment (Kartono 1995: 2). On the other hand, the environment in which a person grows up has also importance in shaping the personality. The environment contains everything in a child's or adolescent's life, like the family that he grows in, the neighbourhood that he lives in, his education, etc. A stable parent and child relationship mostly creates a positive impact on his personality and consequently his behaviours with the other people and the society. Mostly, people suffer from problems in their personality development, when their parents' role is lacking in their childhood and adolescence. Parenting goes far beyond the requirements for meeting the basic survival needs of the child. It is important for the overall development of children that parents should be present enough to support them, and this support fosters confidence and growth in many areas (Moges and Weber 2014: 1). Sometimes, just being physically present is not sufficient. Parents who are not emotionally present or responsive are more likely to raise children who are more distressed and less engaged with their play or activities, which will also affect their personality. Shortly, everything that was running during the development process is the production of the interaction between internal and external factors (Kartono, 1995: 24).

Lawrence who is influenced by Freud's theory, also tried to depict a particular period of time of the Victorian age, which is the ending of the age that he lived in too. For understanding that period of time, it will be beneficial to explain Lawrence's life story. Lawrence grew up in an industrial poor area, Eastwood, a coal-mining village in the Erewash vally, eight miles northwest Nottingham. It simultaneously represented the beauty of nature and the dirtiness of the coal mines. This area full of coal mines was also part of his life because of his father's occupation as a coal miner. It also covered a big space in his works, in which he explained the gloominess and the hardness of living in such an area. As Meyers suggests:

Lawrence, the first writer to use Freudian ideas in the English novel, used mining for coal - the elemental substance extracted from the dark subterranean regions – to symbolize his search for the essential, instinctual unconscious. (Meyers 1990: 3).

Lawrence lived in a transitional period between the ending of the glorious Victorian age and the beginning of the Edwardian age that was supposed to be a continuity of the social, economic and industrial development that the British Empire had achieved during the Victorian age. During Queen Victoria's long reign that lasted for 63 years, British Empire underwent a period of prosperity and expansion. The reign underwent a second industrial revolution as the firms were modernized with new scientific innovations, like telephone, gas lighting, ironclad steam-powered warships and important advances in manufacturing methods.

The Edwardian Age supposed to be equal to the age of his mother and as an age that would continue in glory, but all the hopes and the expectations were snuffed out by the horror of World War I. D. H. Lawrence, who saw both the glory of the Victorian period and the decline of the Edwardian Age, became one of the important literary figures of the twentieth century.

Lawrence's famous novel *Sons and Lovers* is considered to be an autobiographical work for his own life story due to the similarities between his life and Paul Morel's life. They were both born to cruel, uneducated and coal miner fathers and educated mothers, whose social rank was higher than their husband's. Both were suffering from poverty in their childhood. They suffered from their fathers' cruelty and heavy drunkenness. They received an exaggerated interest from their mothers. Lawrence's and Paul's first love experience were with religious girls.

They suffered from comparing their lovers with their mothers. Lawrence's first lover was Jessie Chambers, a farmer's daughter. She helped Lawrence in some of his literary works by giving her opinions on the manuscripts that he used to show her. Paul Morel's first lover was Miriam. She was a farmer's daughter and loved him for his religious attitudes and intelligence. She helped Paul in improving his painting skills by encouraging him to continue his artistic hobbies. Lawrence and Paul fell in love with beautiful, sexy and married women. Lawrence eloped with Frieda and then got married to her. On the other hand, Paul Morel fell in love with Clara Dawes, who was Baxter Dawes' wife. According to Bloom: "Frieda believed in sexual liberation and although married had had several affairs before meeting Lawrence" (Bloom 2002: 13).

The conflict between Mr. and Mrs. Morel (Paul's parents) was because of the difference between them in their social classes, education and the way of thinking. Lawrence's parents (Arthur and Lydia) also had the same conflict because of the difference in the social and the educational levels. The narrator of the novel described the situation between Mrs. and Mr. Morel as follows: "There began a battle between the husband and wife a fearful, bloody battle that ended only with the death of one. She fought to make him undertake his own responsibilities, to make him fulfil his obligations. But he was too different from her. His nature was purely sensuous, and she strove to make him moral, religious." (*Sons and Lovers* 29).

Lawrence and Paul Morel shared the same feelings for their fathers, Arthur Lawrence and Walter Morel. Lawrence hated his father because of his harshness towards his mother, Lydia, which was the same in Paul Morel's case. On the other hand, they loved their mothers too much.

The first chapter will discuss the background of the writer, the novel and Freudian theory of personality development. The second chapter will discuss the personality development of the protagonist of *Sons and Lovers*, Paul Morel. It will also discuss the dilemma between spiritual and physical desires of Paul Morel and its consequences.



## CHAPTER ONE

### BACKGROUND

#### 1.1 THE WRITER

D. H. Lawrence was one of the important literary figures of the twentieth century. He was a novelist, a poet, a dramatist and a short story writer. He emphasized in most of his literary works the dehumanizing effects of modernity and the influence of industrialization on a human being's life. He was born in 1885, in Eastwood, Nottinghamshire. He was the fourth son of a family that consisted of seven members. His father, Arthur John Lawrence, was a coal miner. He was uneducated, cruel and a heavy drinker. Lawrence's mother, Lydia, was an educated woman, who worked as a teacher for a short period of time, and whose educational level was higher than her husband's. Lawrence's father was from the working class, while his mother was from the middle class. The differences in the social, cultural and educational levels were always the reason of the constant quarrels between the parents of Lawrence. Lawrence sided with his mother due to her excessive love and interest, and his father's cruelty towards his mother and the children, therefore, he hated his father. Lawrence described the relationship between his mother and father in a letter that he wrote three days before his mother's death:

My mother was a clever, ironical, delicately moulded woman, of good, old burgher descent. She married below

her. My father was dark, ruddy, with a fine laugh. He is a coal miner. He was one of the sanguine temperament, warm and hearty, but unstable: he lacked principle, as my mother would have said. He deceived her and lied to her. She despised him – he drank.

Their marriage life has been one carnal, bloody fight. I was born hating my father: as early as I can remember, I shivered with horror when he touched me. He was very bad before I was born. (qtd. in Boulton 1913: 190)

Lawrence's mother had a great impact on his education and life, as she encouraged him to complete his secondary school and then to win a scholarship at Nottingham University and to be a teacher and then a successful writer. On the other hand, her love for Lawrence affected his social life until her death. He explained the relationship with his mother in his letter as follows:

This has been a kind of bond between me and my mother. We have loved each other, almost with a husband and wife love, as well as filial and maternal. We knew each other by instinct. ... We have been like one, so sensitive to each other that we never needed words. It has been rather terrible and has made me, in some respects, abnormal.

I think this peculiar fusion of soul (don't think me highfalutin) never comes twice in a lifetime – it doesn't seem natural. When it comes it seems to distribute one's consciousness far abroad from oneself, and one 'understands'. I think no one has got 'Understanding' except through love. Now, my mother is nearly dead, and I don't know how I am. (qtd. in Boulton 1913: 190)



Lawrence used to visit Chambers' family at Hagg to see his first beloved, Jessie Chambers, who found great pleasure in sitting and talking with Lawrence about books and literature. She helped the writer in writing some of his literary works by giving advice and opinions on the manuscripts that Lawrence showed to her. Jessie played a great role in helping Lawrence to be aware of his literary talent and helped him to publish some of the manuscripts of Lawrence's initial literary works by sending them to Ford Madox Ford, who was the editor of *The English Review*, which was a literary magazine that was publishing the important literary works of many writers. Ford was impressed with the manuscripts of Lawrence's primary poetic works and asked Jessie to organize a meeting with him. Draper described Jessie's help for Lawrence, which resembled Miriam's role in developing Paul's hobbies especially in painting, as:

For the winning entry, Lawrence had used the address of his early sweetheart, Jessie Chambers (the Miriam of *Sons and Lovers*), and it was she who helped him to his first appearance in print under his own name by sending some of his poems to *The English Review*. These attracted the attention of the editor, Ford Madox Hueffer, who prided himself on his ability to spot new talent (Draper 1970: 2).

In 1912, Lawrence was introduced to Frieda Von Richthofen, who was Professor Ernest Weekly's wife. Weekly was a professor at Nottingham University. Frieda fell in love with Lawrence and escaped with him to Bavaria. She left her husband and her three children for her lover's sake. Frieda and Lawrence were married in 1914 and travelled together to a lot of countries.

Before Lawrence, Frieda had a relationship with Otto Gross, who was one of Freud's disciples. Therefore, she helped Lawrence a lot in writing his novels, especially the ones that contained Freudian concepts. She also helped him in addressing his problem concerning his early love and attachment to his mother that

passed so long and affected his early relationships with the girls. According to Booth:

Frieda had been involved in an affair with Otto Gross, an early disciple of Freud's, and so was in a position to give Lawrence access to an interpretive model for the events addressed in the novel, in particular, that his early love for his mother had continued for too long and stifled his early relationships (Booth 1999: XII).

Lawrence was influenced by his childhood life; therefore, some of his novels were occupied by the desire of depicting poverty and working class people's life, as is seen in *Sons and Lovers* and *Women in Love*. He tried to give a real image of the society as a whole, especially that of the poor classes.

## 1.2 THE NOVEL

D. H. Lawrence's third novel, *Sons and Lovers* (1913), is a study of family, class and early sexual relationships. He started working on the first of four drafts before his mother's death in December 1910. In 1913, he finished his working on the fourth (the final) draft of the novel. Throughout the novel, he tried to depict his mother's suffering with her husband. In one of his letters to Edward Garnett, he explained the plot of his novel, *Sons and Lover*, saying:

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 – 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. ... 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 eldest brother, go for passion. He gets passion. Then the split begins to tell again. But, almost unconsciously, the mother realises 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. (Boulton  
1913: 476-7)

The novel deals with a wrong choice of marriage, which has brought destruction to the whole family life. The mother, Gertrude, tries to compensate her husband's emotional lack in her life with her sons. William is her eldest son, who has become her first victim because he has failed to get rid of his mother's emotional domination on him and to form a successful relationship with the opposite sex. Paul, her second son, and her second victim of emotional domination, has also suffered from an inability to adapt himself in any relationship with the girls. Paul creates a strong bond with his mother, and loses his will of living after her death.

### 1.3 THE CENTURY

As most of D. H. Lawrence's novels are depicting the impact of the hard living conditions and the environment on an individual's lifestyle, behaviour and on his relationship with the people around him, it will be beneficial to overlook on some of the main events which took place during that specific period of time.

One of the significant changes that occurred at the beginning of the 20<sup>th</sup> century was the change in women's rights. Women had no right to demand for their parent's inheritance after their marriage, as the husband took all for his own. They began to get the chance to continue their higher education in the university. Politically, they got the right to vote in the elections. In 1918 women over 30 were allowed to vote. Variety of occupations were opened to women during the 20th century. Sex Disqualification Removal Act that was issued in 1919 allowed women to become lawyers, vets and civil servants.

The change in women's position in Britain was not restricted to the economical and political aspects, but also contained an increase in their activities in the field of literature. At the beginning of the 20<sup>th</sup> century, there was an increase in the number of the women writers. "One of the most interesting developments in the writing of the twentieth century is the greater number of women writers. Some of these deal with essentially the same subjects as men do, although they often are particularly interested in the feelings and consciousness of their characters." (Thornley and Roberts 1984: 159).

At the beginning of the 20th century, 25% of the population of Britain were living in poverty, at least 15% were living at subsistence level. As they had enough money for food, fuel, clothes, and rent, and they could not afford luxuries, like public transport or newspapers. While 10% of the population were living in under subsistence level and could not afford adequate food.

In fact the main cause of poverty was low wages of the workers, the loss of the main breadwinner by the illness or the death of the father was considered to be a disaster for the family. Women might get a job, but they were paid much lower wages than men. The poverty of working class people was moving in a vicious circle. The problems are based on the hard living conditions that force the sons to leave their education and find a job. According to the parents in the working class, finding a job and winning bread are more important than education. This condition is reflected in *Sons and Lovers*, when Walter, the protagonist's father, wanted his son to leave his school and join him in the coal mines as a worker, as he did in his childhood when he started to work in the coal mines when he was 10 years old.

‘What dost want ter ma’e a stool-harsed Jack on ‘im for?’  
said Morel. ‘All he’ll do is to wear his britches behind out  
an’ earn nowt. What’s ‘e startin’ wi’?’

‘It doesn’t matter what he’s starting with,’ said Mrs.  
Morel.

‘It wouldna! Put ‘im i’ th’ pit we me, an’ ‘ell earn a easy  
ten shillin’ a wik from th’ start. But six shillin’ wearin’ his  
truck-end out on a stool’s better than ten shillin’ i’ th’ pit  
wi’ me, I know.’

‘He is NOT going in the pit,’ said Mrs. Morel, ‘and there’s  
an end of it.’

‘It wor good enough for me, but it’s non good enough for  
‘im.’

‘If your mother put you in the pit at twelve, it’s no reason  
why I should do the same with my lad.’ (*Sons and Lovers*  
47).

One of the important events that occurred at the beginning of the 20<sup>th</sup> century and changed everything in people’s life, was World War I (1914-1918), which affected even the writers and D. H. Lawrence was one of them. As one of the significant ideas that was repeated in most of Lawrence’s literary works was to reflect an individual’s view of his own personality and the changing relationships between the people according to the changes of the living conditions and the circumstances. “D. H. Lawrence’s view of the writer’s purpose was very different: he felt it was the novelist’s job to show how an individual’s view of his own personality was also affected by conventions of language, family and religion, and to show how people and their relationships with each other were always changing and moving.” (Thornley and Roberts 1984: 146). People’s feeling of loneliness was changed, as they began to feel themselves alone in spite of their being among the crowd.

## 1.4 THE IMPACT OF FREUDIAN THEORIES

### 1.4.1 Freudian Psychoanalysis

As a therapy, psychoanalysis is based on the concept that psychic patients are unaware of the effects of their unconscious desires and experiences, on their current psychological condition. Psychoanalytic treatment focuses on depicting and addressing the unconscious factor behind each psychological problem, which is generated and developed over years, which has begun to affect the mental wellness of the individual.

Freudian psychoanalysis is a specific type of treatment for psychic problems, in which the patient verbally explains his thoughts, like free associations, fantasies, and dreams, and from which the psychiatrist concludes the unconscious conflict that is causing the patient's problem, and then interpreting them to the patient to create solutions for his problem. Freud began to use this method in the treatment of hysterical conditions when he discovered the uselessness of the treatment of hysterical patients with hypnotism due to the mnemonic problems of some patients. He was convinced of the great impact of words (talking) in human being's life for delivering idea, knowledge and even for expressing their suffering from something physical or psychosomatic. Therefore, he noticed the importance of using talking techniques in psychosomatic treatment. Freud stated in his lectures that he collected in his book, *A General Introduction to Psychoanalysis*, the importance of using talking technique (psychoanalysis) in treating psychical patients:

For these are the very persons who know with such certainty that the patients "merely imagine" their symptoms. Words were originally magic, and the word retains much of its old magical power even to-day. With words one man can make another blessed, or drive him to



despair; by words the teacher transfers his knowledge to the pupil; by words the speaker sweeps his audience with him and determines its judgments and decisions. ... In psychoanalysis, nothing occurs but the interchange of words between the patient and the physician. The patient talks, tells of his past experiences and present impressions, complaints, confesses his wishes and emotions. The physician listens, tries to direct the thought processes of the patient, reminds him of things, forces his attention into certain channels, gives him explanations and observes the reactions of understanding or denial which he calls forth in the patient. (Freud 1920: 11)

In addition to the therapeutic features of psychoanalysis, it is also essential in understanding mental functioning and the stages of its growth and development. It also helps to understand the relationship between the mind and the body, and the role of the emotions in medical illnesses and health.

#### 1.4.2 The Structure of Mind

Freud is the first psychiatrist who divided the human personality into topographical aspect of mind and dynamic aspect of mind, in order to give a scientific classification for self. His concept of personality development depends on his point of view about human sexuality, which is the consequence of an individual's development from birth to maturity, and he refuses the idea that sexuality appears at adulthood. He asserts sexuality is there in childhood.

Freud observed that children's behaviours are directed towards certain parts of their bodies, like the mouth during breast-feeding and the anus during toilet-training. He indicates that neurosis, functional mental disorder, during adulthood has its roots in childhood sexuality, and that the neurotic behaviours during adulthood are manifestations of childhood sexual desires because human beings are born polymorphous sexuality, which is a concept refers to the ability of gaining sexual gratification outside socially normative sexual behaviours, in which babies can derive pleasure from different parts of their bodies. Therefore, he proposed libido development as a model of normal childhood sexual development, in which the source of pleasure is in a different erogenous zone.

No, gentlemen, it is not at all true that the sexual impulse enters into the child at puberty, as the devils in the gospel entered into the swine. The child has his sexual impulses and activities from the beginning, he brings them with him into the world, and from these the so-called normal sexuality of adults emerges by a significant development through manifold stages. It is not very difficult to observe the expressions of this childish sexual activity; it needs rather a certain art to overlook them or to fail to interpret them. (Freud 1910: 23)

According to Freud, the personality or self is in fragments, not unified, but divided into different aspects as can be seen in the daily life when an individual encounters conflict between two ideas. It also can be approved by depicting the conflict between the desires and the conscience, the conflict between achieving pleasure and following social approvals.

### 1.4.3 Topography of the Mind

Freud believed that personality and behaviour are derived from the continuous interaction of conflicts between the psychological forces that operate at three different levels of awareness: conscious, preconscious and unconscious. Most often, the psychoanalytic theory of the conscious and the unconscious mind is depicted by using an Iceberg metaphor. The conscious awareness is at the top of the iceberg, which is above the water, while the unconscious is represented by the lower part of the iceberg, which is under the water. A brief explanation for each of three awarenesses will be beneficial for getting an overall idea about them:

Consciousness is merely our temporary awareness of some of our thoughts, and its contents can change from moment to moment. Not all the contents of the mind can enter consciousness; some are walled off by a barrier of repression. In his early, topographical model of the mind, Freud called that part of which we can become conscious the preconscious; that part of which we cannot directly become conscious, the unconscious. (Jackson 2000: 48-49).

Conscious mind includes everything that we talk and think of in our daily life. It is easy and prompt in accessing to. It does not require an effort for using this part of awareness. Beyond this comes the functioning of the memory, which is not a part of the conscious awareness, but also not hard to access to.

Preconscious mind represents the memory. Although the information in this part is not in the awareness of an individual, it is accessible when needed. They “can be brought into consciousness with some effort because they have low resistance” (Hall 1999: 69).

The unconscious mind represents the deepest and the biggest part of the iceberg, which looks like a tank of feelings, thoughts, and memories that resides out of the conscious. The stored items in this part are unreachable. The unconscious is important for analyzing the personality and the real motive behind each behaviour, as they inevitably influence the conscious awareness. According to Freud:

They have, indeed, driven it out of consciousness and out of memory, and apparently saved themselves a great amount of psychic pain, but in the unconscious the suppressed wish still exists, only waiting for its chance to become active, and finally succeeds in sending into consciousness, instead of the repressed idea, a disguised and unrecognizable surrogate-creation (Ersatzbildung), to which the same painful sensations associate themselves that the patient thought he was rid of through his repression. (Freud 1910: 15)

The contents of the unconscious are unpleasant or acceptable, like anxiety, conflict, fears, unacceptable sexual desires, shameful experiences, selfish needs, violent motives, immoral urges, etc. The unconscious feeling is repressed as it contains painful and shocking beliefs. The individual tries to repress these unacceptable feelings, desires, and wishes, in other words, they are purposely forgotten. According to Freud:

In all those experiences, it had happened that a wish had been aroused, which was in sharp opposition to the other desires of the individual, and was not capable of being reconciled with the ethical, aesthetic and personal pretensions of the patient's personality. There had been a short conflict, and the end of this inner struggle was the repression of the idea which presented itself to

consciousness as the bearer of this irreconcilable wish. This was, then, repressed from consciousness and forgotten. The incompatibility of the idea in question with the "ego" of the patient was the motive of the repression, the ethical and other pretensions of the individual were the repressing forces. The presence of the incompatible wish, or the duration of the conflict, had given rise to a high degree of mental pain; this pain was avoided by the repression. This latter process is evidently in such a case a device for the protection of the personality. (Freud 1910: 13).

Jackson explained the reason of the impossibility of recalling items from unconscious to conscious as follows:

The interesting point is that it is something not possible to recall items to consciousness: there is a 'resistance' to the search. In this case, it is postulated, there is an active force in the mind preventing recall; the memories, motives, etc. are then said to be repressed. The specifically Freudian unconscious is the domain of the repressed, and the first line of evidence for it is that there are gaps in conscious memory which become evident in the analytic sessions, and which can only be filled if we assume the existence of repressed material. (Jackson 2000: 30).

The social norms and traditions are the main causes of repression. As the individual fears to stand against the society, therefore, he tries to hide his unacceptable desires, wishes or feelings deep in his unconscious mind. At the time

when the individual supposes the disappearances of these issues that he is trying to repress and forget, actually, he is deceiving himself because these items continue to influence the personality and behaviours, as Freud referred to it as the real psyche (qtd. in Hoffman 1957: 28).

#### 1.4.4 Structural Model of the Mind

Freud indicated in his psychoanalytic theory on personality that an individual psyche is composed of unseparated element: id, ego, and superego. All these elements represent Freud's structural model of psyche. According to Hoffman, the constitution between consciousness and the unconscious depending on Freudian definition of the three elements of personality are as follows: "In the Ego and the Id he attempted to redefine the psyche constitution and to establish the proper relationship between consciousness and unconsciousness" (Hoffman 1957: 24). All the three elements together form human behaviour as no element can be separated from the other that each one is related to the others.

Id is that part of our personality that is present since birth, which forms the primitive behaviours. It is the base of our bodily needs, desires, and wishes. It contains the libido, which is the source of the instincts that is against the demands of the reality. It functions according to the pleasure principle, which is the motive for achieving immediate gratification (Schacter 2009: 481) and seeks to avoid pain and sorrow that is aroused by increases in instinctual tension. According to Freud the id is unconscious by definition:

It is the dark, inaccessible part of our personality, what little we know of it, we have learned from our study of the dream-work and of course the construction of neurotic

symptoms, and most of that is of a negative character and can be described only as a contrast to the ego. We approach the id with analogies: we call it a chaos, a cauldron full of seething excitations. ... It is filled with energy reaching it from the instincts, but it has no organization, produces no collective will, but only a striving to bring about the satisfaction of the instinctual needs subject to the observance of the pleasure principle. (Freud 1933: 105-6).

The mind of the newborn baby is considered as id-rider is a mass of instinctive motives that need to be satisfied immediately. The id does not take into consideration the good or evil or the morality of its demand. Freud claims that the id “originally includes all the instinctual impulses ... the destructive instinct as well” (Freud 1933: 138).

Ego is that part of the psyche which looks for pleasing the Id in a realistic way and for a long term rather than causing grief, as it functions according to the reality principle. Ego is the rational and organized part of the personality as it includes perceptual, defensive, intellectual-cognitive, and executive functions. It helps the individual to organize his thought and let them make sense in the real world (Snowden 2006: 105-107). According to Freud:

The ego is that part of the id which has been modified by the direct influence of the external world. ... The ego represents what may be called reason and common sense, in contrast to the id, which contains the passions ... in its relation to the id it is like a man on horseback, who has to hold in check the superior strength of the horse; with this

difference, that the rider tries to do so with his own strength, while the ego uses borrowed forces. (Freud 1991: 363-4).

The task of the ego is to find a balance between the primitive and the reality in satisfying the requests of the id. It tries to fulfil the demands of the id in the right time and the right place. According to Jackson, the ego can be divided into three parts if it has been placed in the diagram of the topographical mind, which are conscious, preconscious and unconscious. Half of the ego is conscious, while 25% of it is preconscious and the other 25% is unconscious. According to Jackson,

It is the business of the ego to mediate between the desire emanating from the id and the demands of reality. Part of the ego is unconscious; it consists of defence mechanisms which transform the desires of the id into forms acceptable to the ego. The rest of the ego is preconscious; it is this which reconciles the (transformed) desires of the id with the demands of reality. (Jackson 2000: 49)

Ego tries to make a balance between the demands of the id, the superego, and the external world. In general, the superego observes the decision of the ego and then punishes it with anxiety feeling, when it does not commensurate with the superego.

Superego reflects the initiation of the cultural rules in the personality. Parents are the initiators for this part of the personality, as they implant the seeds of the superego, which will be strengthened by the people around, like educators, teachers, and people chosen as ideal models (Freud 1933: 95-6). It is that part of the psychology that includes individual's spiritual goals, ego ideals, and the psychic



agency, and blocks his/her fantasies, drives, feelings, and actions. "The Super-ego can be thought of as a type of conscience that punishes misbehaviour with feelings of guilt. For example, for having extra-marital affairs."(Arthur 1985: 45). The superego opposes the Id in functioning, as superego works to act in a socially appropriate manner, while the Id functions according to the immediate self-gratification. The superego adjusts an individual's sense of right and wrong, as it assists in fitting the society and acts in a socially acceptable manner. It aims to achieve perfection rather than reality and pleasure.

According to Freud, the superego is a symbolic incorporation of the cultural regulations and the father figure. The formation of the superego takes place during the disintegration of the Oedipus complex and the internalisation of the father figure after the failure of the boy in holding the mother as a lover for fear of castration.

The super-ego retains the character of the father, while the more powerful the Oedipus complex was and the more rapidly it succumbed to repression (under the influence of authority, religious teaching, schooling and reading), the stricter will be the domination of the super-ego over the ego later on—in the form of conscience or perhaps of an unconscious sense of guilt. (Freud 1991: 263)

The main goal of the superego is to refrain the Oedipus complex by warning the child with the unacceptability of continuing in his aim of replacing his father, on the other hand, the fear of castration is among the main reasons for the dissolution of the Oedipus complex.

#### 1.4.5 Freud's Stages of Psychosexual Development

In Freudian theory of personality development, a human being's psychological development is associated with the changes in the focus of sexual energy within his body, therefore, he divides personality development during childhood into five stages: oral, anal, phallic, latency and genital. Each stage is characterized by the erogenous zone, which is the source of the libidinal drive. He also stated that if a child experienced frustration in any of the five stages, he/she would experience anxiety that would continue to become neuroses during adulthood (Bullock and Trombley 1999: 643). If a child has stalled in any stage of the psychosexual development stages, he will be called to be fixated to that particular stage.

##### 1.4.5.1 Oral Stage

It is the first stage in the psychosexual development stages. It starts with birth until the age of one year. The focal point of libido gratification is the mouth, which is derived from his pleasure of feeding his/her mother's breast and using the mouth also in exploring environment, like the tendency to place objects in the mouth. Id is the controlling part in the infant's behaviours in this stage because the ego and the superego are not formed yet and that every action is based on pleasure principle. In this stage also, the initiative form of ego begins to be formed by the discovery of the reality that not every demand can be achieved immediately and that there are some techniques which have to be implemented for achieving his/her goal, like crying gratifies certain needs.

Weaning is the first experience of loss that the child passes through, which is leading to the loss of physical intimacy of feeding mother's breast. It will also increase the infant's awareness of his/her inability to control the environment (he/she can't achieve whatever he/she wishes), which leads to form the capacity for independence. Little gratification of desires in this stage may lead the infant to believe that the gratification is unachievable in spite of using different techniques for achieving the goal, therefore, he refuges for crying. On the other hand, too much gratification may lead the child to believe that he/she can achieve whatever he needs, therefore, he may form an immature personality (Leach 1997: 142).

#### 1.4.5.2 Anal Stage

It is the second stage of psychosexual development, which starts from the age of one year to three years old. The erogenous zone turns from the mouth to the anus. Regarding the personality development in this stage, the ego formation continues. Toilet training is the main experience for the child in this stage, in which the id and the ego enter into a conflict. The id, which is demanding for an immediate gratification, tries to overcome the ego, which is demanding to delay the gratification of the desire of pee or defecation into a suitable time. Parents' role in this stage is significant, especially in toilet training, because mistreating the child may affect the resolution of the conflict between the Id and the ego negatively. The parents who demand their children to obey their orders in toilet training in a restricted way may lead to the development of a compulsive personality.

#### 1.4.5.3 Phallic Stage

This is the third stage of the psychosexual development, in which the erogenous zone of the child is his/her genitalia. This stage starts from the age of three years to the age of six years. The child, in this stage, begins to explore his own body and the body of the people around him, like his parents and other children. He/she becomes aware of the bodily difference between man and woman, boy and girl. The boy's decisive psychosexual experience in the phallic stage is the Oedipus complex, in which the son enters a competition with his father for possessing his mother. On the other hand, the girls in this stage also enter into a competition with their mothers for psychosexual possession of the father, which is known as the Electra complex (Scott 2005: 8).

#### 1.4.5.4 Latency Stage

It is the fourth stage of the psychosexual development stages. It starts from the age of six until puberty. In this stage, the child's defence mechanism represses most of the desires and wishes in the previous stages, in which the instinctual drives of the id are inaccessible to the Ego. He/the child tries instead to get the libidinal gratification from external activities, like hobbies, schooling, and friendships. The neurotic problems, mostly, start in this particular stage, which might be derived from the unsolved oedipal problem or from ego's failure to present the child's desires and wishes in a socially acceptable way.

#### 1.4.5.5 Genital Stage

This is the fifth stage of psychosexual development, which occupies the adolescence. It represents the period of psychological detachment and independence from the parents. The genitalia is the focal point of both the phallic stage and the genital stage, but the difference between them occurs in the way of representing the sexuality. In the genital stage, sexuality is consensual and adult, while in phallic stage the sexuality is solitary and infantile. Psychologically, the ego becomes the controller of behaviours in this stage, in which the ego tries to gratify the desires in an intellectual way by means of love relationships and friendships.

#### 1.4.6 Oedipus Complex

When Sigmund Freud discovered the Oedipus complex, he believed that he held the key to understanding human behaviours. In his *Totem and Taboo*, he stated that the complex did not only represent the basis of all neuroses, but it was also the beginnings of morals, religion, society, and art converge. He added that all the problems of the social psychology are based on a single point, which is a man's relation to his father (Freud 1918: 219).

Freud based his theory of the Oedipus complex on Sophocles' play *Oedipus Rex* (429 BC), in which King Oedipus kills his father and marries his mother. Freud compares King Oedipus' action with some male children's behaviour with their parents when he observes male children's incestuous desire towards their mothers and hatred towards the father. They select their mothers as lovers and try to replace their fathers.

Although the majority of the people believe that the Oedipus complex is an individual experience, Freud states that it is nonetheless a phenomenon “which is determined and laid down by heredity” (Freud 1923-1925: 315). He also argues that the Oedipus complex is the psychical correlate between two significant biological facts. These facts are the long period of dependency of the child on his parents, while the other fact is the emergence of the child’s sexual desires within this period of dependency. That is why the child is unable to escape the oedipal situation in spite of the cultural background or the situation of the family.

The complex rises from a boy’s erotic love for his mother between the age of two to five, together with an attitude of competition and hatred towards the father. The boy wishes to take the father out of his way by getting rid of him and to replace him as his mother’s husband. He fears his father’s reading of his mind and discovering his desires for the mother. He also fears his father’s revenge by attempting to castrate him. All these issues turn in the imagination of the boy. According to Freud, the little boy’s feeling towards his parents becomes in the following way during his oedipal conflict:

What does direct observation of the child at the time of the selection of its object, before the latent period, show us concerning the Oedipus-complex? One may easily see that the little man would like to have the mother all to himself, that he finds the presence of his father disturbing, he becomes irritated when the latter permits himself to show tenderness towards the mother and expresses his satisfaction when the father is away or on a journey. Frequently, he expresses his feelings directly in words, promises the mother he will marry her. (Freud 1920: 287-288).

When the boy reaches the age of four or five, the complex reaches its climax, as he imagines himself to have replaced his father and that he possesses his mother. The solution comes in a psychological cost, in which the ego of the boy splits (as part of it turns to be superego) into the imagined stern voice of the father and the boy's own stern voice of conscience. The superego, in this case, acts as "a critical agency within the ego, becoming the chief influence in repression" (Freud 1922: 139).

There must not be neglecting for the role of the parents in reducing or increasing the child's Oedipus complex. As in some cases the parents knowingly or unknowingly pay more attention to the child of the opposite sex, when there is more than one child of different sex in the family, the father interests more in his daughter and the mother pays more attention to the son. This increase in the interest of the mother in her son has a fundamental role in increasing his oedipal problem. Freud explains mothers' role in their sons' Oedipus complex as follows:

Let us now fail to add that frequently the parents themselves exert a decisive influence over the child in the wakening of the Oedipus attitude, in that they themselves follow a sex preference when there are a number of children. The father in the most unmistakable manner shows preference for the daughter, while the mother is most affectionate toward the son. (Freud 1920: 289)

On the other hand, the son may interpret his mother's interest in him more than his sister that his mother also admires him sexually.

This stage (phallic stage in which Oedipus complex creates), according to Freud, is an important one from the point of child's creation of an independent personality. The child should free himself from the domination of his mother and try to be an independent person, otherwise, he will be a dependent person until the end

of his life. Freud states that: “From this time on the human individual must devote himself to the great task of freeing himself from his parents, and only after he has freed himself can he cease to be a child, and become a member of the social community” (Freud 1920: 291-292). Moreover, the child also has to control his instincts towards his mother, then to change his libidinous wishes from his mother towards another female. Freud explains the importance of a child’s changing his sexual desires from his mother with the following: “the task confronting the son consists of freeing himself from his libidinous wishes towards his mother and utilizing them in the quest for a really foreign object for his love” (Freud 1920: 292).

The Oedipus complex is also the cause of the castration complex, which is created in the imagination of the child for fear of his father to castrate him as a punishment for his unaccepted desires for his mother. His fear of castration becomes certain when he sees a girl’s or his mother’s sexual anatomy. As the females do not have a penis, he fears that they are castrated, which he fears to be exposed to by his father. His fear of castration leads him to repress his incestuous desire for his mother and his hatred for his father. All these anxieties are repressed by the superego which emerges simultaneously with the dissolution of the Oedipus complex. In this case, the superego and the ego act as censors, as they repress all the infantile unacceptable sexual desires.

The pressure of the conscience, the superego, on the instinctive desires for owning the mother and killing the father, demands their repression. This pressure will lead the boy to initiate a feeling of shame, and as a consequence to be pushed aside and to be dismissed from the consciousness. According to Billing:

The result is not the possession of the mother but the curtailment of instinct. The voice of conscience - the superego - turns on the instinctive desires, demanding



their repression. These impulses have become shameful in the child's mind and now must be pushed aside, dismissed from conscious awareness. The hostility towards the father and erotic feelings for the mother are repressed. Then follows the latency period, which lasts until puberty. During this time the reaction-formations of morality, shame and disgust are built up. In this way, the oedipal situation lays down the basis for morality and creates the necessity for repression. (Billing 2004: 107).

Unacceptable desires and wishes are pushed from the consciousness to the unconscious, but they do not disappear. They appear in form of dreams, language (slips), art and neurotic behaviours. Oedipus complex represents one of the repressed unconscious desires during childhood. D. H. Lawrence's *Sons and Lovers*, which in a way reflects the writer's own life story, deals with the repressions and the inner conflicts of the main character of the novel, Paul Morel.

## CHAPTER TWO

### PAUL'S PERSONALITY DEVELOPMENT

*Sons and Lovers* first gives the story of how Paul's mother and father meet, fall in love with each other and get married. Lawrence describes the household of that marriage where Paul and his siblings grow up. The refined daughter of a well-known family of the middle class, Gertrude Coppard, meets a rough-hewn miner, Walter Morel, in a Christmas party and falls in love with him. Their mutual attraction seems to depend upon physical and sexual passion they feel for each other. After a short while concerning her marriage to him, she realizes the difficulty of depending on her husband's little salary to cover the costs of a rented house, four children, and many other life demands. The constant fighting and quarrelling drift the couple apart, which leads Walter to become a refugee in the pubs after his work and causes him to return home totally drunk. As Walter becomes very rude and violent in his manners because of his addiction to alcohol, Gertrude shifts her love and interest towards her elder son, William.

William is a smart and handsome boy, whose attachment to his mother is too strong. When he grows older, he begins to defend his mother against his father's violence. Eventually, when he finds a good job in London he separates from his mother, which harms him. Even when he engages to a beautiful girl from the middle class, his bond to his mother never ends. His death comes like a storm on Gertrude,

who remains in sorrow for a long time until the illness of her second son, Paul Morel, which awakens her motherly feelings again by re-paying her attention and interest to her children.

Paul's relationship with his mother becomes so intimate and close that he fears not to be able to leave her, but at the same time he wants to be an independent person and to experience love. Gradually, he falls in love with a farmer's daughter, Miriam, who is strongly religious. The couple begins to spend more time together and to have intellectual conversations about books, sharing their mutual interests and love, but Paul decides to stop and break the relation up, due to the resistance of his mother concerning their relation. Afterwards, he meets a beautiful and free woman, Clara Dawes, who was abandoned her husband, Baxter. When Paul fails to build up a physical relation with Miriam, his relation with Clara grows more intimate, as she is more passionate physically. Eventually, he does not continue his relationship with Clara and returns to his mother, who remains alone and lost after her death.

## 2.1 GERTRUDE AND WALTER'S EARLY MARRIAGE LIFE

Gertrude has started her married life with a wrong choice of her life partner due to the big differences between the couple, which costs her a lot. Gertrude appears at the outset of *Sons and Lovers* as a beautiful, educated and intelligent young woman, who belongs to the middle-class. She comes from a well-known family the Coppards that has a notable reputation for fighting with Colonel Hutchinson. While, Walter is an ordinary man who belongs to the proletariat and works as a coal miner. He is uneducated that he can hardly read. He is interested in the physical side of life without paying any attention to the spiritual side. What interests him most is enjoying himself in the pubs and drinking after work.

Gertrude is an educated person, who likes reading. Her educational and social level also affected in her grammatically well-formed English. She is an educated woman who likes to chat with educated people on politics, religion, and philosophy. The following quotation explains the educational and cultural characteristics that are existing in Gertrude and lacking in Walter:

She had a curious, receptive mind which found much pleasure and amusement in listening to other folk. She was clever in leading folk to talk. She loved ideas, and was considered very intellectual. What she liked most of all was an argument on religion or philosophy or politics with some educated man. (*Sons and Lovers* 10).

Walter is an uneducated person who can merely read. He is using mostly a slang language.

Religion is considered as one of the significant differences between Gertrude and Walter, as each one of them has a different level of faith in Christianity and God. Gertrude is a religious character, who likes to attend the mass and prays in the church. She succeeds in creating a balance between her physical and spiritual desires. Walter, on the other hand, is a different character from his wife, in his lack of faith in God. He neither prays nor goes to the church. Gertrude has tried many times to change his pagan character and to make him more religious, but she fails because "... he was too different from her. His nature was purely sensuous, and she strove to make him moral, religious."(*Sons and Lovers* 14).

She is introduced to her husband, Walter, a physically strong and handsome man with a beard and moustache, at a Christmas party. She is attracted to his masculinity, laughing and physical beauty. His craft as a coal miner since the age of ten suggests the physical struggle for winning bread to her. After a year they get married and soon after they have four children, William, Paul, Anne and Arthur.

Her marriage with Walter is based on her physical attraction to his bodily shape, as can be seen in the description of his black hair, his mouth and the way he was laughing during her first meeting with him. Walter is depicted in their first meeting as follows:

He had wavy black hair that shone again and a vigorous black beard that had never shaved. His cheeks were ruddy, and his red, moist mouth was noticeable because he laughed so often and so heartily He had that rare thing, a rich, ringing laugh. Gertrude Coppard had watched him, fascinated (*Sons and Lovers* 18).

Walter's dancing also fascinates Gertrude, and the flame of his self-confidence draws her towards him. She explains her admiration to Walter's dancing as follows:

Gertrude Coppard watched the young miner as he danced, a certain subtle exultation like glamour in his movement, and his face the flower of his body, ruddy, with tumbled black hair, and laughing alike whatever partner he bowed above. She thought him rather wonderful, never having met anyone like him. ... Therefore the dusky, golden softness of this man's sensuous flame of life, that flowed off his flesh like the flame from a candle, not baffled and gripped into incandescence by thought and spirit as her life was, seemed to her something wonderful, beyond her. (*Sons and Lovers* 20).

All those differences between Gertrude and Walter begin to show their impact on their relationship after a short time from their marriage. They begin to quarrel and misunderstand each other, which sometimes leads to physical violence too. The following quotation depicts one of the quarrels between Gertrude and Walter in which he uses physical violence against his wife:

He was trying to fit in the drawer. At her last speech he turned round.

His face was crimson, his eyes bloodshot. He stared at her one silent second in threat.

'P-h!' she went quickly, in contempt.

He jerked at the drawer in his excitement. It fell, cut sharply on his shin, and on the reflex he flung it at her. (*Sons and Lovers* 36).

The personality difference between the couple influenced their child rearing too. Gertrude is interested in bringing up her children by giving them all her attention and affection. She emphasizes on gathering her children around her, in order to keep them far from their father, because she does not want them to be atheist persons like their father. She wants them to be physically and spiritually (religious) moderate persons in the society. On the other hand, Walter's only concern is to bring money for his family. He is different from his wife in way of thinking of his children's educational future and career. He does not pay attention to his children's education, whether they have succeeded or have failed, instead he prefers to take them out of the school and to accompany him in the mines in order to become coal miners like him, as he has done with his elder son, William. According to Doherty: "Mrs. Morel imposes her sons to escape the coal mining destiny their father endures" (Doherty 2010: 5). Gertrude refuses to repeat the same fault that Walter's mother has made by sending her son to work in the coal mines in such an early age of childhood. The following quotation describes the quarrel between Walter and Gertrude on the future of their elder son, William, as Walters wants his son to be a coal miner like him, whereas, Gertrude objects to that:

Then, when the lad was thirteen, she got him a job in the 'Co-op.' office. He was a very clever boy, frank, with rather rough features and real viking blue eyes.

'What dost want ter ma'e a stool-harsed Jack on 'im for?' said Morel. 'All he'll do is to wear his britches behind out an' earn nowt. What's 'e startin' wi'?'

‘It doesn’t matter what he’s starting with,’ said Mrs. Morel.

‘It wouldna! Put ‘im i’ th’ pit we me, an’ ‘ell earn a easy ten shillin’ a wik from th’ start. But six shillin’ wearin’ his truck-end out on a stool’s better than ten shillin’ i’ th’ pit wi’me, I know.’

‘He is NOT going in the pit,’ said Mrs. Morel, ‘and there’s an end of it.’

‘It wor good enough for me, but it’s non good enough for ‘im.’

‘If your mother put you in the pit at twelve, it’s no reason why I should do the same with my lad.’ (*Sons and Lovers* 47).

These quarrels, which take place in the house, are happening in front of the children, which has created a stressed family atmosphere. Walter is the strong side in the quarrels against Gertrude, who suffers from his mistreatment, that is why the children begin to take side with the mother against the father, which is reflected as hatred, and considering him as the absent present in the family. Gertrude and the children consider Walter’s absence from the house a peace and time for relaxation. The following quotation depicts the peace that Gertrude feels when her husband is out of the house:

When she could not sleep, his wife lay waiting for this time, as a period of peace. The only real rest seems to be when he was out of the house. (*Sons and Lovers* 25)



## 2.2 GERTRUDE AND WALTER'S ROLE IN PAUL MOREL'S LIFE

Gertrude as a mother has both a positive and negative role in her children's life. Her positive role comes from her willing to achieve the success that she has failed to achieve in her own life through her children's success. She also tries to protect her children from committing the same mistakes that she has committed, especially in making wrong choices in the matter of marriage and job, as she has chosen to be a housewife. She wants her children to be financially independent, in order to have the right to make their own decisions because her financial dependence on her husband has played a great role in enduring her husband's humiliation, and not leaving him. Her negative role comes from her attempts to compensate her husband's spiritual absence from her life with her children, which leads her to exaggerate her love for her children, and trying to choose the right lifestyle for them, which lead them to be completely dependent on their mother.

For a clearer view of Gertrude's positive and negative roles in her children's life, it is important to discuss her role in her second son's, Paul Morel, life. He has been the unwanted child before his birth due to the hard economic condition of the family, but after his birth, he has become his mother's focal point. He opens his eye to the love of his mother, and on the other hand, he is acquainted with the fear of his father's presence in the house. His love for his mother exceeds the usual mother and son relationship, as he is jealous of his mother from his father and brothers. He tries to do everything that can to please his mother and compensate his brother's, William, absence from the house.

Since his childhood, Paul adopts an ill mood in order to secure undivided attention from his mother. When he feigns illness, his mother decides to sleep with him in his bed while holding him tightly. Despite the fact that the terminal illnesses have been unreal, Paul internalizes them and the feigned weak health appears real to

him. When he catches pneumonia and becomes bed-ridden, he rants that he is dying. This situation alarms his mother that she embraces to suppress the fear.

Paul was very ill. His mother lay in bed at nights with him; they could not afford a nurse. He grew worse, and the crisis approached. One night he tossed into consciousness in the ghastly, sickly feeling of dissolution, when all the cells in the body seem in intense irritability to be breaking down, and consciousness makes the last flare of struggle, like madness.

‘I shall die, mother!’ he cried, heaving for breath on the pillow. She lifted him up, crying in a small voice:

‘Oh, my son—my son!’

That brought him to. He realized her. His whole will rose up and arrested him. He put his head on her breast, and took ease of her for love (*Sons and Lovers* 271).

After the extraordinary experience of Paul’s sickness and his mother’s enhanced interest in him, he recovers and Gertrude relieves of her tension and loneliness. It is since Paul’s birth that his mother pays him a special attention and treats him differently from the rest of his brothers (*Sons and Lovers* 94). She treats him like her best friend to whom she tells everything happening to her during the day. Paul also begins to see the world from his mother’s eyes, the things that she accepts him to do, he does, and vice versa.

After William’s death, Gertrude has turned all her attention to Paul. Positively, she has encouraged Paul to complete his education and find a good job as a clerk, in addition, to improve his painting skills. On the other hand, Paul’s love for

his mother has been turning to be seen like any other love relationship between a male and female, whereas, he considers himself like his mother's lover when they go out for a walk, as it has been seen when Paul and his mother have been returning home from the interview in Jordan:

The sixteen slow miles of railway journey passed. The mother and son walked down Station Street, feeling the excitement of lovers having an adventure together. In Carrington Street, they stopped to hang over the parapet and look at the barges on the canal below. (*Sons and Lovers* 82).

Walter, as a father, does not have an effect role in his family, as he is merely the bread winner. He is not interested or even he does not try to involve in anything that is related to his children, like education, solve problems, etc.

The children's perspective towards their mother and father is not equal, as Gertrude has succeeded to show and deliver her love to her children, while Walter has not attempted to show his love for them. This contradiction in the relationship between the children and their mother, which is good, and their relation with their father, which is too bad, is the main reason of their father's exclusion from family life: "He was shut out from all family affairs. No one told him anything. The children, alone with their mother, told her all about the day's happenings, everything. Nothing had really taken place in them until it was told to their mother."(*Sons and Lovers* 56). Their love for their mother is incomparable to their feelings for their father. Their close relationship with their mother and their unlimited love for her also affect their feeling and point of view towards the father. According to Paul, his mother is the most important person in his life because she is the producer of life for him, and she is the guideline for him. She represents everything in his life, the

mother, the friend, the teacher and the lover. She is the only person with whom he shares every detail in his life.

Paul carries the same feeling of hatred, like his mother, towards his father due to the violence and the cruelty that he faces from his father, in addition to the psychological and physical violence that his mother is exposed to. Paul's relation with his father, which is characterized by fear, also influenced his personality development during his oral and anal stage. These stages that require a comfortable and calm family atmosphere for the children because they exposes to deprivation in some of the habits that used to provide him with gratification, like adaptation to weaning and toilet training. He used to see his father returning home drunk. The following quotation depicts the fearful atmosphere that Paul and his siblings are living after hearing their father's sound down in the kitchen and he is drunk as Paul fears that his father might beat his mother again:

Often Paul would wake up, after he had been asleep a long time, aware of thuds downstairs. Instantly he was wide awake. Then he heard the booming shouts of his father, come home nearly drunk, then the sharp replies of his mother, then the bang, bang of his father's fist on the table, and the nasty snarling shout as the man's voice got higher. And then the whole was drowned in a piercing medley of shrieks and cries from the great, wind-swept ash-tree. The children lay silent in suspense, waiting for a lull in the wind to hear what their father was doing. He might hit their mother again. There was a feeling of horror, a kind of bristling in the darkness, and a sense of blood. They lay with their hearts in the grip of an intense anguish. (*Sons and Lovers* 116).

This house atmosphere, which is full of stress and fear, has made Paul and his siblings wish the idea of their father's absence from home that gives a sense of peace and comfort. That is to say Paul's childhood has characterized with fear, stress, and anxiety. Paul's stressed relation with his father also affected his phallic stage of development, as his fear of his father's cruelty and the possibility to harm him physically, has made the process of repressing his admiration to the opposite sex which has been represented by his mother.

Paul hates his father's presence in the house, and instead prefers to stay alone with his mother in the kitchen of the house, as his mother sews or reads, and he draws. His wish for his father's death and then living with his mother alone in a cottage in a deserted area on his earnings from his job, is a clear evidence about his Oedipus complex.

His ambition, as far as this world's gear went, was quietly to earn his thirty or thirty-five shillings a week 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. That was his programme as far as doing things went. (*Sons and Lovers* 152).

The reason behind Walter's cruelty towards his wife and children is due to the feeling of lack that he feels towards his wife in the fields of education and cultural background. This feeling of lack increases as his children grow up and become educated persons like their mother because they begin to exclude him from their discussions with their mother. This leads Walter to feel insignificant in the family as no one in the family discusses or tells him anything regarding their daily life, they even begin to solve their problems with their mother without asking for his help or advice. This situation has urged Walter to exert his power over the family in order to

emphasize that he is the only decision maker in the family by showing to his wife and children.



## 2.3 PAUL'S ADOLESCENCE

At the age of sixteen (genetic stage) Paul has attempted to shift his emotional and physical attraction from his mother towards other women. During this time, Paul has accompanied his mother in a neighbour visit, where he has met a cute girl called Miriam.

Miriam appears in *Sons and Lovers* as a religious, spiritual and an intelligent person, who loves nature. She is a farmer's daughter, as her mother is a housewife and a farmer. She is a girl who looks for freedom, through her efforts in searching for her individual right in learning what the boys can learn such as foreign languages and algebra, in addition to this, she attempts to break the chains of her life's routine. She represents a sample that depicts the huge difference between the rights of men and the rights of women during the Victorian age. Miriam explained her problems to Paul, as follows:

I want to do something. I want a chance like anybody else.

Why should I, because I'm a girl, be kept at home and not allowed to be anything?

What chance HAVE I?'

'Chance of what?'

'Of knowing anything—of learning, of doing anything.

It's not fair, because I'm a woman. (*Sons and Lovers* 135).

She feels herself of being deprived of her individual and human rights because she is a woman. Her friends feel disgusted by her reserved and highly rational and intellectual nature, which makes it hard for anyone to know her personality through an ordinary conversation.

Miriam represents Paul's first experience with love. Paul is attracted to Miriam's physical beauty, love of nature and reading, in addition to her resemblance to his mother in certain aspects of religion, intelligence and house management. According to Paul: "He thought she gave a feeling of home almost like his mother; and no one could look more beautiful, with her tumbled curls, when she was flushed from the fire." (*Sons and Lovers* 251). Although Paul gets the spiritual comfort from his mother, Miriam offers the love and support to the young man, more than his mother can accord, and "from his mother he drew the life-warmth, the strength to produce; Miriam urged this warmth into intensity like a white light." (*Sons and Lovers* 304).

Miriam is also characterized with her pure and strong spirituality. She is conservative to the doctrines of Christianity, which she learned from her mother. Paul admires the religious management of Miriam's mother for everything around her:

Paul fell under Mrs. Leivers's spell. Everything had a religious and intensified meaning when he was with her. His soul, hurt, highly developed, sought her as if for nourishment. Together they seemed to sift the vital fact from an experience. (*Sons and Lovers* 130).

According to Miriam, Paul is an intelligent and religious person, full of life and a love of nature. She is attracted to Paul's spirituality and religious attitudes. She begins to like Paul's company in the open fields watching nature and talking about books. She starts to love him because she feels that her soul and her religious attitudes are strengthening more with him, as he is stuck to his religion, therefore:

In that atmosphere, Miriam's soul came into a glow.....  
She loved him for that. Her soul expanded into prayer



beside him. He felt the strange fascination of shadowy religious places. All his latent mysticism quivered into life. She was drawn to him. He was a prayer along wither. (*Sons and Lovers* 147).

When Paul grows up from adolescence to adulthood, he begins to be aware of his own physical desires, which are in need to be satisfied with a woman, therefore, he starts to look at Miriam with the eyes of a man. He begins to think of Miriam as a woman with whom he can fulfil his sexual desires. This also leads him to oppose some of the religious ideas that are repressing human beings' sexual desires. His ideologies about his previous religious attitudes has been also changed:

At this time he was beginning to question the orthodox creed. He was twenty-one, and she was twenty. She was beginning to dread the spring: he became so wild, and hurt her so much. All the way he went cruelly smashing her beliefs. (*Sons and Lovers* 168).

Miriam's restricted, spiritual and religious, attitudes have prevented her from responding to Paul's attempts to make her more interested in the physical side of their relationship. She wants Paul to be more aware of the spiritual (romantic) side of their relationship. According to Dorbad: "For her it gradually takes on sexual rather than social connotations, and she employs all her cunning to subdue Paul's flaring desire." (Dorbad 1991: 52). Paul considers Miriam to be a Catholic nun, and feels that Miriam only communicates to him through her spirit, not the common senses. "See, you are a nun. I have given you what I would give a holy nun—as a mystic monk to a mystic nun." (*Sons and Lovers* 481).

Miriam's beliefs about sex are also affecting the physical side of her relation with Paul. She suffers from inhibiting anxieties because of her mother's struggle with unresolved thoughts about her sexuality. Miriam's mother complicates her feelings about sex by stating to her that sex is the only unpleasant thing in marriage, "there is one thing in marriage that is always dreadful, but you have to bear it.' And I believed it" (*Sons and Lovers* 556). Therefore, Miriam's thoughts about sexuality are influenced by her mother's perspective. Her mother indicates that a woman cannot endure sex, perhaps it is she who believes that sex is unbearable, but when a parent constantly tells her/his child something, it is bound to be internalized into the child's mind that whatever the parent speaks is real. Miriam's lack of close friends who can give her an alternative perspective other than her mother's horrors and pleasant opinions on sex also plays a role in the shaping of her conservative ideas on religion.

Society is also another determining factor concerning an individual's behaviour. During the Victorian era, the church, which had a great impact on the behaviours of the people, considered premarital sex as an evil act. Miriam thinks much about morality, religion and conscience, and the perspective of the society that she lives in. This is also one of the reasons that leads Miriam to fear and prevents her from having a physical relationship with Paul. Even though Miriam desires Paul in a similar manner that he desires her, but her deep spirituality and the society pressure prevent her from advancing in her relationship towards a physical level. During the time when the two are talking about their sexual desires, the narrator is describing a feeling between Paul and Miriam to show that despite the sexual desire between the couple, but there is an anxiety and an uncertainty about engaging in sexual intercourse with each other. Miriam expresses her feeling towards Paul as follows:

She felt the accuracy with which he caught her, exactly at the right moment, and the exactly proportionate strength of his thrust, and she was afraid. Down to her bowels went the hot wave of fear. She was in his hands. Again, firm

and inevitable came the thrust at the right moment. She gripped the rope, almost swooning. (*Sons and Lovers* 291).

Paul desires a balanced woman with whom he can communicate and interact spiritually and physically. Gradually, the love relationship between Miriam and Paul shrinks and turns to a normal friendship.

After successfully introducing Paul to Clara, Miriam still believes that she owns Paul's soul and that he is incapable of loving another woman, due to the spiritual compatibility between them. She wants to prove to Paul that the physical desires are not important in a male-female relationship. She believes that Paul would suppress his sexual attraction to another woman, and believes that his advances towards Clara are only temporary. According to Dorbad:

Increasingly aware of Paul's budding desire, his unwanted side, Miriam devises a little test to determine just how promising and valiant Paul's better nature, his spiritual side, really is. She invites him to meet Clara Dawes, a slightly order, disillusioned suffragette who is separated from her husband. (Dorbad 1991: 54).

Miriam's plan fails to materialize as she begins to see Clara and Paul getting intimate and disregarding her, despite introducing them. Both, Miriam and Paul, feel hurt by this action, but Paul feels that Miriam is responsible for all the troubles in their relationship.

Clara appears in *Sons and Lovers* as a physically beautiful lady, a working woman and who has a strong personality. She is economically independent woman, therefore, she has managed to separate from her husband and live alone with her mother. Clara amazes Paul with her mutuality and sensuality. She has more experience than Paul in the topics of sexual relationships and true love as she is a married woman and older than him. She plays an important role in helping Paul to transfer him from a boy to a man not only physically, but mentally as well, by opening his eyes on the importance of physical side of the love relationship between a man and a woman, which is equal to the emotional and spiritual compatibility. He is attracted to her mysterious personality, which he finds thrilling. Clara's high self-confidence, coolness, and knowledge of men's physical needs, attract Paul and help him to forget Miriam for a short while and to enter a sexual relationship with her. According to Schapiro:

Clara's cool remoteness, however, also serves to make sex less threatening ... whereas Paul can never forget Miriam's neediness and personal frailty, Clara's detachment and seeming self-sufficiency allows him to unleash his sexuality without fear or destroying her. (Schapiro 1999: 45).

Paul, who feels dejected and broken from his previous relation with Miriam, has accorded Miriam another chance to enable to reconnect with the real world and improve her sexuality, even after introducing to Clara, but she has failed and this has frustrated Paul, therefore, he opts for Clara, whom he considers unique and emotionally strong.

Paul is so excited with his first experience with sex. Initially, he hesitates to enter a sexual relationship with Clara, because of her status as a married woman. He thinks that Clara will also fear for her reputation within the society that she is living in, but she astonishes him by her carelessness for what the people speak about their relationship. Even though he asks her over and over, whether she is feeling any guilt or unwillingness of their relationship:

‘You don’t feel criminal, do you?’

She looked at him with startled grey eyes.

‘Criminal!’ she said. ‘No.’

‘But you seem to feel you have done a wrong?’

‘No,’ she said. ‘I only think, ‘If they knew!’’

‘If they knew, they’d cease to understand. As it is, they do understand, and they like it. What do they matter? Here, with only the trees and me, you don’t feel not the least bit wrong, do you?’ (*Sons and Lovers* 272).

She is not a religious person, moreover, she is indifferent to the religious perspective on her relationship. Both enjoy the passion and intimacy that Paul has been pursuing for a long time. He feels sexually revitalized and lively in the company of Clara. The physical affair between Paul and Clara becomes harmonious.

## 2.4 PAUL'S DILEMMA BETWEEN SPIRIT AND BODY

Gertrude keeps considering Paul as her lonely refuge for getting spiritual satisfaction that she cannot get from her husband. From Gertrude's point of view, she protects her son from everything that can harm him, but actually she has been neglecting her son's personality and preventing him from taking his own decisions, even in choosing his girlfriends. She sparks psychic impediments in Paul that ends in a disaster in his social life. She drives her son toward the Oedipus complex.

The general experiences of the embraces and other intimate relationship with Paul make Gertrude jealous of other women in Paul's life, as she wants him for herself, therefore, she tries to ruin his relationships with other women. Gertrude is against Paul's relationship with Miriam due to her fear to lose her son's interest in her and to return to the miserable feeling of loneliness that she has suffered from before. In one occasion, Paul spends time with Miriam and arrives home late in the night, which angers his mother. Gertrude warns Paul of the dangers of losing his soul to Miriam. He realizes that his mother is unhappy, therefore, he prompts to fondle and kiss his mother, to appease her. This experience makes him forget his feelings towards Miriam. When Miriam wants to have an intimate moment with him later, he objects. After a series of intimacy with Miriam and his mother, Paul finds himself in a dilemma between his mother and Miriam. The following quotation shows the critical situation that Paul has fallen in that he has to choose between his mother and Miriam:

He was hurt between the past glamour with Miriam and the knowledge that his mother fretted. He had meant not to say anything, to refuse to answer. But he could not harden his heart to ignore his mother (*Sons and Lovers* 309).

Paul's fixation with his mother is facilitated by her excessive concentration on him. Her desire for Paul's interest and love, and the son's persistent need for motherly affection contributes to the Oedipus complex (Ananthi 2014: 900). Paul compounds with feelings of deep love and deep affection for his mother that make him unable to adapt to the normal world activities and form an independent personality, his mother is his world and all his decisions are influenced by her. That is why Paul is unable to accomplish the emotional transfer from his mother to other women; his ideal world is that of him and his mother. When he grew up to adolescence, he began to look for other loves, other than motherly love.

Paul's first attempt to get rid of his fixation with his mother has been in his genetic stage by his relationship with Miriam, which come to an end because of his mother's opposition to the relationship, as she has considered Miriam as a rival in her emotional domination on her son. According to Ellis and Zordo: "Paul's first girl, Miriam, is a cerebral type, and the mother senses in her an obvious rivalry for domination of Paul's sensibility" (Ellis and Zordo 1992: 71), in addition to Miriam's inability to satisfy Paul's growing physical needs. He realizes that the spiritual compatibility is not merely enough for the success of the relationship between a male and a female, therefore, he begins to look for an alternative, who is less spiritual and more physical. During this time, he is introduced to Clara, who is physically free and religiously not restricted.

Paul's second attempt for getting rid of the Oedipus complex has been with Clara. He has managed to get the physical satisfaction that he has been in need since a long time by his relationship with Clara. The physical gratification comes on the account of the spiritual compatibility since Clara is a character that lacks the spiritual side in her personality. Paul at this point realizes that the physical compatibility and gratification are not solely enough for the success of a relationship between a man and a woman as he lacks the spiritual side, therefore, he keeps visiting Miriam and

like to chat with her even after breaking up with her and starting a relationship with Clara. This can be considered as the first dilemma that Paul has exposed to between his spiritual desires, which is drawing him towards Miriam, and physical desires, which is driving him towards Clara.

When Paul is introduced to Clara, he is also introduced to Baxter, Clara's husband, as they are working at the same place. His father's image has been reflected in his mind and has deepened his perspective and emotion towards Baxter, who is holding the same characteristics like his father, as both are cruel, drunk and have a muscular body. According to Beebe:

Paul begins to free himself from the oppression of his mother when he assumes the role of the father. Thus when he makes love to Clara he reverts unconsciously to the speech of Walter Morel. But the return to the father is best represented in terms of Paul's relationship with Baxter Dawes, Clara's estranged husband. As Daniel Weiss has pointed out, Baxter is physically similar to Walter Morel in appearance and, like him, works with his hands and is the rejected husband of an educated woman. (Beebe 1962: 549).

Clara's problem with her husband is due to his cruelty, which might be exceeded to a physical violence, is also similar to the problem between Paul's parents. He begins to sympathize with Clara when he quarrels with her husband, Baxter, in the pub, which consequently increases his hatred towards Baxter, as he has pitied Clara for spending many years of her life with a wild man like Baxter. All these similarities between Baxter and Walter in characteristic and domestic life, lead



Paul to create the first impression towards Baxter that has been characterized by hatred.

Despite claiming that Baxter is a bully and a rough person, Paul's perspective towards Baxter begins to change when he discovers that Baxter is an uneducated person, he uses his muscular power to win bread, which has some similarities with his father. Paul gets an opportunity to approach Baxter and to turn their hatred towards each other into a friendship, when Baxter is in the hospital suffering from typhoid. Paul begins to pity Dawes because of his weakness and thinness, and that there is no one to take care of him. "The strong emotion that Dawes aroused in him, repressed, made him shiver" (*Sons and Lovers* 430). At the recuperating room, Paul's hand, which initially has caused pain to Dawes' throat, is the same hand that is helping feebly Dawes in the hospital during his illness.

Paul's experience with Baxter, raises his repressed unconscious attraction and admiration for his own father, which becomes clearer after realizing his mother's domination on his life, which has gained him better view on what turns around him, and his old perspectives about his parents. He changes his hatred to an appreciation for his father, who risks his life everyday for winning bread for his family. This issue is explained in detail by the famous psychiatrist Carl Jung, in his theory of the shadow. The shadow is a part of the natural whole self that the ego calls bad, for reasons of social pressure, shame, family, and social attitudes about certain aspects of human nature. Those aspects of the self that fall under this title are subjected to an ego-defensive operation that either suppresses them or represses them if suppression is failed. One tries to hide the shadow away and to remain unconscious of it, as it is shameful and embarrassing. According to Jung:

Unfortunately, there can be no doubt that man is, on the whole, less good than he imagines himself or wants to be.

Everyone carries a shadow, and the less it is embodied in the individual's conscious life, the blacker and denser it is. If an inferiority is conscious, one always has a chance to correct it. Furthermore, it is constantly in contact with other interests, so that it is continually subjected to modifications. But if it is repressed and isolated from consciousness, it never gets corrected, and is liable to burst forth suddenly in a moment of unawareness. At all events, it forms an unconscious snag, blocking the most well-meant attempts. (Jung 1938: 76).

This refinement in Paul's perspective towards his father has not solved his dilemma between spirit and body, but it opened his eyes to see the main reason behind his failure in adapting himself in a relationship with a female. Gertrude's spiritual domination on Paul has played an important role in ruining his relationship with Miriam. Her domination on Paul's personality also worked in ruining his relationship with Clara, as the idea of hiding something in his life from his mother is torturing him, because he is not able to tell his mother the sexual satisfaction that he has begun to achieve with Clara.

During Gertrude's last illness, and towards the end of *Sons and Lovers*, Paul gets a clearer view of the reason behind the problems that he has encountered in his social life, and he confronts his mother with it. The following quotation explains Gertrude's domination on Paul and the effect of Oedipus complex, in which Paul is looking for a female similar to his mother, as he states that he will not be able to get married during his mother's life time:

'But no, mother. I even love Clara, and I did Miriam; but 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 ever give it them.'

'You haven't met the right woman.'

'And I never shall meet the right woman while you live,' he said. (*Sons and Lovers* 470).

Gertrude's emotional and spiritual domination on Paul has lasted even after her death because Paul has not managed to gain his freedom in his social life by entering a relationship with a woman. Paul remains unable to get married to Miriam because he remains unsure of his feelings towards Miriam, which is due to his emotional attachment to his mother:

'Will you have me, to marry me?' he said very low. ...

'Do you want it?' she asked, very gravely.

'Not much,' he replied, with pain. (*Sons and Lovers* 363).

Therefore, when Gertrude dies, Paul wishes death upon himself because he feels inadequate and having a void in his life that has been left by his mother. He seeks for mental peace by traveling to the city to find work, hoping that it will distract him from the emotional agony he experiences.

## CONCLUSION

There are three main factors that take part in creating Paul's dilemma between his spirit and body. The first factor is Paul's being the victim of his parent's unstable relation with each other. The domestic problems have affected Paul's personality in its different stages of development. He grows up insecure, silent and unable to decide for his life. His father's cruelty and indifference are collided with his mother's excessive love and interest. His father's cruelty towards his mother also led him to hate his father and love his mother. This problematic atmosphere, in which Paul has grown up, has affected his personality, and has lead to fixations in different stages, like: oral, anal and phallic stages.

The second factor is the Oedipus complex, which is the consequence of the first factor, and which has also played a significant role in Paul's personality development and has created hardness for him to adapt himself in any of the two relationships that he had with Miriam and Clara. Oedipus complex has created spiritual attachment between Paul and his mother, this attachment pushes him to look for his mother's copy in the other girls that he likes to choose as spouse. The complex has also formed a kind of defense mechanism in Paul's psychology that is protecting him from any risk that can threaten his relation with his mother. This defense mechanism pushes Paul to feel himself betraying his mother whenever he tries to adapt himself in any serious relationship.

The third factor is Paul's growing bodily needs that begin to appear in his adulthood period. His inability neither to leave the spiritual nor the sexual part of his needs in any girl is an obstacle for the success of any of his two relations with Miriam and Clara. Paul's spiritual harmony with Miriam has been disturbed by his growing sexual needs, which is another reason for the failure of the relationship. His sexual harmony with Clara has been also disturbed by his lasting need for also fulfilling the spiritual part of his relationship with Clara.

Paul's dilemma has been surrounded with three chained problems, one relates to the other, and one is the reason for the creation of the other. The problems that Paul lives in his personality development stages is the main cause of his Oedipus complex, which is the main cause of the problems that he has encountered in his adulthood in finding a balance between his spiritual and bodily needs.

Paul's dilemma remains unsolved even after his mother's death, who is supposed to be the main cause of the dilemma, as he fails to create a normal social life with the other sex. In fact, Gertrude has been the seed (emotional attachment) in Paul's personality, which grows with her excessive love for Paul, therefore, when she died, the plant remains and continues its effect, as Paul fails to gain his spiritual freedom.

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