

A Psychological Reading of D. H. Lawrence's *Sons and Lovers*

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ABSTRACT

This research is dedicated to exploring how a psychoanalytical approach can be utilized in literature to interpret texts, providing insights into both the psychological development of characters and the psyche of the author. Drawing inspiration from Freud's theories, the study is structured into two chapters. The first chapter offers an overview of the life and works of David Herbert Lawrence, alongside an exploration of Sigmund Freud's psychological fiction, the application of psychological theory in novels, and a brief summary of *Sons and Lovers*, including its key themes. This chapter provides the necessary theoretical background and contextualizes Lawrence's novel within the broader framework of psychoanalytical criticism.

The second part of the research delves into the psychological theory as applied to *Sons and Lovers*, focusing on how the novel reflects the transformation of the id, ego, and superego as outlined in Freud's theory. Through a close analysis of the novel, the study illustrates the complex interplay between these elements of the psyche, highlighting key points of transformation within the characters. The chapter also discusses the implications of these transformations for understanding the novel's deeper psychological and thematic concerns. Finally, the researcher concludes with a synthesis of the findings, addressing several significant issues raised by the psychoanalytical reading of *Sons and Lovers* and offering insights into the novel's enduring relevance in literary studies.

Keywords: D. H. Lawrence's Sons and Lovers .

قراءة نفسية في رواية أبناء وعشاق د. هـ. لورانس

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وزارة التربية/ مديرية تربية الرصافة الثانية

الملخص

هذا البحث مخصص لاستكشاف كيفية استخدام نهج التحليل النفسي في الأدب لتفسير النصوص، وتوفير نظرة ثاقبة لكل من التطور النفسي للشخصيات ونفسية المؤلف. مستوحاة من نظريات فرويد، تم تنظيم الدراسة في فصلين. يقدم الفصل الأول لمحة عامة عن حياة وأعمال ديفيد هيربرت لورانس، إلى جانب استكشاف الخيال النفسي لسليغموند فرويد، وتطبيق النظرية النفسية في الروايات، وملخص موجز لكتاب الأبناء والعشاق، بما في ذلك موضوعاته الرئيسية. يقدم هذا الفصل الخلفية النظرية اللازمة ويضع رواية لورانس في سياق الإطار الأوسع للنقد التحليلي النفسي.

ويتناول الجزء الثاني من البحث النظرية النفسية المطبقة على الأبناء والأحباء، مع التركيز على كيفية عكس الرواية لتحول الهو والأنا والأنا العليا كما ورد في نظرية فرويد. ومن خلال التحليل الدقيق للرواية، توضح الدراسة التفاعل المعقد بين هذه العناصر النفسية، مع تسليط الضوء على نقاط التحول الرئيسية داخل الشخصيات. يناقش الفصل أيضًا آثار هذه التحولات على فهم الاهتمامات النفسية والموضوعية الأعمق للرواية. أخيرًا، يختتم الباحث بتوليف النتائج، ويتناول العديد من القضايا المهمة التي أثارها القراءة التحليلية النفسية لرواية الأبناء والأحباء ويقدم نظرة ثاقبة حول أهمية الرواية الدائمة في الدراسات الأدبية.

الكلمات المفتاحية: رواية أبناء وعشاق د. هـ. لورانس

1.Introduction

Psychoanalysis is both theory and therapeutic practice that helps in treating the patients suffering from anxiety and depression by gaining the insight through free association, dream analysis, catharsis and by making the unconscious conscious. Psychoanalytic reading helps readers of literature to understand human behavior on the basis of theories given by Sigmund Freud. Psychoanalytic criticism and theories are applied to literature to understand human relationships at conscious, subconscious and unconscious level. Moreover, it helps the readers to decipher the hidden motif in the text.

There are a lot of writers in literature that depicts the psychoanalytic theory of Sigmund Freud, one of them who is regarded as one of the most important writers that depicts and impedes the theory of Sigmund Freud's psychoanalysis to show the id, ego, superego inside each human beings through his works. One of his works is the novel "*Sons and Lovers*" that reflect the psychoanalysis theory of Sigmund Freud. *Sons and lovers* (1913) is an autobiographical novel. It is considered as one of the finest works of Lawrence. The novel tells the story of the protagonist, Paul Morel, and his psychological development. Also, it tells about the conflict between his parents, Mrs. Gertrude Morel and married to a lower working class man, Mr. Morel, a coal miner and a heavy drinker. Paul witnessed the tension and friction between his parents and sympathizes over his mother's sufferings.

In this study, the research focuses on discussing the psychological theory and analyzing it through D. H. Lawrence's *Sons and Lovers* to show the transformation points of id, ego and superego of Sigmund Freud's theory through the novel that is mentioned in the following sections in more detail and explanation.

1.1 D. H. Lawrence Life and Works

David Herbert Lawrence (1885 _ 1930) was an English writer and poet. His collected works represent, among other things, an extended reflection upon the dehumanizing effects of modernity and industrialisation. Lawrence's writing explores issues such as sexuality, emotional health, vitality, spontaneity, and instinct (Worthen,2005:171).

Eagleton (2005:258) says that Lawrence's opinions earned him many enemies and he endured official persecution, censorship, and misrepresentation of his creative work throughout the second half of his life. At the time of his death. Lawrence had wasted his considerable talents. E. M. Forster, in an obituary notice, challenged this widely held view, describing him as "the greatest imaginative novelist of our

generation."Later, the literary critic F. R. Leavis championed both his artistic integrity and his moral seriousness.

Worthen (2005:172–174) states that Lawrence is best known for his novels *Sons and Lovers*, *The Rainbow*, *Women in Love* and *Lady Chatterley's Lover*. In these books, Lawrence explores the possibilities for life within an industrial setting. In particular Lawrence is concerned with the nature of relationships that can be had within such a setting. Though often classed as a realist, Lawrence in fact uses his characters to give form to his personal philosophy.

Lawrence's wrote in a 1929 essay "Men Must Work and Women As Well," he stated,"Now then anyone can see the trend of our civilization" (*Sons and Lovers*, Ch.1), in terms of human feeling and human relation. It is, and there is no denying it, towards a greater and greater abstraction from the physical, towards a further and further physical separateness between men and women, and between individual and individual. It only remains for some men and women, individuals, to try to get back their bodies and preserve the other flow of warmth, affection and physical unison (Eagleton, 2005:259–261).

His depiction of sexuality, though seen as shocking when his work was first published in the early 20th century, has its roots in this highly personal way of thinking and being (Worthen, 2005: 176).

1.2 A brief Summary of *Sons and Lovers*

Sons and Lovers is a 1913 novel by the English writer D. H. Lawrence. While the novel initially received a lukewarm critical reception, along with allegations of obscenity, it is today regarded as a masterpiece by many critics and is often regarded as Lawrence's finest achievement. It tells us more about Lawrence's life and his phases and this was when he lost his mother in 1910 to whom he was particularly attached. And it was from then that he met Frieda Richthofen, and around this time that he

began conceiving his two other great novels, *The Rainbow* and *Women in Love*, which had more sexual emphasis and maturity (Abbot, 1997:46).

The refined daughter of a "good old burgher family," Gertrude Coppard meets a rough-hewn miner, Walter Morel, at a Christmas dance. She falls into a whirlwind romance characterized by physical passion but soon after her marriage to Walter, she realizes the difficulties of living off his meager salary in a rented house. The couple fight and drift apart and Walter retreats to the pub after work each day. Gradually, Mrs. Morel's affections shift to her sons beginning with the oldest, William (Gottner, 2004:82).

In *Sons and Lovers*, the relationships between the characters are shaped by complex emotional dynamics and deep psychological tensions, reflecting broader themes of attachment, desire, and dependency. William, the eldest son, is portrayed as deeply attached to his mother from an early age, to the extent that he cannot enjoy events like the fair without her presence. As he matures, he takes on a protective role, defending his mother against his father's occasional violent outbursts. Eventually, he leaves their Nottinghamshire home to pursue a career in London, where he begins to ascend into the middle class. Despite his professional success, he is engaged to a girl whose superficial nature he despises, suggesting his continued emotional connection to his mother (Man, 1994: 50).

Paul, the younger son, exhibits a conflicted attachment to his mother. While he feels drawn to her, he also desires independence and love. His relationship with Miriam, a farmer's daughter and a devout churchgoer, develops gradually as they engage in intellectual discussions and share long walks. However, Paul's relationship with Miriam is marred by his mother's disapproval and his ambivalence towards her. Miriam represents a more spiritual and intellectual form of

love that Paul finds compelling but ultimately unsatisfying (Le Croy, 2009: 370).

Paul's dissatisfaction with Miriam leads him to Clara Dawes, a more physically passionate woman separated from her husband, Baxter. The relationship with Clara initially offers him the intensity he seeks, but it fails to provide lasting fulfillment. Eventually, Paul returns to his mother, reinforcing the notion that she remains the dominant force in his emotional life. After his mother's death, Paul finds himself utterly alone, unable to connect deeply with others (Lawrence, 1976: 20).

Lawrence's narrative further explores the idea that Mrs. Morel, frustrated in her own life, channels her unmet desires into her relationships with her sons. Her sons, driven by their mutual love for their mother, struggle to find their own identities. As they grow into adulthood, they find themselves unable to form lasting romantic connections with women because of their mother's overpowering presence. This pattern mirrors Goethe's complex relationships with his mother and other women, suggesting an inherent tension between maternal bonds and romantic love (Lawrence, 1976: 21).

The conflict between maternal attachment and romantic desire is evident in the relationships the sons form. The mother becomes a potent emotional force in their lives, overshadowing other relationships. This creates a perpetual conflict between the mother and any potential romantic partner, with the sons caught in between. The mother ultimately prevails due to the stronger, almost primal, ties of blood, causing the sons to relinquish their emotional independence (Kazin, 1973: 36).

As the psychological struggle intensifies, the narrative describes a pattern where the mother's realization of her own role in her sons'

emotional turmoil leads to her decline. Paul, in particular, finds himself torn between his love for his mother and his attempts at independent life. When his mother dies, Paul is left isolated, with no emotional anchor, drifting towards despair and death. This conclusion suggests the tragic inevitability of his situation, caught in a psychological web from which he cannot escape.

1.3 Theme of Oedipus Complex in *Sons and Lovers*

Amneus (1999:69) clarifies that Freud's Oedipus complex is the most celebrated theme in the novel. The characters have some striking similarities with the ancient Greek play, Oedipus Rex. The Protagonist himself kills his father unknowingly and gets married to his mother. When he comes to know about this, his mother kills herself, and he removes his eyes with her broaches.

Bloom (2005:149) explains that Paul never liked his father, and he wishes him to die. His loathe towards Walter shows his Oedipus complex. Gertrude often tells her boys that she has been into an unhappy marriage and she makes her sons the center of her attention. She disapproves of William's girlfriend Lily and hates Miriam having a reason that Miriam will drift Paul away from her. Paul's overly stronger bond with his mother is the reason why he was always confused about his love affairs. His relationship with Clara is also an evidence of the Oedipus complex. He finds his company with a married, childless woman, whose husband he hates (Draper,1964:290).

1.4 Psychological Fiction

In literature, psychological fiction is defined as a narrative genre that emphasizes interior characterization and motivation to explore the spiritual, emotional, and mental lives of the characters. The mode of

narration examines the reasons for the behaviors of the character, which propel the plot and explain the story. Psychological novel is achieved with deep explorations and explanations of the mental states of the character's inner person, usually through narrative modes such as stream of consciousness and flashbacks (Abbot, 1997: 48).

Psychological novels are stories that place a large amount of emphasis on interior characterization, motives, circumstances, and action which come from external action. In the psychological genre the author doesn't state what happens but explains the motivations of the actions. It is a work of fiction in which the thoughts, feelings, and motivations of the characters are of equal or greater interest than is the external action of the narrative. In a psychological novel the emotional reactions and internal states of the characters are influenced by and in turn trigger external events in a meaningful symbiosis. This emphasis on the inner life of characters is a fundamental element of a vast body of fiction, William Shakespeare's *Hamlet* is perhaps the prime early example of it in dramatic form (Genette, 1980: 282).

Although an overtly psychological approach is found among the earliest English novels, such as Samuel Richardson's *Pamela* (1740), which is told from the heroine's point of view, and Lawrence Sterne's *Tristram Shandy, Sons and Lovers*. The psychological novel reached its full potential only in the 20th century. Its development coincided with the growth of psychology and the discoveries of Sigmund Freud, but it was not necessarily a result of these factors. The penetrating insight into psychological complexities and unconscious motivations characteristic of the works of Fyodor Dostoyevsky and Leo Tolstoy, the detailed recording of external events impingement on individual consciousness as practiced by Henry James, the associative memories of *Marcel Proust*, the stream of consciousness technique of James Joyce and William

Faulkner, and the continuous flow of experience of Virginia Woolf were each arrived at independently (McCloud, 1993: 179).

In psychological fiction, plot is subordinate to and dependent upon the probing delineation of character. Events may not be presented in chronological order but rather as they occur in the character's thought associations, memories, fantasies, reveries, contemplations, and dreams. For instance, the action of Joyce's *Ulysses* (1922) takes place in Dublin in a 24 hour period, but the events of the day evoke associations that take the reader back and forth through the character's past and present lives (Moore, 1987: 269–270).

There are other examples which show psychological fiction such as: *The Portrait of a Lady* by Henry James, *Villette* by Charlotte Bronte, *Ulysses* by James Joyce, *Dubliners* by James Joyce, *Mill on the Floss* by George Eliot, *The Bell Jar* by Sylvia Plath, *Crime and Punishment* by Fyodor Dostoevsky (Mykhalchuk, 2016: 371).

1.5 Characteristics of Psychological Novels

Genette (1980: 100– 105) states that psychological fiction contains some important characteristics. Firstly, in a psychological novel, plot is subordinate to and dependent upon the probing delineation of character. Secondly, Events may not be presented in chronological order but rather as they occur in the character's thought associations, memories, fantasies, reveries, contemplations, and dreams. For instance, the action of Joyce's *Ulysses* (1922) takes place in Dublin in a 24 hour period, but the events of the day evoke associations that take the reader back and forth through the characters' past and present lives. In the complex and ambiguous works of Franz Kafka, the subjective world is externalized,

and events that appear to be happening in reality are governed by the subjective logic of dreams.

In addition, the conventions of the society dominate the story, and characters are differentiated by the degree to which they measure up to the uniform standard, or ideal, of behavior or fall below it.

However, the range of psychological fiction of manners may be limited. For example, the works of Jane Austen, which deal with the domestic affairs of English country gentry families of the 19th century and ignore elemental human passions and larger social and political determinations. It may also be sweeping, as in the novels of Balzac, which mirror the 19th century in all its complexity in stories dealing with Parisian life, provincial life, private life, public life, and military life. In the complex and ambiguous works of Franz Kafka, the subjective world is externalized, and events that appear to be happening in reality are governed by the subjective logic of dreams. Psychological fiction places more importance on characters rather than action and plot. Hence, unlike other genres, the characters of this genre are multifaceted, built with both strengths and flaws. There is no clear cut hero or villain in the story, but rather, a subtle overlap between the two.

This form of characterisation makes room for an exploration of these people's complex personalities, moral dilemmas, and ethical decisions, allowing for a more character-driven plot line. In psychological fiction, the events of the story are often presented to the readers through the eyes of an unreliable narrator. Hence, lies, delusions, and fragmented memories all add to the suspense of the plot.

As a result, narrative modes such as flashbacks, fragmented scenes, inner monologues and streams of consciousness dominate this genre. Writers of psychological fiction aim to plunge readers straight into their characters' psyches and, as such, give a full range of their thoughts,

feelings, and inner processes, regardless of whether the narrative form is reliable or not Genette(Genette, 1980: 100– 105)

2. A Psychological Study in Sons *and* Lovers

The psychological probing into the subconscious reveals that every individual has a separate personality peculiar inside him/ her, and that one particular personality can never merge or become one with another. Each individual is a lonely soul. As a twentieth century novelist, Lawrence (1885–1930) brought the subjects of sex, psychology, and religion to the forefront of literature. He considers the great society as the enemy of the individual and wants it to be reformed. He points out that individuals must first fully realize themselves as individuals before they can come into any true contact with the otherness of other individuals (Le croy, 2009: 380).

True love is consisted in realizing this otherness of the object of love and respecting it. Love should not be possessive and dominant, it rather should be considerate and sympathetic in the psychological sense of the word. Sons and Lovers, one of the most widely read novels, is the first psychoanalytical novel in the English language. It produces the novelist's recreation of his own personal experiences through the protagonist, Paul Morel (Youngjoo, 2006: 140).

D.H. Lawrence's Sons and Lovers is a seminal exploration of the Oedipus complex, a psychological theory developed by Sigmund Freud. The novel delves into the intricate and often tumultuous relationship between the protagonist, Paul Morel, and his mother, Gertrude, providing a nuanced examination of the complex interplay of familial dynamics, unconscious desires, and societal influences.

Central to the novel's exploration of the Oedipus complex is the intense and passionate attachment between Paul and his mother. This attachment, rooted in the Oedipal dynamic, significantly impacts Paul's emotional development and his ability to form healthy relationships with

women. The novel vividly portrays the Oedipal dynamic through the contentious relationship between Mr. and Mrs. Morel, mirroring the tumultuous nature of Paul's own relationships.

Beyond the surface level, *Sons and Lovers* delves into the underlying psychological mechanisms that drive Paul's behavior. The novel reveals the profound impact of the Oedipus complex on Paul's identity formation, his struggles with intimacy, and his ultimate search for fulfillment. Lawrence's exploration of the Oedipus complex offers a nuanced examination of the psychological consequences of unresolved Oedipal conflicts, suggesting that the failure to successfully navigate this complex stage of development can lead to a range of emotional and interpersonal challenges.

Furthermore, *Sons and Lovers* provides a commentary on the societal and cultural factors that can influence the development of the Oedipus complex. The novel highlights the role of family dynamics, gender roles, and societal expectations in shaping individuals' psychological experiences. Lawrence's masterful exploration of the Oedipus complex in *Sons and Lovers* not only contributes to our understanding of this psychological phenomenon but also offers a compelling narrative that resonates with readers on a deep emotional level.

The novel's enduring popularity and its continued relevance to contemporary discussions of psychology and literature attest to its enduring power and significance. By delving into the complexities of the Oedipus complex, Lawrence offers a thought-provoking exploration of the human psyche and its intricate relationship with familial dynamics and societal influences.

Beyond the central theme of the Oedipus complex, *Sons and Lovers* also explores other significant themes, such as:

The nature of love and desire: The novel examines the complexities of human relationships, exploring the power of love, the intensity of desire, and the challenges of emotional intimacy.

The role of class and social status: The novel provides a glimpse into the working-class life of early 20th-century England, exploring the impact of social class on individuals' experiences and opportunities.

The search for identity and meaning: Paul's journey throughout the novel reflects a broader human search for identity and meaning in life, as he grapples with his own desires, limitations, and the expectations of others.

These themes, intertwined with the exploration of the Oedipus complex, contribute to the novel's richness and depth. *Sons and Lovers* remains a timeless work of literature, offering valuable insights into the human condition and the complexities of the human psyche.

The novel *Sons and Lovers* by D.H. Lawrence presents a meticulously structured narrative, driven by the idea of an "organic disturbance" in the relationships between men and women. This disturbance begins with the estrangement between the mother, Mrs. Morel, and her husband, which leads to her attempts to replace her husband with her sons. This theme is central to the sons' unsuccessful struggle to achieve natural manhood, a concept that Lawrence explores with several major implications (Mykhalchuk, 2016: 105).

One implication is that the characters have violated the natural laws governing human behavior—specifically, the elementary biological rhythms that man shares with the rest of biological nature. This violation is attributed to a failure to respect the complete individuality of others (West, 1984: 357). Mrs. Morel's attempts to possess both her husband and her sons, and Miriam's attempt to possess Paul, reflect a distorted desire to control others, thus ignoring their autonomy. This behavior represents a pervasive problem of modern life, manifesting itself in

various domains, from sexual relationships to broader social dynamics (Gottner, 2004: 125).

When Mr. Morel is hospitalized due to an accident, Paul assumes the role of the man in the house, delighting in this newfound authority. He forms a close bond with his mother, who confides in him daily. Freud's theory of the Oedipus complex suggests that such a dynamic, where Paul becomes his mother's confidant and substitute for her husband, is an unconscious desire for the parent of the opposite sex. This complex remains dormant after early childhood and re-emerges during puberty. In Paul's case, it is intensified by the early departure of his brother William to London and becomes evident during Paul's severe illness following William's death, a period in which Mrs. Morel stays close to him, tightening her emotional grip (Kaizen, 1973: 282).

Lawrence often utilizes small, telling scenes to highlight broader patterns of behavior and complex emotions. An example of this is Mr. Morel's jealousy when he interrupts a conversation between his wife and Mr. Heaton. This scene illustrates his growing frustration with his wife and his bitterness toward his own job compared to Heaton's (Horowitz, 1998: 92).

Later in the novel, Paul's interactions with his mother and his feelings of resentment are further highlighted. For instance, Paul laments having an "old mother" and wishes she had been younger, feeling that his siblings had an advantage in having a younger mother (Kumari, 2016: 54). Although Mrs. Morel exerts a significant psychological hold over her sons, she does not treat them as literal lovers. This complex relationship sees Mr. Morel, the father, taking on a dependent, almost childlike role, effectively becoming an ignored middle child in his own family (Kumari, 2016: 55).

The novel also explores a reverse Oedipus complex with William. He seeks his mother's approval, and Mrs. Morel displays jealousy over his

romantic interests. However, unlike Paul, William distances himself emotionally and physically by focusing on his career and personal life. This results in Paul stepping into the role of the responsible son, taking on the duties and emotional labor that William leaves behind (Lawrence, 1976: 290).

Mrs. Morel's tendency to transfer her emotional dissatisfaction from her marriage to her relationships with her sons further intensifies the Oedipal theme. Her overflowing love for Paul can be seen as a continuation of her attachment to William, reinforcing the complex psychological dynamics at play (Gottner, 2004: 124).

Both Paul and William exhibit signs of the Oedipus complex. William attempts to break free by engaging with other women but ultimately meets an untimely death. Paul, however, remains entangled in this psychological conflict well into adulthood. Lawrence himself wrote about his intense bond with his mother, comparing it to a love that is both filial and akin to that between husband and wife, suggesting that it made him feel "abnormal" in some ways (Eagleton, 2005: 30).

With this new status, there comes a more confused sexual identity. When Paul and his mother go to Nottingham together, Lawrence describes them as feeling the excitement of lovers having an adventure together. Paul's Oedipus complex is sketched out in his ambition to share a cottage with his mother after his father dies. Although this does not include the oedipal desire of murdering the father, the psychological implications are clear (Bloom, 2005: 195).

Genette (1980: 220) states that Mrs. Morel loathes Paul's Miriam from the start, understanding that the girl's deep love of her son will oust her: **"She's not like an ordinary woman, who can leave me my share in him. She wants to absorb him"** (Sons and Lovers, Ch.8). Meanwhile, Paul plays his part with equal fervor, incapable of committing himself in either direction. If Miriam caused his mother suffering, then

he hated her, and he easily could. Soon thereafter, he even confesses to his mother: **"I really don't love her. I talk to her, but I want to come home to you"** (Sons and Lovers, Ch.8)

The result of all this is that Paul throws Miriam over for a married suffragette, Clara Dawes, who fulfills the sexual component of his ascent to manhood but leaves him, as ever, without a complete relationship to challenge his love for his mother (Ford, 1982: 75)

Paul strengthens the connections between the two women when he fuses his mother and Miriam through his painting, his mother provides the artistic inspiration while Miriam helps him shape the final product. However, this blending confuses Paul's evident sexual desires when the image of his mother, and not Miriam, presides in his head at night. Perhaps Miriam is simply a way for Paul to get to a younger version of his mother before she was ruined by her husband and William's death (Draper, 1964: 279–280).

Lawrence's bondage is apparent in Paul's digressive attitude about marriage because of his consciousness that Mrs. Morel, his mother, is disapproving of any girl that comes between her and Paul. The id model is illustrated in Paul's bondage because the conscious is overpowering the unconscious in his mental thoughts. Paul is not capable of making decisions that contradict the desires of other individuals, specifically his mother (Bairoch, 2005: 118).

The theory of the Oedipus complex is Freud's clarification of how all of us promote an adult likeness. Mariam is the girl and the beloved of Paul. She hates his mother because she controls his mind. Paul's mother thinks that her son, Paul, is part of her and she never allows anyone to take him from her. **"She is one of those who will want to suck a man's soul out till he has none of his own left"** (Sons and Lovers, Ch.7). Paul's mother uses all her powerful control to curb him from sharing his love and passion with other ladies. Paul's mind is still

possessed by his mother and he can't live without her. Thus, he laments: **"But why, why don't I want to marry her or anybody? I feel sometimes as if I wronged my woman, mother"** (Sons and Lovers, Ch.13). This part of the research discusses the relationship between Paul Morel and his mother to illustrate the relationship between a son and his mother. The boy builds a special bond with his mother from his childhood. While he has a feud with his father, his relationship with his mother is the most substantial thing in his life (Amneus, 1999: 364).

Paul's over consciousness of Mrs. Morel is not simply done by being attentive, but by rejecting others whom she dislikes, especially Mr. Morel. Therefore, Paul eventually becomes so intimate with Mrs. Morel that their relationship seems sexual. Paul's fixation on his mother and his hatred of his father contributes to a confusion of his sexual identity and to his inability to love girls of his own age in a normal healthy way. The source of this abnormal desire for sexual pleasure is the id (Draper, 1964: 125).

However, Paul's superego teaches him that he cannot consciously commit incest with his mother because society views this practice as an indecent act. The conflict between the id and the superego causes a psychological split that causes Paul to seek out girls who perform the psychological role of mother-surrogates. These girls are: Miriam who is a representation of the spiritual love and Clara Dawes the buxom who, from a Freudian viewpoint, represents the 'degraded sex-object', the fallen woman, and equally the projection of the son's prohibited erotic desires for his mother (Lawrence, 1976: 98)

There is a kind of abnormal behavior and Paul loved his mother. Lawrence write:

"Paul loves to sleep with his mother. Sleep is still most perfect, in spite of hygienists, when it is shared with a beloved. The warmth, the security, and peace of soul, the utter comfort from the touch of

the other, knit the sleep so that it takes the body and soul completely in its healing" (Sons and Lovers, Ch.4).

He could not forge into an adult relationship with another woman, and even if he tried his love with Miriam and Clara, he could not find stability in his relationship with them (Kumari, 2016: 25).

Thus, the ego helps determine a way of obtaining Paul's physical satisfaction while staying socially accepted. Miriam desires intense spiritual attention but Clara wants Paul's greater sexual experience, which frees her from her husband. Paul finds no satisfaction from either Miriam or Clara because both girls use him for personal gain. Therefore, Paul becomes filled with a violent hatred for his mother and his girlfriends, which is an aggressive instinct that also derives from the id (Gottner, 2004: 420).

Consequently, Paul spends every last moment watching his sick mother anguish in pain, a suffering that becomes more than he can bear. He dimly realizes that he has never lived outside his mother and therefore has never really lived. The feelings that he cannot live without her and cannot live an independent life as long as she is alive run side by side. Paul's actions neither release him from his mother's bondage nor help him develop a life of his own. Therefore, he forms a seemingly suicidal mentality, while maintaining hope through the remembrance of his mother (Bloom, 2005: 70).

Conclusion

This study guides readers to learn and understand a significant point of view. In the early years of the 20th, Freud shook the foundations of human thought by his revolutionary discoveries in the field of psychology. He stated that thoughts buried deep in the unconscious and the subconscious constantly keep coming to the surface and an amount of human personality cannot be complete and satisfactory unless these hidden elements are given their due weight.

As a record of Lawrence's emotional and spiritual struggle as a youth and the problems of most young people with the desire to love and to be loved, *Sons and Lovers* shows the effect of psychology upon writers of literature. Freud's theory of the Oedipus complex, for example, causes a sensation and is being freely exploited by 20th century writers such as Lawrence.

To conclude, though Lawrence's psychological insights into modern man are truly of peerless genius, he has been charged with obscenity. He has been often misunderstood and regarded as sensualist and some of his novels were banned as obscene since he broke free from the Victorian taboos on sex. He treated the subject in a free and frank manner without any inhibition. But in fact, he regards sex as a great spiritual and physical union between a man and a woman as a basic way for the realization of God. Thus, he seeks to sublimate the sexual act and raise it to the level of a spiritual experience.

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