

TRIBHUVAN UNIVERSITY

Representation of Women's Suffering and Patriarchy in *Sons and Lovers*

A Dissertation submitted to the Central Department of English
in partial fulfillment of the requirement for the
degree of Master of Arts
in English

By

Krishna Chandra Gajurel
Central Department of English

Kirtipur, Kathmandu

September 2007

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– Krishna Chandra Gajurel (September 2007)

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This dissertation, submitted to the Central Department of English, Tribhuvan University, Kirtipur by Krishna Chandra Gajurel entitled "Representation of Women's Suffering and Patriarchy in *Sons and Lovers*" has been approved by the undersigned members of the Research Committee.

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Abstract

Worsening relationship between Gertrude Morel and Walter Morel as well as fake passionate love relationship among Paul Morel and Miriam Lievers and Clara Dawes seems at last a Fatal disease which creates psychological tension among women characters in *Sons and Lovers*. This novel, by D.H. Lawrence, discusses about how women like Mrs. morel, Miriam, and Clara are represented and how they suffer at last in the solid entrapment of patriarchal social norms and values, which is only one factor to create tension between man and woman.

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Chapter-I

D.H. Lawrence and his Novel *Sons and Lovers*

Sons and Lovers is hardly a story; rather the first part of a man's life, from his birth until his twenty-fifth year, the conditions surrounding him, his strength and his numerous weaknesses, put before us in a manner which misses no subtlest effect either of emotion or environment. And the heroine of the book is not sweet heart, but mother; the mother with whose marriage the novel begins, with whose pathetic death it reaches its climax. The love for each other of the mother and her son, Paul Morel, is the mainspring of both their lives; it is portrayed tenderly, yet with a truthfulness which slurs nothing even of that friction which is unavoidable between the members of two different generations.

The scene is laid among the collieries of Derbyshire. Paul's father was a miner; his mother, Mrs. Morel, belonged a trifle higher up in the social scale, having made one of those 'romantic' marriages with which the old fashioned sentimental novel used to end, and with which the modern realistic one so frequently begins. The first chapter, which tells of their early married life before the coming of their second son, Paul, is an admirable account of a mismatched couple. Walter Morel could never have amounted very much, but had he possessed a less noble wife he might, by one of those strange contradictions of which life is full, have been a far better man than he actually was. His gradual degeneration is as pitiful as it is inevitable. The change from the joyous, lovable young man to the drunken, ill-tempered father, whose entrance hushed the children's laughter, the mere thought of whom could cast a shadow over

all the house. Mrs. Morel was strong enough to remake for herself the life he had so nearly wrecked. He could only drift helplessly upon the rocks. It is wonderfully real, this daily life of the Morel family and the village where in they lived as reflected in Mr. Lawrence Pages; the more real because he never flaunts his knowledge of the intimate details of the existence led by these households whose men folk toil underground. They slip from his pen so unobtrusively that it is only when we pause and consider that we recognize how full and complete is the background against which he projects his principal characters. Mr. and Mrs. Morel, Paul, Miriam and Clara.

Paul himself is a person who awakens interest rather than sympathy; it is difficult not to despise him a little for his weakness, his constant need of that strengthening he sought from two other women, but which only his splendid, indomitable little mother could give him a fact of which he was constantly aware, though he acknowledged it only at the very end. And it is not easy upon any grounds to excuse his treatment of Miriam even though it was a instinctual patriarchal system which urged him to disloyalty. Mr. Lawrence has small regard for what we term conventional morality; nevertheless, though plain spoken to a degree, his book is not in the least offensive.

It is, in fact, fearless; never coarse, although the relations between Paul, Miriam and Clara are portrayed with absolute frankness. And one must go far to find a better study of an intense woman, so over spiritualized that she has almost lost touch with ordinary life and ordinary humanity; then he has given us in the person of Miriam. The long psychic battle between the two, a battle blindly fought, never really understood, but this battle comes obviously from the men's side since they internalizes

patriarchal social norms and values, which at last destroy the women's interests and perceptions.

As the relationships between Gertrude Morel and Walter Morel become worse, there arises the tension between the two. This tension after all leads Mrs. Morel to the death of herself. On the other hand, relationships between Paul and Miriam is also failed due to patriarchal norms and values which always prevailing in the society. Marriage, divorce, anxiety and alienation are the main factors behind women's suffering in which patriarchy played as the catalyst.

Review of the Literature

D.H. Lawrence is a great novelist, a great creative writer, testing his ideas against the act of living and the fact of experience. His novels are written with extraordinary power because he has a strong moral honesty and courage to accept life with no pretence. Much of Lawrence's writing reveals the themes of sex and gender, human psychology and relationships, class-conflict and politics etc. Many critics have made up their minds to throw light on the works of Lawrence. David Daiches opines:

Lawrence's aim is to project character and incident in such a way as force on the reader a radically new apprehension of the meaning of human personality and human relationships. And the assault is frontal, not through the slow and complex accumulation of moving moments whose total effect might be [...] challenging. In this respect he is more like Blake than any other English Writer. (1166)

Similarly he agrees with the fact that Lawrence has raised the issues like sex, human psychology and gender consciousness in his writings. He writes

[...] in *Kangaroo* (1923), set in Australia and containing moments of brilliant insight into Australian society and psychology together with passages transcribed straight out of his disputes with his wife, and in *The Plumed Serpent* (1926), set in Mexico, an unsatisfactory novel with its willed atavism and compulsive anti-feminism. With *Lady Chatterley's Lover* (1928) [...] the possibilities of adequate human relationships in modern civilization [...] because of its frankness about sex, it remains the only one of his novels that most people read. (1166)

Lawrence's writings however, do not remain away from the theme of class consciousness and class-conflict. He creates the characters affiliating to different social classes and the clashes in the various ways of life. F.R. Leavis remarks:

[...] 'no man was ever more conscious of class-distinctions'. *The Daughters of the Vicar*, I say, is profoundly representative of Lawrence, and class distinctions enter as a major element into its theme. The man who wrote it may certainly be said to have been very conscious of them. (73)

Bearing that all in mind, it can be argued that *Sons and Lovers* (1923), a novel about a family of seven members deals with patriarchal social norms and values which creates clashes between men's interests over women's interests.

Amid the scholarly conceptions that inform the study of social norms and values, one is really the social go-about which pin points the root of associational problematic in human society. On that row, this study is an inquiry into D.H. Lawrence's *Sons and Lovers* (1913). The gender distinctions creating relational clash between the husband, Mr. Morel and the wife, Mrs. Morel as well as among the

children is the focal point of this study. Lawrence's female character Mrs. Morel is a lady up-brought in middle class background whereas the male figure Mr. Morel belongs to the working class, spending his lifetime as a mine-worker. Though, Lawrence's female characters are from higher class or middle class they are represented here as inferior being occupying lower position in the society since they are by nature women. Whereas, Lawrence presents male characters as dominating role even if they are from working class. In every text of Lawrence, there are the male characters who are portrayed as superior, powerful or strong creatures and they control female characters.

Among other material cancelled by Edward Garnett's editorial work on the original version of *Sons and Lovers* were substantial passages relating to Paul's elder brother William. In this matter he says:

This produced a more focused narrative and reduced the book's, length, but unintentionally the patterns in the family dynamics are blurred. [...] He looks fine in his costume, but Mrs. Morel disapproves for complex reasons. She has a compulsion to control a son growing up, jealousy of his girl friends, fear that he might go 'the same way as his father' and a snobbery that the ball is held in 'a low town'. [...] but [h]e never knew how disappointed he was. The excitement of the moment and of anticipation, was enough to carry him through the present. But all his pride was built upon her seeing him. And afterwards, it always hurt him to think back on this ball. (76)

In this text, there are several key issues since there is William's need to project an image that his mother will approve of and authenticate, there is an account of the way

pleasure turns to retrospective pain because that authentication is withheld, there is her manipulation of the situation.

Lawrence's images for their process are of grain - by - grain sedimentation, and the adding of small amounts to a mixture. The unconscious in *Sons and Lovers* is a complex and delicately formed structure derived from multiple sources including an embattled sexuality.

Kate Millett, for example, in her landmark book *Sexual Politics* (1970) expressed a certain justifiable animus towards Lawrence as:

One it was easy to contextualize in the 1970s as feminist and later on, as lesbian activist as well. But Millett's hostility is relatively unusual in criticism, even recent criticism, of Lawrence's works. The more usual tendency of Lawrence critics is to get caught up inside the author's theories and to judge experience in their terms. [...] there were relatively few references to theorists such as Foucault, Lacan or Bakhtin, and some critics wrote as though post-structuralism and feminism had never happened or were terrible mistakes. The tendency to admire Lawrence and to defend what is often termed 'the Lawrencean idea', prevails even today, when many of Lawrence's sexual beliefs have long been thoroughly discredited. (34)

Actually, she intends to show how hard it is to talk about Lawrencean themes such as marriage or sexuality without seeming to be Lawrence's partisan, anxiously measuring oneself and others against 'the Lawrencean ideal',

It could be argued that Lawrence sought to escape such confusion of class consciousness through sex and writing, but he remained painfully aware of class contradictions in his life and work. In his 'Autobiographical Sketch' (1929), he writes:

I cannot make the transfer from my own class into the middle class. I cannot, not for anything in the world, forfeit my personal consciousness and my old blood-affinity with my fellow-men and the animals, the land, for that other thin, spurious mental conceit which is all that is left of the mental consciousness once it has made itself exclusive. (202)

For Williams, Lawrence's tragic social exile should not be repeated by isolating sexuality from the capitalist divisions of work and life. Placing the sex within a critique of capitalism suggests one way of contextualizing the politics of sexuality. But the subsumption of patriarchy within capitalism allows the peculiarities of Lawrence's representation of sex to be glossed over. As Simone de Beauvoir in her assessment of Lawrence, says:

In his works women serve as a compensation myth, exalting a virility that the writer was too sure of. The difference between understanding sex as a compensation for damaged class consciousness and understanding it as a compensation for individual sexual insecurity marks the need for a politics of sexual politics. (204)

In a way, Kate Millett attacks Lawrence as, "The most talented and fervid of sexual politicians whose analysis is inadequate and influence pernicious, but acknowledges him as a great and original artist, and in many respects a man of distinguished moral and intellectual integrity" (205).

She argues that sex has a frequently neglected political aspect, taking politics to refer to power-structured relationships. Millett again acknowledges that:

The relationship between class and patriarchy is complicated, claiming that women tend to transcend the usual class stratifications in patriarchy while also claiming that the position of women in patriarchy is a continuous function of their economic dependence. (205)

She means that literary misogyny is not a continuous feature of patriarchal socialization, but has reemerged in twentieth-century writing of like that of Lawrence's *Sons and Lovers*.

Millett interprets the exploration of the will to power in *Aaron's Rod* and the subsequent novels *Kangaroo* and *The Plumed Serpent* as being based in the rejection of heterosexual love:

In Lawrence's mind, love had become the knock of dominating another person. Power means much the something. Lawrence first defined power as the ability to dominate a woman; later he applied the idea to other political situations, extending the notion of Herrschaft to inferior males mastered by a superior male. (269)

Millett is surely correct to claim that Lawrence turned his back on feminist claims to human recognition. But she discounts too quickly the way Lawrence's critique of power in struggles of recognition also engages questions of class, race and social being. Millett is left with an account of Lawrence as an insecure, self-aggrandizing working-class boy with a poorly worked-out Oedipal Complex. Lawrence in this way set himself within the political negativity of his aesthetics of life.

Despite persistent confusions in Lawrence's reception, there is much in Lawrence's writing that illuminates differences between politics and sex, between power and love. In *Fantasia of the Unconscious* he argued that:

Sex holds any two people together, but it tends to disintegrate society, unless it is subordinated to the great dominating male passion of collective purpose [. . .]. It cuts down both ways. Asset sex as the predominant fulfillment and you get the collapse of living purpose in man. (213)

There is much to disagree with in Lawrence's writing, but the dialectical relation of sex and politics can be read as a representation of the way the politics of class consciousness are displaced by the ideology of sexuality.

As well as, Richard Bernard appreciates the way of Lawrence's meticulous presentation with slight confusing. He writes:

Lawrence has a very vivid idea of what he wishes to describe in his text, and he has in his minds eye a diagram similar to the drawing, each spot representing a block of twelve dwellings [. . .] it is in Lawrence's slightly confusing use of the word block, since the phrase 'six block's seems to mean six groups of houses bounded by streets, and it is difficult to see how a block in this sense can contain only twelve dwellings, when it obviously has to contain twenty-four if the buildings area to face each other across the intervening alley. (33)

D.H. Lawrence in his every text puts slightly confusing and controversial words like 'block', 'cunt', 'fuck', womb etc. Which make its readers to understand the novel. And *Sons and Lovers* is also no exception.

Talking about the novel as an autobiographical one Maureen Stewart says:

This is especially true of the stories of D.H. Lawrence who was infamous for drawing upon real life for his characters. Perhaps the most well-known instance of this is in Lawrence novel *Sons and Lovers* whose heroine Gertrude Morel was based upon his own mother, Lydia. (96)

D.H. Lawrence in his work of portraying women characters as well as men characters, is quite interesting. His all characters knowingly unknowingly visualize his personal life. As in this text, *Sons and Lovers*, Paul Morel seems like that of D.H. Lawrence himself and Mrs. Morel his own mother.

Likewise some critics think it as the realistic content of the novel. Graham Holderness asserts, "This nudging in worth noting, because *Sons and Lovers* is often thought to say something crucial about Lawrence's relationship to realism, the only full-length novel of Lawrence's which can properly termed realist in the fullest is *Sons and Lovers*" (42). Every time, when he depicted male and female characters, they seem as if they are the real people. In this sense his text contain realistic content. He is the most successful novelist in the works of choosing characters.

Moreover, according to Sung Ryol Kim, Lawrence's biased attitude towards female, could be seen in his comparison with Vampire myth. He points out:

Vampirism was a flexible vehicle for Lawrence enabling him to explore the problematic relationship between lovers, between husband and wife and between mother and son. On his deft handling of vampire myth, Lawrence was able to go beyond simply the level of folklore, seeing vampirism as a psychological disease. (47)

Taking tools of Vampire myth, D.H. Lawrence in his text *Sons and Lovers*, wanted to show problematic relationships between Mr. Morel and Mrs. Morel, between Miriam and Paul and between Paul and his mother. Portraying the female characters, he tries to inferiorize them only their extreme sexual desire lead them towards the downfall.

Society itself has given a room to cultivate the notion of gender/sexuality in patriarchal society, one enjoys in belonging to the so called superior or masculine or male gender and the 'other' bears "status panic" for it is the given lower position one belongs to. The consciousness roots on the fact how "one" is given more importance than the "other". Here 'one' represents male / masculinity and 'other' represents female / femininity. 'One' is aware of being superior because the social position one affiliates to is higher class and the other feels inferior since it is lower position she has to fix herself. The origin of conflict is located there; the attitudes and concepts divert between or among the male and female so as to formalize the gender consciousness.

The present study creates a space to introduce representation of women's suffering and patriarchy in Lawrence's *Sons and Lovers*. It makes a conclusion that the cause of problematic relationship between the characters in the novel is nothing but merely the representation of women's suffering and patriarchy in patriarchal society by the writer himself. This study paves a way through the psychological impact on the characters to create their own truth and the clash between the truths created.

For this study is an exploration of images, stereotypes of women in the light of patriarchy into the novel *Sons and Lovers*, the major stress in the next chapter centers at clarification of the tool : patriarchy, gender \ sexuality and representation of women in the light of feminism which based upon gendered biasness and identity crisis of

women characters. On this course, it needs to have concern about the feminist theory introduced in early twentieth century and twentieth century to the recent postmodern

Chapter-II

Feminism

Feminism is very difficult to define in terms of only a set of concepts. Since it has many orientations, only single definition can not encapsulate the whole concept of feminism. However, it is generally concerned with the women's issue that is suffering or suppression or subordination of women in patriarchal society.

It is basically began after 1960 social, economic, and cultural freedoms and equalities between men and women. It studies women as 'other' who are either oppressed or suppressed or suffered from the freedom of personal expression. All women writers who struggle against patriarchy in favor of womanhood are generally considered feminists. Feminists demand for their liberation from the patriarchal society. They want to get political, cultural, literacy, spiritual economic, legal and other equalities and freedoms. Rejecting the tradition of masculinity, feminist writers regard women as human being and debate for the equality of sex. Taking pride in their femaleness, they make their writing as a main tool for the struggle to get rights, emancipation and equality. In this sense feminism is a perspective or a political theory and practice for the break of social bondage of patriarchy. Focusing on the silencing and marginalization of women in a patriarchal culture and criticizing on other modes of criticism, in *A Handbook of Critical Approaches of Literature*, Wilfred L. Guerin and et al. say:

Indeed, feminism has often focussed upon what is absent rather than what is present, reflecting concern with silencing and marginalization of women in a patriarchal culture, a culture organized in the favor of

men. In its diversity feminism is concerned with the marginalization of all women that is with their being relegated to a second position. (219)

Adrienne Rich, a contemporary American poet, describes feminism as "the place where in most natural, organic way subjectivity and politics move to come together" (Wilfred L Guerin and et al.). This critical stance allows feminism to protest the exclusion of women from the literary canon to focus upon the personal, to exhibit a powerful political orientation, and to redefine literary theory itself. Regarding the term feminism, *The Oxford Dictionary of Philosophy* defines it as "the approach to social life, philosophy and ethic that commits itself to correcting biases leading to the subordination of women or the disparagement of women's particular experience." (Blackburn). Similarly the *Cambridge Encyclopedia* defines it as "a socio-political movement whose objective is equality of rights, status, and power for men and women" (Crystle 438).

Feminist critics see the very act of speaking as a focus for studying women writers, so often silenced in the past. They examine the experiences of women from all races and classes and cultures. Despite their diversity, their goals are to expose patriarchal premises and resulting prejudices, to promote discovery and revaluation of literature by women, and to examine social cultural and psychological contexts of literature and literary criticism.

Through the centuries patriarchy has determined and shaped almost entirely the nature and quality of our society, its values and norms, the relation between the sexes in which men are valued above women. Aristotle declared women as "female is female by virtue of a certain lack of qualities" (Selden). The pre-Mendelian men considered their sperm as the active seeds waiting ovum. Thus women were regarded as inferior creature since long ago and the system of patriarchy developed.

In the early nineteenth century England wives were taken as slaves and were sold by their counter parts. At that time women were not allowed to go to school and not given the systematic trainings as males were given. They were also deprived of voting rights. So, Mary Wollstonecraft raised her voice in support of the education and emancipation of woman in *A Vindication of Rights of Women* (1792).

Which gave momentum to feminism. In the essay she says:

Women subjected by ignorance to their sensations, and only taught to look for happiness in love, refine on sensual feelings, and adopt metaphysical notions respecting that passion, which lead them shamefully to neglect the duties of life and frequently in the midst of these sublime refinements they plump into actual vice. (398)

In these lines Wollstonecraft shows that the patriarchal society's norms and values turn women not only to adopt metaphysical notions but also leads them shamefully to neglect the duties of life, adopting passion, which restricts them to get proper education and trainings.

The industrial revolution in the second half of the eighteenth and nineteenth century brought a wave of self-awareness in women. The women were only paid and given poor education. So, the women of the middle class raised their voices for equal opportunities and higher education during the period. Several acts were passed for the benefit of women and children. At the same time, women were fighting for political freedom, the right to work and for equality and a number of women writers such as Jane Austin, George Eliot and Bronte sisters who contributed a lot to protest against the patriarchy and condition of women in society. In the 19th century, women were given education at Oberlin College to make good wives. It brought awareness among women and more women came to the forefront. Being aware, some women not only

enabled them to work for the equality and freedom of women but also got success to a number of trades and other jobs.

During the nineteenth and early twentieth century American Woman Suffrage Association couldn't fulfil its target sufficiently. The movement culminated in the writing of vote in 1920 and then the feminist movement remained dormant for forty years. Then under going different crosscurrents like the Suffrage Movements, Civil Rights Movements and Liberation movements in the early parts of 20th century, feminist literary criticism came into existence as a political movement expressing social economic and cultural freedom and equality between men and women only after 1960s. During the first half of the 20th century the early feminists were ultimately successful in gaining the suffrage and protective legislation for women workers in 1920s and 30s. These women concerned with reforms to make better status of women within their separate sphere have been termed as social feminists. At the same time social feminists were challenged by a group of more outspoken feminist 'the radical feminists' who rejected the protective legislation saying inherently discriminatory and worked for equal rights legislation. The radical feminists also criticized the patriarchal authority. The new feminism of 1960s and 70s attempted to break down the barriers between male and female spheres more completely.

Virginia Woolf, one of the distinguished twentieth century feminist writers gave the first blow on patriarchal structure and a great contribution in the field of feminist theories with her famous work *A Room of One's Own* (1929). Woolf in the essay says that the social and economic obstacles extended before women always restrict their creativity. Being imprisoned within the domestic premises, women cannot create their literary works. According to her, due to patriarchal social norms

and values in the past prevented women writers to write openly because the work was considered as a sin. At the same time, the women writers who attempted to write were disfigured and deformed. They weren't provides separate rooms for literary canon. So, a woman writer had to write as Woolf says:

And So, since no woman of sense and modesty could write books, Dorothy, who was sensitive and melancholy, the very opposite of the Duchess in temper wrote nothing. A woman might write letters while she was sitting by her father's sick-bed. She could write them by the fire whilst the men talked without disturbing them. The strange thing I thought, turning over the pages of Dorothy's letters, what a gift that untaught and solitary girl had for the framing of a sentence, for the fashioning of a scene. (820)

Thus, the work explains about how women are imprisoned within the patriarchal social norms and values and are stopped from the literary creation. It shows that women of then time suffering from theirs father and husband's strict rules and regulation.

Simone de Beauvoir, another 20th century feminist writer, established the principles of modern feminism in her *The Second Sex* (1949). It appeared as an encyclopedic in its coverage offering historical, biological, and psychological perspectives on women a consideration of prevailing patriarchal myth about women, and as an account of female love and sexuality in virtually all of its forms. In this work de Beauvoir uses existentialist nature of the relationship between masculinity and femininity. "He" is the subject or self "She" is the object or other she notes, "But if she declines this role, she is seen forthwith as a praying mantis, an ogress. In any case she appears as the privileged other, through whom the subject fulfills himself:

One of the measures of man, his counter balance his salvation his adventure, his happiness" (1994).

In these lines Beauvoir shows that the males as 'one' define women. The male writers create myths which restricts the freedom of women as men have. According to Beauvoir, our language conditions us to speak of mankind instead of humankind and to use the masculine pronoun 'he' to represent both men and women. So, to break the patriarchal dominance upon women, it is necessary to challenge men at the level of theory for feminists but without entering into the theoretical domain on men's terms.

After the Women Liberation Movements of the late 1960s, the impact of feminism began to be felt in literary criticism which was known as the contemporary feminist criticism. It moved forward progressively with Mary Wollstonecraft's *Thinking About Women* (1968) and Kate Millett's *Sexual Politics* (1970) and reached its height during the 60s with American showalterian concept of Gynocriticism. Kate Millett in *Sexual Politics*, emphasizes that women should be given power to develop their personalities economic status and literary career. She thinks that patriarchy is the main cause of women's suppression and subordination.

Elaine Showalter in *A Literature of Their Own* (1977) expresses that the female psyche is influenced by the generally culture but the general culture there is their own subculture which forms a collective experience of women. She thinks women are naturally different from men since they have their own type of body, language, psyche and capacity to behave and think.. She invented the term 'gynocritics' to describe the study of women as writers in which they are invited to speak for themselves. She divided women feminist critics into two groups women as readers and women as writers. The first mode offers feminist reading of texts which considers the images and stereotypes of women literature and the second mode is the

study of women as writers which considers history, style, themes, genres and structure of writing by women. In the essay, she examines the British women novelists from Bronte to Lessing from the point of view of women's experience. She takes the view that while there is no fixed or innate female sexuality or female imagination, there is nevertheless a profound difference between women's writing and men's. She thinks that the new language or the language with sexism can integrate women's intelligence, experience, reason, suffering, skepticism and vision. she says:

The task of feminist critics is to find a new language, a new way of reading that can integrate our intelligence and our experience, our reason and our suffering our skepticism and our vision. This enterprise should not be confined to women. I invite Criticus, Poeticus and Plutarchus to share it with us. One thing is certain feminist criticism is not visiting. It is here to stay, and we must make it a permanent home. (1233)

During the eighties, Sandra Gilbert and Susan Gubar in the *Madwomen in the Attic* (1979) appeared concentrating on the figure of the suppressed female and investigating the typical motifs and patterns among nineteenth century women writers. The work is a kind of realization of female identity where Gilbert and Gubar locate the female territory in its longer context.

Examining the woman writers defined themselves as free as men writers, they expose the true identity of patriarchy and realize the significance of their own identity. Toril Moi in *Feminist Criticism* says about the work as:

Gilbert and Gubar's monumental study, *The Madwomen in the Attic* furnishes the instructive example of the consequences of the confusion, not only of femaleness with femininity but also of this amalgamated

femaleness/femininity with feminism [...]. One of their central arguments is that nineteenth.-century women writers chose to express their own 'female anger' in a series of duplicitious textual strategies where by both the angel and the monster, the sweet heroine and the raging mad woman are aspects of the author's self- image as well as elements of her treacherous anti- patriarchal strategies. (217)

Similarly in *Feminist Theory: From Margin to Center* (2000), Bell Hooks presents a broad definition of feminism. Her definition of feminism cover not only a particular group, race or class of women but also the entire women themselves. It even does not privilege women over men. Hooks says:

Feminism is the struggle to end sexist oppression. Its aim isn't to benefit solely any specific group of women. It doesn't privilege women over men. It has the power to transform in a meaningful way all over lives. Most importantly, feminism is neither a lifestyle nor a ready-made identity or role one can step into.(28)

Some feminist like Betty Freidan are aware of the ideology constructed by male dominated society. They argue that women are victimized by self- perpetuating myth, a mystique so pervasive that women's live are controlled and shaped by it. According to Betty Freidan, the 'feminine mystique' is" the idea that women can find satisfaction exclusively in the traditional role of wife and mother and it has left women, at least middle class, suburban, white heterosexual housewives, feeling empty and miserable (Tong 22). In her book *The Feminine Mystique* (1963), Freidan has explained the women's traditional roles of wives, mothers as the 'mystique' created by patriarchy. Freidan's solution for addiction to motherhood and wifehood is "to work outside the home" (23).

Radical feminists like Kate Millett take patriarchal ideology as the main cause of women's subordination. She says that patriarchal ideology always encourages women for traditional roles as wife, daughter and mother as ideal ones. It, as Millett says:

Exaggerates biological differences between men and women making certain that men always have the dominant or masculine, roles, and the women always have the subordinate, or feminine ones. This ideology is patriarchally powerful because through conditioning men usually secure the apparent consent of the very women they oppress. (Tong 96)

In *Sexual Politics* (1970), she view that male–female relationship is the paradigm for all relationships. She says that "social caste supercedes all other forms of in egalitarianism: racial, political or economic, and unless the clinging to male supremacy as a birth right is finally forgone all systems of oppression will continue simply by the virtue of their logical and emotional mandate in primary human condition (96).

Patriarchy

Patriarchy is a social system in which structural differences in privilege, power and authority are invested in masculinity and the cultural, economic or social positions of men. The concept and widespread use of the term 'patriarchy' grew out of feminist debates about gender in the 1960s and 70s. It is still used as a shorthand to indicate a social system in which maleness and masculinity confer a privileged position of power and authority; where man is the self to which woman is other. It is organized constructed in such a way that is to subordinate women to men in all cultural domains: Familial, religious, political economic, social, legal, and artistic. From the ancient time to the present men have defined women negatively and as less

important being. In this sense M.H. Abrams in *The Glossary of Literary Terms* comments "From the Hebrew Bible and Greek Philosophy to the present, the female tends to be defined by negative reference to the male as human norm, hence as an other, kind of non-mass [. . .]" (235). Early feminist theorists used the term strategically to highlight men's dominance of women in the private (the family) and the public (work, politics, culture) spheres. Now, however, it is generally used to refer to the systematic structural differences in the cultural, economic and social position of men in relation to men. In relation to this fact Louis Tyson in his essay *Critical Theory Today* suggests "Patriarchy is thus, by definition, sexist which means it promotes the belief that women are innately inferior to men. This belief in the inborn inferiority of women is called biological essentialism [. . .]" (84). The belief that men are superior to women has been used, feminists have observed, to justify and maintain the male monopoly of positions of economic, political, and social power, in other words, to keep women powerless by denying them is the educational and occupational means of acquiring economic, political and social power. Under a patriarchal regime, women are, by definition, excluded from positions of power and authority except where that power and authority works to support individual men or the social system as a whole. So, a woman might be authoritative towards her children in the home, in order to provide a calm and supportive environment for her husband. Similarly, Connel Anne Cranny-Francis et al. points out "The main axis of power in the contemporary European/American gender relations remains the overall subordination of women and dominance of men the structure women's liberation named patriarchy" (16).

So, since long before women are regarded in the society as a weak and dependent characters because of their lack of male organ, the power in the patriarchal

society. While sex is determined by anatomy, the prevailing concepts of gender, the traits that constitute what is masculine and what is feminine, are cultural constructs that were generated by the omnipresent patriarchal biases of our civilizations. In this sense., Abrams quotes Simone de Beauvoir's opinion as, "One isn't born, but rather becomes, a woman [. . .]. It is civilization as a whole that produces this creatures [. . .] which is described as feminine" (235). In such a way the masculine in our culture has come to be identified as active, dominating, adventurous, rational and creative. The feminine by systematic opposition to such traits, has come to be identified as passive, timid, emotional and conventional. The another concept in patriarchy is that male-centric ideology pervades in all literary writings which have been considered as great literature. In the works like *Hamlet*, *Oedipus Rex*, *Ulysses* focus on the male characters but the roles of female characters in these works is subordinate. So the task of feminists remains not only protesting the patriarchal norms and values rather creating their own literature and languages.

Representation of Women

Everyone is inundated by representations of women in their daily lives. These representations are produced by the mass media-advertisements, magazines, television, and cinema as well as emerging in other aspects of culture, such as myths and fairy-tales, fine art and literature, and religion. Women are represented in the text by creating their certain images and stereotypes. So, men made the certain images and stereotypes of women in order to generalize their behaviour. Lucinda Joy Peach in *Women in Culture* quotes John Berger's opinion as "An image is a form of expression, a way of seeing [. . .]. The meaning of an image depends on the symbolic associations of the individuals perceiving it [. . .] as providing models for how all men and women should be" (15).

Images of women and men are significant aspects of gender construction: they dictate what women and men should look like and how should they behave. In this reference, Lucinda Joy peach further quotes John Berger's opinion in *Ways of Seeing* as "A woman must continually watch herself. She is almost continually accompanied by her own image of herself [. . .]. She is weeping at the death of her father, she can scarcely avoid herself walking or weeping" (97). In this way, certain generalization can be made about the way in which images of women function in different aspects, that is that women are weaker, less intelligent, more connected to nature and biology than men, and this they are considered to be inferior creature. However, masculine characteristics have been defined in a particular context is more valuable and desirable than feminine characteristics. As feminist work has unveiled the power relationships that function in relation to representations of women in art of text, they have also begun to attend more to women as viewers and consumers of these images of themselves. This means that, because the male perspective is the dominant one in society women come to view the world as men do, especially themselves and other women. Similarly, Wilfred L.Guerin and et al. quoting de Beauvoir's opinion in *A Handbook of Critical Approaches to Literature* "What is woman, and how is she constructed differently from men ? Answer: She is constructed differently by men [. . .], especially the idea that man defines the human, not woman" (223).

Thus, gender stereotypes, in particular, include assumptions about male and females traits, behaviours, roles, and so on. Gender stereotypes are prescriptive as well as descriptive: that is they instruct males and females about how they should look, behave, and feel, as well as how they actually do appear, act, feel and so on. In addition, representation provide women with images and stereotypes of how to be feminine, and thus succeed of being "real" women. Because, they internalize the

images and stereotypes that culture expects them to conform to. Thus, one might simplify this by saying: "men act and women appear." Men look at women and women watch themselves being looked at. This determines not only most relations between men and women but also the relation of women to themselves. That's why the surveyor of woman in herself is male: the surveyed female. Thus, she turns herself into an object- and most particularly object of vision: a sight" (John Berger 1977). So, the task of feminists is not only to challenge the assumption of the male gaze but also working to unravel the puzzle of how images interact with the reality male represent. More specifically, women have sought ways of empowering women to 'revision' their world and also empowering ways for women to be both viewers and viewed.

Gender/Sexuality

'Gender' typically refers to the social process of dividing up people and social practices along the lines of sexed identities. Therefore, gender divides humans into two categories male and female. So, it is a system which organizes virtually realm of our lives; whether we're sleeping, eating, watching TV, shopping or reading, gender is at work. In this way, every trip to a public toilet would demand that we declare our gender by which door we choose. Not only it divide the human race into two categories, it privileges the male over the female. It operates as a set of hierarchically arranged roles in modern society which makes the masculine half of the equation positive and the feminine negative. Anne Cranny-Francis et al. in *Gender Studies* quotes Aristotle's opinion as "Men were stronger, women weaker; men courage's, women cautious [. . .] men educate children, women nurture them" (20). Gender in western society refers to a binary division of human beings and social practices to the point that of this division even being constructed as oppositional. It brings the

concepts of the opposite sex and the two categories are not merely regarded as distinct and the two categories are not merely regarded as distinct and opposed, they are also put into a hierarchy in which one is typically cast as positive and the other negative. So, in this reference, Cranny-Francis et al. (2003) note in *Gender Studies* that "A buddy 'a word derived from brother) is a good thing to have, but no one wants to be a sissy (derived from sister)" (2).

Similarly, positive masculine categories feminine equivalents like "Spinster". That's why, when gender is used in feminist analysis, it is traditionally defined in relation to sex: gender as the cultural or social construction of sex. Received opinion about gender would have it that a female body produces feminine behaviours, a feminine identity. In this sense, Margaret Mead (1949) opines "A man holding hands with another man in public is interpreted as feminine behaviour in many western nations" (3).

So that gender is a social construct and it is a set of roles and cultural meanings acquired in the course of ego formation within family structures. So, gender is one of feminism's most central categories of inquiry and it internalizes/intersects with many other social systems (race, sexuality) which are also governed by binary opposition. So, the feminists should pay particular attention to how these markers of difference work to constitute and reinforce individual and social subjectivities.

Whereas sexuality is a set of social processes which produce and organize the structure and expression of desire. It is sometimes difficult to see where one ends and the other begins. Female sexuality is marked as naturally masochistic, narcissistic, and passive whereas male sexuality is inscribed as naturally aggressive, sadistic and active. In this view Anne Cranny et al. quotes Freud's myth in *Gender Studies* as:

Motherhood is seen as the natural expression of female sexuality. The myth of the vaginal orgasm (that is, the belief that an orgasm triggered by vaginal rather than clitoral stimulation is superior and normal for women) is caught up in this notion that pleasure and desire in women will be tied to child bearing. (2)

According to this way of seeing the word clitoris, because it has no reproductive function, has no sexual function and so sex is conflated with sex (which public toilet door is chosen). It is for lesbians "One wonders how a conservative legal court would deal with pleasure without penile penetration [. . .]". In this way legal decisions reveal how deeply entrenched is the idea that normal sexuality be organized around intercourse and around a penis penetrating a vagina.

So, the heterosexuality in society would be attributed to the compelling social pressures which are exerted on men and women.

Subjectivity and Identity

The concepts of subjectivity and identity are closely connected and virtually inseparable. Subjectivity refers to the condition of being. It is the process which welcomes a person and makes people constituted as subject. So, subjects are associated with persons. We all the people are subject to social processes and the processes bring us to beings. The concepts that we hold to ourselves is the self identity or the personal identity. In this sense the encyclopedia of social science defines personal identity as, "personal identity means more, it includes a subjective sense of continues existence and a coherent memory" (61). Subjectivity is related to the question: what is a person ? and identity enquires how we see ourselves how do others see us ?

As subjectivity and identity are culturally constructed, what it means to be a person is social and cultural, so, identities cannot exist outside of the cultural representations. All the cultures in the world use the pronoun 'I' so that they have the conception of self and personhood.

The self in the western world describes us as having a true self an identity which we possess and which can become known to use. We take identity to be expressed through forms of representation which are recognizable by ourselves and by others. Identity can be signified through effects, beliefs, attitudes and lifestyles. Identity is considered both social and personal and it makes one person different from another. Self-identity is what a person thinks about himself or herself.

In the recent feminist theory we find different attitudes towards subject and subjectivity. During the beginning years of women's movement in 1960s and 70s there was the antagonistic view of subject the view was that the subjective should provide a rallying point against sexist ideas and against the ideology of patriarchy in 1971. Doris Lessing comments on her novel *The Golden Notebook* (1971) about the issues of subjectivity is:

When I began writing there was pressure on writers not to be subjective. The pressure began inside communist movements, as a development of the social literary criticism developed in the nineteenth century by a group of remarkable talents of whom Belinsky was the best known [. . .]. (12)

The movement in 1960s and 1970s encouraged and nurtured as a force oppositional to patriarchy and it guided women to create their identity.

Despite the varieties of feminist criticisms, the commonness which all feminist criticism share is the concept of patriarchy or sexism. All feminist critics believe that

the entire cultural spectrum is dominated by a patriarchal value. Everywhere, in the political literary and philosophical system, there is the play of patriarchy and the woman is made to be subjugated by male. According to the patriarchal ideology, the male is the standard and the female is the subordinate. Female cannot get their identity under patriarchy. Women should always be under the rules of it. Hence, patriarchy restricting women are minority because they are dominated by both the white and black man. Women are also discriminated on the basis of class and color in the black communities. Feminism charges against the pervasive patriarchal ideology, its culture its values, its insufficiency and one sidedness. Thus, in short, rejecting the notions of male superiority tries to elevate women's status in society and at the same time tries to erase all misinterpretation of woman-ness created by society and culture.

Chapter-III

Representation of Women's Suffering and Patriarchy in *Sons and Lovers*

D.H. Lawrence being an anti-feminist, novelist, depicted frank treatment of sex as well as vague use of language and the obscure treatment of sex, which is one of the powerful tools to dominate women politically, economically, legally, culturally, physically spiritually and biologically. He represented women as an 'other' and the man as 'self' focusing their gender differences which describes woman as an 'inferior' being whereas man as a 'superior'. As more than one socio-economic world, there exists gender varieties of differences in the society which contributes to found psycho-structure of the people directly related to their objective world. The ways of life, interests, perception, interpretations etc. of such individuals vary provided they belong to different gender. Every society has their own rules and regulation in order to control over women. When there is clash between male's interests and female's regarding their ways of life, perception, interpretation, cultural values and social norms, so it is in other terms class conflict: it is the focus specifically upon a system of oppression based upon sex/gender distinction, on women as a 'sex class' occupying a lower social status than men as a sex class. It foregrounds both macro-accounts of power and society using terms like 'patriarchy' (meaning systematic and trans-historical male domination over women).

In this connection, it can be claimed that the tussle between the members of Morel family in *Sons and Lovers* also generated by the gender differences existing in their society. Gertrude Morel and Walter Morel are couple belonging to two different gender. Mr. Morel, a mine worker, marvellous, strong, hard working and exposed to the civilized society, has the strong determination to do anything in his family whereas Mrs. Morel is a luxurious, beautiful, domesticated housewife who always

cares for her children as well as husband, belongs to educated and civilized family. Her interest and choices as well as ways of life do not match with that of her husband. As a result, the marital relation no longer remains harmonious since they are gendered biologically into two: One is man and the other is woman, which is considered opposite sexes in patriarchal social norms and values, in it male's interests and choices must lead the female's. That's why their family running towards disintegration. This quarrel between them is not simply that of between classes: working class and middle class but in general, a conflict between two gender; men, who may be found in a strong association between public life and the women in domestic life.

Walter Morel, the husband and Gertrude Morel, the housewife affiliate to two distinct genders. Mr. Morel belongs to the higher, superior position even though he is a mine worker, since he is a man as well as head of the family. Who always pay for the family whereas Mrs. Morel belongs to lower, inferior position, although she is from higher family. Since she is by nature a woman, wife as well as mother who always rears or bears her children. Mr. Morel is that figure in this text who has been involving into the mine-working from his ten, "yes, I went down [to mine-working] when I was ten" (17). The whole of his life span gets spent into this working. He likes his job very much as his father used to do earlier. He adore this work since it is his father's occupation. And he makes his own world to enjoy goes on his profession with complete attention paying rare heed right and left, "he thrust his face forward in the blind, snout-like-way of a mole seeming to sniff and peer for direction" (19). he entertains the way of his occupation since he adore his job very much. Mr. Morel's concept regarding the profession is entirely narrowed to the concept of patriarchal social norms and values, provided that it takes its origin, which is conservative and

traditional ideas. He is ill-fated with that of traditional and conservative ideas. He objects with extreme strength when he learns his first son going to join army.

'I hope he (Arthur) may never set foot i' my house again', he (Mr. Morel) said.

'The idea !' cried Mrs. Morel. 'Saying such a thing !'

'I do' repeated Morel. 'A fool as runs away for a solider, let him look after issen; is'll do no more for 'im. [. . .]

And Morel was almost ashmed to go to his public house that evening.

(209)

For Mr. Morel, it is the matter of inconvenience before his friends when they learn that his son has joined army ignoring the job at mines. Mr. Morel knows that his wife does not like his [Mr. Morel] job at mines. Morel feels proud to appoint his son too to the same field in which he has been devoting the majority of his lifetime against his wife's wish, who wants to send her son to be a soldier. Morel claims his son Arthur to be "Fool" who runs away for a solider according to this mother's wish. The concept of the patriarchy has been shaped within the minds of Mr. Morel, which creates more tussle in Morel's family. It is his way of life that constructed his psychology in the past and how the psychology has a great part to direct or control women's activities in the patriarchal society.

On the other hand, Mrs. Morel's concepts differ wide from that of Mr. Morel. She always hates the job of her husband. She never accepts her sons to get involved in the mine-working. So, she fed up off her husband's intervention in every sectors. She wants to protest against patriarchal social norms and values which always deformed them, not letting them to make decision in the family. So she is "afraid of her son's going the same work as his father" (67). She has observed the way her husband does

and did so she is aware of the situation that might convert her sons too to the line of husband. She doesn't like her children to be same as their father and also she is afraid that whether her sons falling into the patriarchal system which subordinates or dominates women like her husband. As she experienced the life with Mr. Morel, he always beats her, Mr. Morel always appear as if he could eat her in a single sip.

Similarly, D.H. Lawrence, in his text, *Sons and Lovers*, presented men as the superior creature by showing men's daily activities in the house, where they were always smoking whereas women were represented as the inferior creature by showing that women are by nature talkative who always cares for her children at home and nurture them. As the line goes. "And between the rows between the long lines of the Alley, where the children played and the women gossiped and the men smoked" (8). These lines proves that women in early twentieth century were fighting for their freedom to free themselves from domestic life, to get good education, but men presented as strong, ambitious, determined since 'smoking' symbolize their superiority over the women in the society, it also symbolizes the 'maleness' or 'masculinity' because in early-twentieth century no woman found smoking in their society.

Mrs. Morel, before her marriage was not anxious to move into the house of Mr. Morel. She "enjoyed a kind of aristocracy among the other women of the 'between' houses [. . .]" (8). But this superiority in station was not much consolation to Mrs. Morel since she was thirty-one years old and had been married eight years. Mrs. Morel is presented as delicate, small, resolute bearing, a little shrank which describes women as commodity like material being. As "She came down in the July, and in the September expected her third baby" (9). It seems clear that Mrs. Morel has to bear more sons as she bore two sons earlier. Mrs. Morel here presented as a child -

producing machine, who serves her husband as well as cares for her children at home. Everything she did at home in order to satisfy her husband.

Similarly, the impact of psychological stance of the 'other' has pervaded the mental space of Paul, this stance leaves it debate free that the consciousness of Mrs. Morel is that of the inferiority among men's world or society. The very consciousness goes on always as a rival aspect to Mr. Morel in the family their marriage onwards. The struggle between Mr. Morel and Mrs. Morel for the social status is termed as the struggle between male and female, man and woman, one and other, object and subject. Actual battle began when Mrs. Morel gave birth to her second child that he [Mr. Morel] had begun to "neglect her; the novelty of his own home was gone"(20). Mr. Morel insists his behaviors and manners to be good in themselves on the other hand, Mrs. Morel can't consent him to be social then there is a "battle":

There begun 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 fulfill his obligations. But he was too different from here. His nature was purely sensuous and she strove to make him moral religious. She tried to force him to face things. He couldn't endure it - it drove him out of his mind. (21)

The novelist illustrates that the husband and wife deviate in their interests, desires, concepts, practices and else. They grow different kinds of ideas between them that persists until the co-existence of the two ceases. That battle is nothing but that of two opinionated figures representing two distinct gender: Walter Morel's masculine attitude towards Gertrude Morel and Gertrude Morel's feminine attitude towards her husband. Mr. Morel as a man, plays a vital role to dominate, control or suppress Mrs. Morel, who is here represented as the 'other'.

As the cause of Mrs. Morel's frequent interruption on his activities, Mr. Morel appears to be a regular drinker. His drinking habit is an effort of keeping his wife's suggestions and ideas aside:

He drank rather heavily, [. . .] so that whilst his health was affected, it was never injured [in the past]. The week-end was his chief carouse. He sat in the Miner's Arms until turning out every Friday, every Saturday, and every Sunday evening [. . .] Wednesday and Thursday evenings, or was only out for an hour. He practically never had to miss work owing to his drinking. (23)

Towards the period of his early married life he didn't use to drink so heavy because there was no comprehension of such quarrel in his family but the bolder the instinct of patriarchy grows in his life the heavier his drinking habit has cultivated. This drinking habit invites more hints for widening the gap of the conflict since the consciousness of gender distinction in Mrs. Morel strengthens more:

'Good gracious', she cried, 'coming house in his drunkenness !'
 'comin' house in his what ?' he snarled,
 his hat over his eye.
 Suddenly her blood rose in jet.
 Say you're not drunk' she flashed.
 She had put down her saucepan
 [. . .]. He dropped his two hands heavily on the table, and thrust his face forward at her. (28)

The quarrel between the couple transforms to the objective level, there appear some physical turmoils in the family; Mr. Morel interferes in the family members showing

his masculinity behavior like that of 'dropping hands heavily on the table', 'state of drunkenness', 'frightening voice' towards her wife Mrs. Morel who as a household wife wants to liberate herself from domestic violence as Mr. Morel says that "Why, nobody but a nasty little bitch like you'd have such a thought" (28). Here we can easily recognize the male dominance over female because words like 'bitch', 'squirrel', 'doll' used by the male specially for the purpose to dominate, control, or articulate female in their patriarchal society.

When Mrs. Morel's ego of having economic status strong dominates his [Mr. Morel] family, a notion of being more powerful than her husband locates in her. "Mrs. Morel was sorry [. . .] for economic reason [. . .] not for the sake of the infant" (59). Though, Mr. Morel doesn't belong to higher family but he cannot see his wife's interference on his every activities. However, the impact of the pre-marriage economic society is bold enough in the mind of hers so she can't be 'one' with that of Mr. Morel affect her marriage. The ways of every day life can't be matched between the husband and wife:

Usually he [Mr. Morel] preferred to go out with a scarf round his neck. Now, however he made a toilet. There seemed so much gusto in the way of puffed and swilled as he washed himself, so much alacrity with which he hurried to the mirror in the kitchen, and bending [. . .] scrupulously parted [. . .] that it irritated Mrs. Morel. (28)

The life style of the two figures differs because of their different opinions, ideas in their lives. The way the husband puts on the cloths on going abroad irritates the wife whereas there is a sort of enthusiasm in the husband in doing that way, the social, cultural behaviors have been shaped differently in the members in the society; since the physical being of their world, their cultural concepts vary person to person; since

they get involved into a certain group of people having common interests, socio-cultural values and structures. Mr. Morel does "as every men do" like he always "drag his wife out of bed at six o'clock" that is quite inconvenient to Mrs. Morel (37). Mrs. Morel always curious to know herself, that is that she is searching for her identity in the patriarchal society which is only possible when her husband gone out of his family. She never experienced in her life such incident so for her "only real rest seemed to be when he was out of house" that makes clear that the moment when Mr. Morel is absent is the period of getting no direct conflict between two distinct gender which is doubtlessly a relieving state for Mrs. Morel.

One of the subjects most drawn in *Sons and Lovers* is the matter of marriage, whether it is literal (Mr. and Mrs. Morel) or merely hypothesis, as it in the unions between Miriam and Paul and Clara and Paul. Here, marriage understand to be quite destructive in terms of one's autonomy. It is a personality constrictor, which prevents the realization of women's full potential. Independence is necessary in order to preserve control, and yet, human beings instinctively need to feel a sense of rootedness or belonging. This notion appears numerous times in the book. Paul belongs to Miriam, Clara recognizes that she "never fully had [Paul]" and he no more belongs to Clara than she belongs to him, Clara feels that Baxter belongs to her, and 'Walter is described as looking as though "nobody owned him". This desire to own and be owned, to "have and to hold", is rather mechanical an irrationalized acceptance of patriarchal society's expectation which arouse sense of inferiority towards women. Miriam, however hard she tries to snub such conventions, cannot fully liberate herself from them. She does not like to stay at home when Paul asked her "Don't you like being at home ?" (168). We can clearly seen her protest against patriarchal norms and values as the line says:

'Who would ?' She answered, low and intense.

'What is it ? I'm all day dealing what the boys make just as bad in five minutes. I don't want to be at home.'

'What do you want, then ?'

'I want to do something [. . .] because I'm a girl, be kept at home and not allowed to be everything ?'

'What chance have I ?'

'Chance of what ?'

'Of knowing anything [. . .] of doing anything [. . .] because I'm a woman'. (168-9)

In it, D.H. Lawrence shows his bias attitude towards women that women should be at home since they are inferior sex having lower position in the society. Here, Paul as a male lover wants to keep his beloved into the confinement of four doors. He also opines that women should be deprived of knowing, learning or doing anything only they are women. But, on the other hand, Miriam, though impossible, wants to break the patriarchal social norms and values, which prevent them doing anything in the society.

Further, on the other hand, Clara, has already managed to extricate herself from "the institution's" dominant pattern: Patriarchal social norms and values; she exists on the fringe of society in her rather lowly divorced, suffragette state. In this stage Clara is not a threat to Paul's independence, so they are free to "receive the baptism of life, each through the other" (405). Within the confines of her societally sanctioned marriage to Baxter Dawes however, Clara reverts to the "self sacrificial" (425) notion of marriage as a voluntary surrender of one's own will, the same concept that Miriam follows in her relationship with Paul. Miriam seems proud to sacrifice

herself to Paul, yielding to as if it were an inherent duty (duty towards male, inherent in the society as well as female's psyche). All Oedipal theory aside for a moment, if Mrs. Morel isn't just a convenient reason for Paul to remain detached from other women. The differences between men and women are illuminated in the male and female character's perception of marriage and belonging. As Simone de Beauvoir said, "Marriage diminished man but it almost always annihilates woman. Could it be that women are more interested in and have a greater need for close human relationships than man ? [. . .]. None of [Paul] himself remained. No Clara, no Miriam, no mother that Fretted him" (413).

Here, Beauvoir clearly argues that marriage is the only tool to dominate women in the society since marriage comprises bond between husband and wife. In it society's traditional faith, rules, conventions are included through which women must be obedient towards this rules and regulation whether she likes it or not and also she must obey her husband whether he is suitable to her or not. Paul dominate her mother since Mrs. Morel had been married to Mr. Morel as well as she is confined to Mr. Morel as well as she is confined in the household activities. Mrs. Morel, Miriam and Clara lost their identity in their relationship to Paul. Paul defines himself in terms of these women, as if he were incomplete without them. Paul too is a mundane figure of reality with the need to submit his identity in order to gain wholeness.

Lawrence detests modern women, creatures of celluloid and rubber laying claim to a consciousness. When woman has become sexually conscious of herself, "There she is functioning away from her own head and her own consciousness of herself and her own automatic self will" (114). Through Miriam's mouth, Lawrence cries aloud his horror of lesbians. But he finds fault also with the woman who in the presence of the male takes a detached or aggressive attitude, Paul feels wounded and

irritated when Miriam caresses his loins and says to him. "You are beautiful" (241). Lawrence has drawn numerous portraits of these independent; dominating women, who miss their feminine vocation. Miriam, for example, in *Sons and Lovers* is the most significant figure since she is the least sophisticated, Miriam, as far as Paul is concerned, carries her weight of unhappiness alone. She too would rather be a man, and she hates men she is not satisfied with herself as woman, she wants to 'distinguish herself', so the grand stream of life doesn't flow through her. She can be like a sorceress or a priestess, never like a bacchante; she is stirred by things only when she has recreated them in her. Soul, giving them a religious value. This very fervor separates her from life, she is poetical, mystical, maladjusted. "Her exaggerated effort locked itself [. . .] she was not awkward and yet she never made the right movement" (233). She seeks inward joys, and reality frightens her; sexuality scares her. When she sleeps with Paul, her heart stands apart in a kind of horror. She is always consciousness never life. She is not a companion; she always refuses to melt and blend with her lover. She wishes to absorb him into herself. He is irritated by this desire of hers, he flies into a violent rage when he sees her caressing flowers. He insults her as "You are a beggar of love; you have no need of loving, but of being loved. You wish to fulfill yourself full of love because you lack something, I don't know what" (234). Paul always wants to dominant her lover [Miriam] by the use of sex tools. Paul called Miriam a beggar since she lacked something that means she is without 'penis', which is considered to be superior in male dominated society. It is the struggle between 'penis' vs 'vagina' like that of Paul with that of her lover Miriam.

Though the writer D.H. Lawrence passionately rejects the antithesis: Sex-brain; he has a cosmic optimism that is the will-to-live expressed in the phallus is joy, and herein should be the source of thought and action unless these are to be

respectively empty concept and sterile mechanism. Moreover, *Sons and Lovers*, through the characters like Paul, wanted to show us not only the love-hate relationship between them but also tries to show the sexual domination of the male over female. When Paul said Miriam that "he didn't love her, and so ought to leave her a chance with another man" (238). Paul hated her bitterly since he made her suffer. But Miriam always stay in a confusion that Paul loved her much as she says:

'But I don't understand", she said huskily: "Yesterday___" [. . .] and she bowed under her suffering. 'I know, 'he cried 'you never will ! [. . .] I can fly up like a skylark ___'
 'What ?' She murmured. Now she dreaded.
 'Love you'. (238)

Paul only loves Miriam because he quenched his thrust of sex through sexual violence. His love is not a kind of true love but a fake love that is he only loves her for physical, bodily satisfaction, not for eternal. He belonged to her and also his soul wanted her but his inherent instinct does not let him to do so. 'Patriarchal society's social norms and values restricts him to treat women kindly. It is the Paul's outcome of gender/sexuality consciousness towards their female mates.

Similarly, what women call love is their avidity before the virile force of which they want to take possession. Paul's mother thinks clearly regarding Miriam as "She wants all of him. She wants to extract him from himself and devour him" (234). The young girl is glad when her friend is sick because she can take care of him, she pretends to serve him, but it is really a method of imposing her will upon him since she remains apart from Paul. She raises in him "an ardour comparable to fever, such as opium induces' (302) but she is quite incapable of bringing him joy and peace.

"Miriam detested Paul because he loved her and dominated her" (303). As the line goes:

As she stood under the drooping thorn-tree, in the darkness, by the roadside, he kissed her [. . .] . In the darkness where he could not see her but only feel her, his Passion flooded him. He clasped her very close.

'Sometime you will have me ?' he murmured, hiding his face on her shoulder. It was so difficult

'not now', she said [. . .].

'No', he said. (302-3)

From these lines, we can conclude it that Paul edges away from her. he seeks his equilibrium with Clara since he feels in her no charm after having sex with her [Miriam]. He sees Clara a beautiful, lively who gives him more ecstasy than Miriam. Paul here clearly shows his masculinity behavior having superior position among women. Having inferior sex organs they could not cope with that of male's strong organs.

Yet Lawrence undoubtedly meant to create the evolution of Paul's responses to nature and sex, when the writer seeks to translate the silence of Paul's unconscious into non-discursive rhythms and images, we see that Lawrence is fully empathetic toward Paul and the narrative distance breaks down completely. The objective voice, the evaluative superego with his gently ironic view of Lawrence's younger self, is displaced by the urgent voice of the vates seeking to transport the reader into a sensual, vitalistic rapport with the young man who is finally discovering his long repressed passionate self. Paul's and Clara's most successful sexual consumption, the one that takes in the fields along the canal:

All the while the peewits were screaming in the field. When he came to, he wondered what was near his eyes, curving and strong with life in the dark, and what voice it was speaking. [. . .] A strong strange, wild life that breathed with his in the darkness through this hour. It was all so much bigger than themselves that he was hushed. [. . .] The thrust of the manifold grass stems, the cry of the peewit, the wheel of the star.

(353)

In such sexual and passionate moments, Lawrence is intruding into the silence of unconscious physiological experience and inviting to participate directly in the sensual life of his characters. Various images or stereotypes created here to represent women's sexual activities and how their sexual intercourse presented in the society by their mates. A sentence such as 'They had met and included in their meeting the thrust of the manifested grass stems the cry of the peewit, the wheel of the stars' implies that during the sexual act the power of the participant's libidinous energy displaces the diurnal world in which they dwell and makes their world. By these lines, Lawrence also wanted to prove that women are empty or nothing if there is no sexual intercourse and during the sexual intercourse they feel that they are the real people but after that there is lack or lacuna, as Miriam and Clara felt that same way in this text.

In a way, the novel is concerned largely with Miriam though Mrs. Morel's presence is always felt. Gradually Paul comes to mediate between Miriam and life. Miriam lives through her soul. She finds difficulty in assimilating sensuous experience. "And she was cut off from ordinary life by her religious intensity which made the world for her either a nunnery garden or a paradise, where sin and knowledge were not, or else an ugly, cruel thing" (148). Miriam in fact wanted to free herself from the worldly affairs where she could not able to attain anything except her

physical body. So, she grew religious intensity leaving all other activities. It seems clear that she tried her best to liberate herself from male's chauvinistic ideas. As her intensity, her inability to be ordinary, is taken up again and again:

'Eh, my Hubert !' she sang, in a voice heavy and surcharged with love.
 'Eh, my Hubert !' And folding him in her arms, she swayed slightly
 from side to side with love, her face half lifted, her eyes half closed, he
 voice drenched with love. 'Don't !' Said the child, uneasy-'don't,
 Miriam !'. (153)

This trance-like ecstasy- 'her face half-lifted, her eyes half-closed' - is typical of Miriam. Paul is here dominating her, contrasting with her mother's activities since she behaves as if she is another or 'other' sex to him. And Paul's psyche prevails over her physical body.

After the failure with Clara, Paul begins to doubt his capacity for loving any woman other than his mother since her mother has a strong sense of sexual Jealousy. As she says, "'You haven't met the right woman.' 'And I never shall meet the right woman while you live', he said. She was very quiet. Now she began to feel tired, as if she were done" (35).

Mrs. Morel has up to this point supplied Paul with the standards with which to judge both Miriam and Clara and find them wanting. But he is unable to separate the moral qualities for which his mother stands from her actual physical presence and his close filial relationship with her. But this relationship is now seen to be retarding. If Paul continues to lean on his mother and live through her, he will never discover whether he has succeeded in incorporating her strengths into his own character since Mrs. Morel is attracted by his (Paul) masculinity behavior which he showed her

during the love-making process with Miriam and Clara. Thus, the text tries to show women's suffering through the light of patriarchy in *Sons and Lovers*

Chapter-IV

Conclusion

D.H. Lawrence depicts the very nature and repercussions of the patriarchal system of the contemporary British Society in *Sons and Lovers*. In his treatment of male and female characters, we can distinctly feel and observe the deeply ingrained assumptions and ideals of patriarchy. The defining elements of patriarchy can be taken as its male-dominated, male-centered and male-identified characters. Patriarchy is a set of symbols, and ideas that make up a culture embodied by everything from the content of everyday conversation to literature and film. Patriarchal culture includes ideas about the nature of things, including men, women and humanity, with manhood and masculinity most closely associated with being human and womanhood and femininity relegated to the marginal position of "other". It is about how social life is and how it is supposed to be; about what is expected of people and about how they feel. It is about standards of feminine beauty, and masculine toughness, images of feminine vulnerability and masculine protectiveness, of older men coupled with young women, of elderly women alone. It is about defining men and women as opposites, about the "naturalness" of male aggression, competition, and dominance and of female caring, cooperation, and subordination. It is about the valuing of masculinity and maleness and devaluing of femininity and femaleness. It is about the primary importance of a husband's career and the secondary status of a wife's, about childcare as a priority in women's lives and its secondary importance in men's. It is about the social acceptability of anger, rage, and toughness in men but not in women, and of caring, tenderness, and vulnerability in women but not in men.

The representation of Mrs. Morel, Miriam, Clara and other female characters' suffering in *Sons and Lovers*, is in strict adherence to dictates of patriarchy. All the female characters are in pathetic positions, deprived of social and economic opportunities, personal liberty and individuality. These characters lack their own identity, and are associated to the names of their male counterparts. They have no front of their own to voice their sufferings. They are limited within the confines of domesticity and lack social mobility and prospects of personal enhancements.

Mrs. Morel's life and existence is limited to the managing of the domestic cares, taking care of children, and serving her conservative husband Walter Morel. Though she is known to the social arena since she is from middle class but she suffers alienation, faces numerous domestic problems and is left without her husband's assistance when in prime need of help and support. She is bound to Mr. Morel by marriage and cannot dissociate herself from him because she is neither economically free nor can she gain any aid from society. She, like other woman characters in the novel, is condemned to a life of slave rather than a free and complete individual. From the beginning of the novel till its end, Mrs. Morel is seen to be inferiorised, dominated enslaved and marginalized by the patriarchal social system. She is a victim of male supremacy all her life and has a very limited sort of existence.

The sufferings, tortures, domination, and violence experienced by Miriam Livers, the second principal female character in the novel evidence the fact that women are treated throughout the novel nothing less than the inferior sexes. Miriam can't able to succeed in her affair with Paul Morel. She suffers from the hands of Paul when Paul dominates her viewing inferior creature. She totally defeated by the masculinity behaviour of Paul on whom the patriarchal social norms and values are

highly prevailing. She is left alone when she is tortured by her lover. Being woman, living in the society, where patriarchal society's norms and values are found, cannot choose another mate since this process is strictly prohibited according to the principle of patriarchy. While men can love whom they like even if they are married the women cannot do the same. The society puts restraints upon them. It guides them what to do or what not to do. The patriarchal social ideals become the hindrances for the women for their personal freedom and choice. Miriam, who cannot live without Paul, is not granted love by her lover; she is not allowed to meet her lover since Paul's mother is jealous by Miriam's love affairs with her son. She always wanted to free her from her son's sexual relationship. After all, she is denied the social position and is frowned upon by everybody. She lives miserably; when she knew that Paul neglected her being attached with another girl named Clara Dawes. And she, after all, undergoes to limit her desire, and being tortured lives with frustration ever.

Clara bears the same fate. She is given in marriage by her parents to Baxter Dawes, to whom she is merely a helpmate. She bears all his violence, domestic problems and serves her husband in what the society calls the ideal housewife manner. Her world is within the Baxter Dawes household. She seems content with what she has. But her latter activities with Paul makes her husband furious and it creates tension between the two. Clara falls in love with Paul who already left Miriam in pains and sufferings. Paul with Clara also viewed as the masculine hero who treated her as if she is inferior being as well as belongs to "Other" according to her lower status in the society. Her relationship with Paul also failed due to patriarchal social norms and values. Besides, she perhaps feels it useless to cross the social barriers that the society has taught her not to cross. Thinking that, Clara after all

returns to her husband and it is the only couple that is portrayed happier, fulfilled, content and stable at the end of the novel except some tensions in the middle of the story.

Other female characters like Mrs. Morel and Miriam have a very limited existence and are denied social mobility and stature. They are depicted simply as helpless beings without the males. They cannot make their own decision as to what to do and how to live. They are used and manipulated by the males as mere sexual toys and left in the wilderness.

Thus, in *Sons and Lovers* what D.H. Lawrence does is the representation of women's suffering and patriarchy in patriarchal society and hints the readers, through the bitter tragedy of Miriam and the seemingly calm and successful married state of Baxter Dawes and Clara towards the possible consequences of disobedience of the social codes. The rules and regulations maintained by the society, it appears, are to be adhered to so as to lead calm undisturbed life like Clara and unlike Mrs. Morel and Miriam.

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