

CHAPTER - II

SONS AND LOVERS

As bildungsroman, D.H. Lawrence's *Sons and Lovers* is concerned with the relations between men and women; a search for tenderness between parent and child, friends of each sex, lovers, races, man and nature, man and God. The seminal conflict in *Sons and Lovers* recurs between the forces of passion and intellect. He wrote to artist friend Ernest Collings in January 1913 :

"My great religion is a belief in the blood, the flesh, as being wiser than the intellect. We can go wrong in our minds. But what our blood feels and believes and says is always true. The intellect is only a bit and a bridle. What do I care about knowledge. All I want is to answer to my blood, direct without fribbling intervention of mind, or moral, or what not. I conceive a man's body as a kind of flame, like a candle flame, forever upright and yet flowing; and the intellect is just the light that is shed onto the things around. And I am not so much concerned with the things around - which is really mind - but with the mystery of the flame forever flowing, coming God knows how

from out of practically nowhere, and
 being, itself whatever there is around,
 that it lights up. " 6

While reading Sons and Lovers the reader recognizes and responds to the stimulating tenseness that comes from Lawrence's obvious feeling of excitement as he writes of the excitement and self-discovery of the progress from boyhood to manhood. Sons and Lovers is Lawrence's Bildungsroman. This novel is an attempt to reconstruct the stages of a movement into understanding and maturity. To study such a period in life is to deal with topics of bewildering subtlety and complexity. Growth, love in its various forms, the coming of sexuality, the always changing conflicts of personalities and ideals, the first adventuring into the world outside the security of love and family these are the experiences which are dealt with in a Bildungsroman. Lawrence chooses to present and analyze them. There is a clearly defined story which is told in roughly chronological sequence.

In this novel his accurate observation of humanity is displayed. His people are placed in a world that is based on a meticulous and often loving perception of the social customs, the habits and the day-to-day economic realities of the working class with an eye for details. The novel is invaluable for the social historian as an

authentic picture of the working class life in the Midlands at the beginning of this century. The people and their environment are so right that the reader must accept them.

Human relations especially his relations with the family are often effective on the hero of the Bildungsroman. Lawrence's hero Paul Morel is tremendously under control of his mother. Mrs. Morel is the core of the book. Why she is thematically central is most clearly explained by the analysis of *Sons and Lovers* by D.H. Lawrence in a letter to Edward Garnet (14-11-1912).⁷

'A woman of character and refinement goes into the lower class, and has no satisfaction in her own life. She has had a passion for her husband, so the children are born of passion and have heaps of vitality. But as her sons grow up she selects them as lovers - first the eldest, then the second. These sons are urged into life by their reciprocal love of their mother - urged on and on. But when they come to manhood they can't love, because their mother is the strongest power in their lives and holds them. As soon as the young man come into contact with women, there is a split. William gives his sex to a fribble, and his mother holds his soul. But the split kills him, because he doesn't know where he is. The next son gets a woman who fights for his soul - fights his

mother. The son loves the mother - all the sons hate and are jealous of the father.) The battle goes on between the mother and the girl, with the son as object. The mother gradually proves stronger, because of the tie of blood. The son decides to leave his soul in his mother's hands, and, like his elder brother go for passion. He gets passion. Then the split begins to tell again. But almost unconsciously, the mother realizes what is the matter, and begins to die. The son casts off his mistress, attends to his mother dying. He is left in the end naked of everything, with the drift towards death.' 7

Sons and Lovers deals with the familiar Romantic theme of bondage which is a typical feature of a Bildungsroman, where the hero is so strongly bound to the family, society, nation that his mind is anguished because of the strain. Its chief expression is the 'bondage' exerted upon Paul by his mother whom he both 'loves' and 'hates' and from whom he earns final release by mercy-killing. The story is about birth, love and death : each is a release but also a form of capture by the forces of life and dissolution. The Bildungsroman depicts the growth of an individual in the society. So it in⁺ we find the depiction of the vices and virtues of the society. Though this novel is not a one of social criticism, it deals with two social problems : the effects of industrialism on human beings and the modern role and rights of women. Two major images,

the mine and the woman, appear both as liberating and constructive forces. The life in the mine is squalid and dangerous, on the other hand, it has the charm of mystery and bravery. Sex, alcoholism, religion, social ambition are all types of escape from the mine, since the people in *Sons and Lovers* are "prisoners of industrialism." The woman is the force which binds but is also bound. This novel is the story of an artist, who is growing up, who discovers his talents but at the same time who is alienated from the family and eventually from the society. It is a very fine example of English Bildungsroman.

II

The environment in which the protagonist grows up from innocence to maturity is very important in a Bildungsroman, as it is tremendously effective in the development of his character. The setting of Sons and Lovers is a coal mining village surrounded by countryside. Mr. and Mrs. Morel are at loggerheads as her puritanic outlook clashes with his sensuous nature. He is a man of action. His intellect cannot match his wife's. Mrs. Morel turns her love toward the children, especially to William. Mr. Morel is a miner, a habitual drinker. Some of her rows with him turn violent. Yet she knows that she is dependent on his income and so must continue to run the house, no matter what happens. Paul is born. Mrs. Morel turns entirely to her children. William's progress is a great source of pride to his mother, but she does not approve his girlfriends. She wants to be the only woman in his life. William takes a job and goes to London. Now her attention is turned to Paul. He is sensitive to his mother's feelings and they derive great comfort from each other. The discord at home continues. The children are growing up in an atmosphere of insecurity. The family remains poor because of Mr. Morel's drinking. Then Paul gets a secure job. He also develops his art of painting. Mr. Morel has a serious accident. His fellow miners help the family.

William dies in London. Paul becomes seriously ill and mother nurses him. All her hopes are centered on him now. Their visit to Willey Farm sets the start of Paul's affair with Mirium which was going to give both pleasure and pain for both of them. Here Paul's love of nature is also shown. Then we see the development of their relations. They act with each other as friends but physical attraction is awakened in his mind. Mirium is deeply religious and seeks for the communion of souls. Mrs. Morel is jealous of Mirium as she wants Paul for herself and feels that Mirium will take him away from her, body and soul. Paul meets Clarg Pawes and is attracted by her physical appearance. Here the clashes between Mirium and Paul start as he wants physical love, not the spiritual one. Mrs. Morel is ill and Paul attends her. In this chapter the life and earnings of the miners, who worked in groups, is shown. Paul, then, is attracted more to Clara but he cannot break entirely with Mirium. Mirium does not want to become engaged to him as she feels that they are too young. Paul suffers bitterly at his mother's illness. She is his first love and he will never marry while she is alive.

Paul is now torn between Mirium and Clara. Distant at first, Clara gradually warms to Paul who is very excited by her. She seems to be able to offer him a kind of physical love that Mirium could not. Paul feels that his

relationship with Clara is perfectly honourable, and, in discussing her marriage and telling her that her husband still loves her, lays the foundation for eventual reconciliation with him. Paul turns to Mirium, has a strong desire to possess her body to which Mirium yields. He makes love to her twice but everytime he is disappointed as she regards her submission as sacrifice. His sense of failure in having a perfect sexual relationship with Mirium prompts him to break with Mirium. His attraction for Clara helps to draw him a way from Mirium. Mother is greatly satisfied with the situation. The affair between Paul and Clara develops rapidly. He has achieved a soul union with Mirium but physical union with Clara. Mrs Morel accepts Clara but she warns him that he will soon be tired of Clara. The affair reaches the highest level, but Clara is dissatisfied as Paul does not give himself fully to her - he cannot as his first love is his mother. He and Clara gradually part. Clara starts to think more of her husband. Then Paul unites her with her husband, Baxter.

Thus Paul's affair with Clara ends and his life seems aimless. Even Mirium cannot help him now. Mother is sick, Paul and Amy nurse her. She clings to life but Paul cannot bear her sufferings and gives her an overdose of Morphine. In death she looks like a young girl. Mother's death shatters Paul. Now Clara admires Baxter more than Paul.

Paul feels lost. He, now, has no home, no anchor in life and drifts aimlessly. He cannot break from his mother and so he rejects Mirium's suggestion that they marry. Yet he does not give up totally. He does not give in to utter despair and there is some hope in him as he walks quickly towards the town. He is now free of all demanding relationships and is entering life on his own for the first time. He turns and walks towards the "faintly humming, glowing town."

Sons and Lovers is closer to the classical form of the novel. It has a story whose development can be graphed. Beginning with the marriage of the miner and Gertrude, it goes on chronologically to an account of Paul's childhood and of the way in which, after the death of his older brother, the oedipal relationship between Paul and his mother came to full and explicit expression. The story of the slow-developing love between Paul and Mirium follows it and it is in turn followed by Paul's effort to find in Clara what he deeply yearned for and Mirium could not give him - "the immensity of passion", physical passion. After this account follows mother's death, his surrender of Clara to her husband and his final turning to the city, not giving in and not towards the darkness to follow his mother.

In the novel we learn the daily life of the family, the work, the small joys, the parental strife. We learn how the children are alienated from their father whose personality degenerates gradually as he feels his exclusion. The mother more and more dominates her sons' attentions, aspirations, mental habits. This clash of the personalities, this oedipus complex, the sons' adult life shadowed by mother's demanding love, these are some of the major themes of the novel which are eventually the salient features of a Bildungsroman.

III

In a Bildungsroman, man-woman relationship is much important as it can form or deform the life of a man. Sex, physical attraction, infatuation all of these features are effective in the development of a character. As the Bildungsroman is also called a novel of growth, the factors which affect the growth are of interest to the novelist. The shaping up of Paul Morel has become interesting in this respect as he is attracted towards three women - his mother Gertrude, Miriam and Clara. He experiences abnormal sex in his Oedipal love with mother, spiritual attraction in his love with Miriam and physical sex with Clara.

The personality of Mrs. Gertrude Morel is a most interesting one in Sons and Lovers. She was a beautiful lady from the middle class of the society who married Mr. Morel, a simple miner, "out of passion". Her dissatisfaction in marriage makes her a cold, materialistic woman. She no more loves her husband but has to live with him as he is the bread-winner of the family. Their marriage is a failure but D.H. Lawrence plainly shows that both of them are equally responsible for the failure. Mr. Morel has a feeling that the ruin is of her making but actually Mrs Morel has the most to answer for the ruin. Body counts for her more than she realizes. It is clear that Mrs Morel has lost the battle of life and it is to make up for it that she turns

possessively and as relentlessly as she ruined her husband, to her sons.

Mrs. Morel hates her son William's fiancée, she quite plainly and openly shows it. William loved mother too much. His mind was torn between love for the mother and desire for the beloved and this led to his death. After his death Gertrude turned her attention to the second son Paul, an emotional artist. Paul eventually falls in love with Mirium. Mrs. Morel dislikes it. She is pathetic in her jealousy of Mirium. But Mirium is not an ordinary girl, she has a strength of her own soul. Mrs. Morel, herself hardly behaves like an ordinary mother. Under the painful stimulus of her complaints about her husband, the love between mother and son takes a dangerously erotic character.

It is only by slow stages that Paul's incestuous love for his mother expresses itself in the passionate kisses of his manhood. Paul is sixteen when he falls ill. He told his mother that he was going to die. Mother pulled him up and circled. "That brought him to. He realized her. His whole will rose up and arrested him. He put his head on her breast and took ease from her love." The immediate effect of Mrs. Morel's poisonously possessive love for Paul is her implacable hostility for Mirium. From the moment she senses his interest in the girl, she tries to fight her off.

Paul, too, becomes a complex man, because of this possessive love of Mrs. Morel. He is struggling with his complex emotions towards his mother. We are not surprised to see his failure in realizing her jealousy which is almost nakedly sexual. It is she who prevents Paul from being a man of his own-feet. It is quite interesting to find out that she is not as hostile to Clara, a married woman, as he is to Mirium. Perhaps the affair of Clara and Paul is parallel to Mrs. Morel's interference in his relationships with the girl. Her approval of her son's women is always irremediably conditional. Since Paul cannot but agree with his mother's objections to Mirium, it is her attitude to Clara which finally makes him aware of her possessive jealousy. Eventually Paul comes to realize that his mother is defrauding him of life.

Then sometimes he hated her. He wanted to be free from her bondage. But it was quite difficult. She bore him, loved him, kept him, encircled him. He could not be free to go forward with his own life and really love another woman. He tried to pull at her bondage which but a short step to wish for her death. Hence Paul says, "And I never shall meet the right girl while you live." A salient feature of the Bildungsroman is that it, many times has some autobiographical element. But as it is a novel, the author has the freedom to choose or delete his real

life experience. Lawrence has done it with his mother in this novel. He has handed her the laurels of victory. Jessie Chambers (the real life Mirium) says "His mother conquered indeed, but the vanquished one was her son." Mark Schorer comments that the book condemns the mother and at the same time it justifies her.

Mrs. Morel does have a limited triumph as Paul does not marry while she is alive. Lawrence sympathizes with her. He shows that the circumstances motivate her to love and possess her son. But her influence on her son is crippling. There is, significantly, an image associated with the idea of crippling in the poem - Monologue of a Mother.

Strange he is, my son, for whom
I have toiled like a lover.
Like a thin white bird blown with a broken wing.
Into our sooty garden he drags and beats.
Along the fence perpetually seeking release
From the hand of my love which creeps up, needing
His happiness, while he in displeasure retreats.

Like the son in the poem and like the bird with a broken wing Paul also seeks release, that why the chapter dealing with the painful suffering and death of Mrs. Morel is entitled The Release.

Paul killed his mother by giving her an extra dose of morphine. On one level it is a mercy killing. He could not witness her sufferings. But this killing has a deeper significance. Anthony West and Graham Hough think that Paul's killing of his mother represents, symbolically, both a repudiation of what she stands for and a decisive act of self liberation. Here we see Paul as the hero of a Bildungsroman who wants to escape from the bonds of the family. The hero of a Bildungsroman has to struggle to liberate himself and in this struggle he can, sometimes, take a drastic step like Paul.

Alienation from father is one of the recurrent themes in a Bildungsroman. Its hero often hates father and fatherland. Paul is alienated from his father, Walter Morel, a simple miner; who was hated by his wife and estranged from his children. Sons and Lovers is a record of a family and of the pathos of its complex inter-relationships. Mrs. Morel painted the picture of her husband as a tyrant. She led the children away from him. Mr. Morel is a down to earth man with no guiles. Though he is a drunker, he earns for his family also. He has a tremendous appeal which once excited Mrs. Morel and made her to marry him. He is generally calm, but when a fight was started deliberately by Mrs. he was a devil. His sons despised him but he, in his own way loved them. When his wife is dying,

he was not able to face her. Throughout the novel he is made a scape goat of Mrs. Morel's wishes and desires, which unfulfilled turn into terrible hatred. Though the man is abused and despised we are attracted by his vigour.

The romantic element in Lawrence's Bildungsroman is represented by Mirium. Mirium Leivers, with her love of intellect, her heavy dumb will, and her attempt to abstract soul right out of Paul's body is a romantic one. Mirium attracted Paul, but she was somewhat afraid of the physical aspect of love. She is able to capture his soul but her failure to attract Paul physically, leads to her defeat in the spiritual conflict. Her spiritual intensity is coupled with a genuine fear of things physical. Her friendship with Paul is always intensely spiritual and intellectual, so even the simplest physical contact seems repellent. Thus the chief cause of Paul's split from her comes from this abstract nature of their love. When Paul, twenty three years' old, returns to Mirium for another try at sensual love, she submits to him religiously, as if to a sacrifice. So the lovers part again. Miriam's frigidity is rooted in her own nature. Her purity is nullity, rather than innocence. she lacks real warmth. Paul, in his youthful inexperience, is unable to rouse it in her. Thus Mirium is a nun, who would reduce the world to a nunnery garden. She is not capable to respond to his newly awakened need for sensual

love. So Paul decides to break away from her even after his mother's death.

Clara is a lucky one as she is not hated by Mrs. Morel. She takes care of Paul's sexual needs and leaves plenty of him over to Mrs. Morel. So Mrs. Morel finds this friendship better than the soul-sucking affair with Mirium. But mother is aware that Clara cannot hold her son for a long time.

Clara is older than Paul. They unite sexually and Paul, at once responds to her inner warmth. Clara, also admires his animal quickness, his vitality. It is the impersonal love that Paul needs much, "the real, real flame of feeling through another person". Their livemaking was a sort of peace for both. For Clara, it was her restoration and her recognition. But, then, Clara is soon dissatisfied with impersonal love. Like Mirium, she wants to grasp hold of Paul and possess him personally. Paul begins to believe that Clara is unable to keep his soul steady. He, with his creative and intellectual self, breadth and depth of his emotional entanglement, is beyond her. In the later novels of D.H. Lawrence we find a belief that men and women must be in balance with each other, as individuals with distinct "lifeflows" of their own, before genuine love can flourish. Here Clara falls short. She can scarcely balance with Paul and there grows uneasiness

in their affair. Then there happened a fight between Paul and Clara's husband, Dawes Baxtor. Paul does not want Clara as badly as Dawes, so he gradually unites the couple. Here ends the love affair of Clara and Paul. Clara lacks the capacity to take on the burden of his troubled soul.

Sons and Lovers is the story of Paul's desperate attempts to break away from the tie that was strangling him. All unconsciously, stirrings of sexual desire were roused in him by his mother. Her diverted affection made him a man before his time. What he should have felt for the girl of his choice, he felt for his mother. He remained virgin till twentythree but his spiritual love for his mother was fully developed before that. When he was close to Mirium, the possessive mother was jealous of her. He also found out that Mirium could not respond to him on a physical level. She was frigid, she shrank from sexual passion. There was a fight for the possession of Paul's soul between Mrs. Morel and Mirium; a strong and jealous woman and a diffident and unawakened girl. Naturally the mother won. With Clara, as she is a married woman, it is easier for her to give and easier for him to take. But with Clara, the desire is not for the woman but for release through the woman; and the woman gives not from desire but from pity. "She took him simply because his need was bigger either than her or him... ". Paul struggles frenziedly to

escape being child-man to his mother, and he becomes only child-man again to other women. He breaks a virgin like Mirium. A married woman like Clara breaks him by abasing him in his own eyes. To love a woman, in the simplest and most universal sense of the word, was impossible for Paul while his mother lived. He is a man who is "crucified into sex". He will carry the stigmata all his life.

Mother's death shatters Paul. He declines Mirium's offer of marriage. He is now away from Clara. This is the moment of epiphany. And now he decides to leave the place as he is free of all demanding relationships. Now he is entering life on his own for the first time, free from the mistakes of the past. We do not know whether he will succeed in life or not. It is difficult to end a Bildungsroman with decision. So Lawrence has left us speculating about Paul's future.

IV

Sons and Lovers has a structure rigorously controlled by an idea; an idea of an organic disturbance in the relationships of men and women - a disturbance of sexual polarities that is first seen in the disaffection of mother and father, then in the mother's attempt to substitute her sons for her husband, finally in the son's unsuccessful struggle to establish natural manhood. It is an offence against life. It has been brought about by a failure to respect the complete and terminal individuality of persons. It has been brought about by a twisted desire to "possess" other persons. The mother tries to "possess" her husband, then her sons. Miriam tried to "possess" Paul's soul. Clara tried to "possess" Paul sexually in daylife also. This possessiveness is a serious offence which D.H. Lawrence considered as a disease of the modern life in all its manifestations, from sexual relationships to those broad social and political relationships that have changed individuals to anonymous economic properties or to military units, or to ideological automations.

The language used by D.H. Lawrence to depict and to discuss these socio-economic problems in an industrial town, is flexible and the style used by him is much economical. The implied triviality gives way to a subject of compelling interest and importance. This straight forwardness

makes it easy for the reader to recognise and respond to the stimulating terseness that comes from Lawrence's obvious feeling of excitement as he writes of the excitement and self-discovery of the progress from boyhood to manhood. Sons and Lovers is an attempt to reconstruct the stages of a movement into understanding and maturity which is typical of a Bildungsroman.

Lawrence's characterisation in Sons and Lovers is much impressive. All the characters are real people, they are given personal individual characteristics and they are directly related to the observable realities of everyday life. A picture of the working class life in the Midlands in the beginning of this century is an authentic one. Lawrence's style is generally simple, precise, direct and a refreshing one.

The language of the characters is characteristic of their nature, culture and origin. Morel talks the dialect that is the speech of physical tenderness. The children don't like it but unconsciously turn to it when they are charged with emotions. Paul uses the dialect when he is tussling with Beatrice in the adolescent erotic play. Arthur, the only son in the family whom mother has not corrupted, uses it in his lovemaking. Paul again uses it when he is making love to Clara. The sons never use the dialect with their mother and Paul never uses it with Miriam.

In a Bildungsroman, images and symbols help to depict the growth of the central character which is the main theme of this type of novels.

Lawrence has made use of some images and symbols. The image of the pit is used again and again. It is associated with Mr. Morel. The image associated with this miner is that of the cockpits where he descends daily and from which he ascends at night blackened and tired. It is a symbol of rhythmic descent and ascent, like a sexual rhythm, or like the rhythm of sleep and awakening or of death and life. The work in the cockpits reverts the natural use of the hours of light and dark and is an economic distortion of that rhythm in nature. Here Lawrence is dealing with the real environment of modern man in its complexity and injuriousness. Nevertheless, the work in the pits is still symbolic of the greater rhythm governing life and obedience to which is salvation.

Paul associates pits not only with virility but also with being alive. The symbolism of the pits is identical with that of Morel. The father's irrational life principle is embattled against the death principle in the mother.

Darkness in Sons and Lovers is natural and universal symbol, it has a special richness. Darkness is half of the rhythm of the day. The darkness of the unconsciousness is

half of the rhythm of mind. Darkness of death is half of the rhythm of life. Denial of it is a great sin committed by modern economy and modern rationalism. An acceptance of darkness renews a man to consciousness to reason, to light and to brotherhood. But if he refuses it, he loses half of the rhythm and becomes impotent, and destructive.

The symbols used by Lawrence seem to express close relationship between man and nature. Thus Mrs. Morel holds her unwanted baby, Paul, up to the sun, the literal source of life. Then after a violent quarrel, as the blood of Mrs. Morel soaks on the baby's scalp, Morel stands fascinated by it. Later on, the blood-red moon arouses violent sexual passion in Paul. In each case, the relation between man and nature is direct and vital. To Lawrence, sun is a source of life and moon is a living force. All his major characters have an active relation with a live and responsive universe.

Flowers are one of the most important vital forces in Sons and Lovers. Paul and his three sweethearts, Gertrude, Miriam and Clara are judged again and again by their attitude toward flowers. The "lad and girl" chapter shows the virtual communion between the two lovers and the flowers they both admire. As the book moves on, the identification of Miriam with the maiden blush roses is broadened to imply an unhealthy spirituality. She caresses flowers

as if she loves them in a physical sense. She is Wordsworth, at least in her attitude towards flowers and nature. She is finally damned by Paul as a nun.

Mrs. Morel has a different attitude. The vitality, the animation, the healthy glow of the life flame, is typical of Mrs. Morel. Always, when Paul brings her flowers, the scene is gay, lively, warm or poignant. In the garden or in the open fields, mother and son are always in bright and vital contact with the flowers. Even near death, this lady fosters sun flowers in her garden.

Clara's attitude to flowers is different, as we see in the flower-picking scene in which Clara, Miriam and Paul are together. Paul and Clara are just introduced with each other. Paul is passionately attracted to her. Both Paul and Miriam pick up flowers but Clara doesn't. She states that flowers should not be picked as it kills them. She means that she doesn't want to be "picked" or taken by any man. She would like to be as frigid and proud as the flowers in their isolation. But Paul differs with her and later they part.

When Paul makes his final break with Miriam, there are flowers on the table. As they leave, Paul impulsively presents her with the flowers. Paul is emotionally vital; for him these are the flowers of life. Miriam feeds only

on the spirit and on personal affinity; for her these are the rootless flowers of death. Thus Lawrence has used some powerful flower imagery in the novel.

Thus Lawrence has handled the complex material in a direct language which is free from any deceptions.

Paul was a child born out of sheer passion which lacked love. His mother decided that she would make up to him this sin and he must compensate her all that she has missed in her shattered love for her husband. All the early formative influences in Paul's life radiate from his mother. All the Morel children hate their drunkard father. They grew up in an atmosphere of parental violence.

Paul's admiration for his mother knew no bounds. He was the happiest when alone with his mother. Mother encourages to be an artist, but he never becomes a true artist. He uses his art to please his mother and to court his women. But in the crisis of life art means nothing for him. He is unambitious. His only wish is to live quietly with her mother and that is the seed of his undoing.

Most of the mother's hatred is directed against Mirium who could "suck a man's soul out till he has none of his own left." She will never let him become a grown up man. Mirium is the 'virginal madonna', the virtuous and reputable woman, a personification of moral purity. Mother prefers Clara who represents the dancing side of the relationship which neither she nor Mirium could provide. Clara can satisfy Paul's needs. Paul's behaviour changes. He and mother avoid each other. Paul knew that his life seemed

unbalanced; mother's cancer came as a relief. Paul joined his mother to nurse her. Unable to witness her agony, Paul administers an overdose of morphia to her. She dies "like a girl asleep and dreaming of her love." At first Paul wants to die and be with his mother, but the cold kiss of his dead mother's lips horrifies him.

In the end Paul rejects death, the rejection is positive and absolute. He also rejects Mirium and Clara. By rejecting them he represents himself to the profound change that has come over him. There are the notes of positive choice in sound of Paul's humming. In choosing the town Paul is accepting his father, an idealized image. In Sons and Lovers is implicit an acceptance of father's values.

Sons and Lovers is D.H. Lawrence's Portrait of the Artist as a Young Man. But Stephen Dedalus has to reject church, nation and his family in order to preserve his independence. Paul rejects the three women who threaten to stifle him. Joyce battled with church and state from the outset. Lawrence moved from particular to general. His rejection of his mother and Mirium came as a rejection of the whole white world, doomed by its idealism.

Sons and Lover is a typical Bildungsroman which is strongly autobiographical. It deals with many themes of the early English Bildungsroman. In fact this novel can be

called a Kunstlerroman which traces the development and the struggles of a sensitive artistic child. The child is troubled by the misunderstandings and bourgeois attitudes of the family and acquaintances. It endures all until the moment of epiphany arrives. In case of Paul, his mother's death was the moment, but he had to undergo many tests before reaching maturity. He was troubled in love by the family, by the money problems, by his needs, both physical and mental. The protagonist in a Bildungsroman is often orphaned, or if he has one, the father mistrusts and kills all the tender emotions in the child. Paul's father did it for Paul. In a Bildungsroman city is often a symbol of freedom. Paul seeks for freedom, that's why he decides to go to the city. Childhood, the conflict of generations, alienation, severe trials in love, the impact of the family and the society, self-education, all these are principle elements of a Bildungsroman and we can find them in Song and Lovers.