

T.C.
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SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLİ VE EDEBİYATI ANABİLİM DALI
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'OEDIPUS COMPLEX' IN D. H. LAWRENCE'S *SONS AND LOVERS* AND VIRGINIA WOOLF'S *TO THE LIGHTHOUSE*
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Tezi Hazırlayan:
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Presented by: Emine KORKMAZ KOZ

ABSTRACT

The aim of this research project is to prove that Oedipus Complex that is normally known as the love felt for the mother and the hatred felt for the father by male children also refers to female children. This study analyzes D. H. Lawrence’s *Sons and Lovers* and Virginia Woolf’s *To the Lighthouse* within the framework of psychoanalytic theories of Sigmund Freud, specifically Freud’s theory of Oedipus Complex. Sigmund Freud was courageous to talk about unconscious, sexuality and especially child sexuality which were considered as taboo subjects. His theories concerning child sexuality have especially met great reaction. By his ‘Oedipus complex’ theory, he explains his ideas about child sexuality. Freud was inspired by the play ‘Oedipus the King’ in formulating his theory. According to this theory, both male and female children love their mothers in an affectionate way and their first love object is the mother. However, when females realize that their mothers lack a penis, they turn their attention to their fathers. Freud calls this Oedipus complex. D. H. Lawrence’s *Sons and Lovers* is a classical example of the theory of Oedipus complex. It portrays male children who are suffering from Oedipus complex deeply and they cannot overcome it. Virginia Woolf’s *To the Lighthouse* is an unconventional example of this theory because it presents a male child and a female one who fall victim to this complex, nevertheless, who can overcome it.

Key Words: Freud, Oedipus Complex, *Sons and Lovers*, *To the Lighthouse*.

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ÖZET

Bu yüksek lisans tezinin amacı, D. H. Lawrence’ın Oğullar ve Sevgililer ve Virginia Woolf’ un Deniz Feneri adlı romanlarındaki erkek ve kız çocuklarını incelemektir. Bu çalışma, sözü edilen romanlardaki erkek ve kız çocuklarını psikanalizin kurucusu Sigmund Freud’un Oedipal Karmaşa teorisine dayandırarak analiz edecektir. Freud, özellikle bilinçaltı, cinsellik ve çocuk cinselliği gibi toplumca tabu olarak kabul edilen konuları büyük bir cesaretle dile getirmiş ve bu konuların insan hayatındaki önemini vurgulayan ilk düşünür olmuştur. Özellikle çocuk cinsiyetiyle ilgili teorileri büyük yankılar uyandırmıştır. ‘Oedipal Karmaşa’ çocuk cinsiyetiyle ilgili fikirlerini açıkladığı bir teoridir. Freud, bu teoriyi izlediği Kral Oedipus adlı bir oyundan esinlenerek ortaya atmıştır. Buna göre her çocuk annesine karşı aşk derecesinde bir sevgi besler. Oğlan çocukları babadan bir o kadar nefret eder. Kimi erkek çocuk, bu dönemden başarıyla kurtulabilmekteyken, kimisinin ise annesinin etkisiyle bu karmaşayı çözemediğinden, hayatı olumsuz yönde etkilenmektedir. Freud’a göre her kız çocuk için de ilk sevgi nesnesi annedir. Kız çocukları da annelerine karşı büyük bir aşkla hayatlarını sürdürür ve babadan pek hoşlanmazlar. Ancak kız çocukları, annelerinde bir eksiklik hissederler ve anneye olan sevgilerini babaya çevirirler. Freud kız çocuklarının bu gelişimini de Oedipal karmaşa olarak adlandırır. D. H. Lawrence’ın Oğullar ve Sevgililer adlı romanı hayatını annesine adanmış ve annesinin gölgesi altında hayatını sürdürdüğü için hayatı mahvolmuş tipik oğlan çocukları ile Oedipus Kompleksi işleyen klasik bir İngiliz romanıdır. Virginia Woolf’ un Deniz Feneri adlı romanı ise Oedipal karmaşayı yaşayan hem bir oğlan hem de bir kız çocuğunun hayatını ve bu karmaşanın hayatını nasıl etkilediğini tasvir etmektedir.

Anahtar Kelimeler: Freud, Oedipal Karmaşa, Oğullar ve Sevgililer, Deniz Feneri.

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INTRODUCTION

Both D. H. Lawrence and Virginia Woolf are considered among the pioneers of modernist literature. Virginia Woolf's *To the Lighthouse* and D. H. Lawrence's *Sons and Lovers* are both major novels of modernism. Another common issue connecting these novels is the concept of Oedipus complex. The present study applies psychoanalytic approach, specifically Freud's theory of Oedipus complex to examine characters, William and Paul Morel in *Sons and Lovers* and James Ramsay and Lily Briscoe in *To the Lighthouse*. By taking a psychoanalytic approach, this study attempts to analyze the validity of the theory of Oedipus complex in both novels. Moreover, what is usually known is that Oedipus complex refers to only male children. However, Oedipus complex is a Freudian term which does not refer to only male children, but also it can refer to female children. Thus, in the first chapter, I am going to analyze a conventional novel which exemplifies typical male characters who really suffer from Oedipus complex through their lives. In the second chapter, I am going to analyze an unconventional novel in the sense of Oedipus complex since the novel presents a male and a female character who are the victims of the Oedipus complex. In contrast to *Sons and Lovers*, *To the Lighthouse* presents characters James Ramsey and Lily Briscoe who can continue the living as healthy individuals.

It is necessary to provide some general information about the times these two novels were written, about the writers, D.H. Lawrence and Virginia Woolf and Freud, the founder of the theory of Oedipus complex and how he came up with this theory in order to appreciate the analyses of the novels in a broad sense. There were many changes in the life of Western society starting with the eighteenth century. These changes continued till the end of the nineteenth century and the beginning of the twentieth century and caused major changes in the West. People witnessed some important events like the First World War and Industrial revolution. Industrial Revolution marked the end of the eighteenth and the beginning of the nineteenth centuries and it affected every area of life. World War I also caused major developments in the West. After the

depressing years, people did not know what to believe in and to what they should attach themselves, for their beliefs did not help them. War years had been depressing; many people had died and they started to lose their hopes and question everything in life. Institutions like the church, government etc, no longer had the prestige they had before. People questioned everything: what is moral and what is not, faith, religion, etc. People did not believe in the future any longer; they lost their beliefs in morality. There was a constant need for a change in every field of life. Literature is one of the fields in which it called for the need for new movements. Modernism emerged as a reaction to this need. The modernist movement broke with the past in the first decade of the twentieth century, and tried to redefine various art forms in a radical manner.

Astradur Eysteinnsson puts the concept of modernism in the borders of this statement. As he remarks, “Modernism is a legitimate concept broadly signifying a ... major revolt, beginning in the mid and late nineteenth century, against the prevalent literary and aesthetic traditions of the Western world. (Eysteinnsson 2) Eysteinnsson observes that from a literary perspective and explains that the main characteristics of modernism are as follows. Firstly, there is an emphasis on impressionism in writing and visual arts. That is to mean that writers or artists portray the image of an object as someone would see it if they just caught a glimpse of it. Secondly, there is an emphasis on how seeing (reading or perception) takes place, rather than on what is perceived. Thirdly, there is also a movement away from the apparent objectivity provided by omniscient third person narrators, fixed narrative points of view, and clear-cut moral positions. A blurring of distinctions between genres is another characteristic of modernism. In this sense poetry seems more documentary and prose seems more poetic. Virginia Woolf’s novels are examples to the novels which are poetic. Finally, there is also a tendency toward reflexivity, or self-consciousness, about the production of the work of art so that each piece calls attention to its own status as something constructed and consumed in particular ways.

When the subject is modernism, among the authors of this time, Virginia Woolf and D.H. Lawrence are worth remembering, for both Virginia Woolf and D.H. Lawrence are revolutionary in their own literary forms in modernist fiction. Woolf opened a new way in the novel. She introduced a new content to the novel. As Fowler points out, “In her conception of the novel, Woolf intrepidly extended modernist freedoms. ... She gradually developed a method (originally pioneered by Dickens) whereby stream of consciousness constituted almost the entire fiction.” (Fowler 326) D. H. Lawrence was also a pioneer. He was the first author who took the courage to write about sexuality openly. As Urgan suggests, “Lawrence’s contribution to novel is that he shows to the reader clearly that sexuality is the main thing in a relation between man and woman.” (Urgan 65)

Virginia Woolf is among the most prominent modernists. Urgan maintains that Woolf was aware that the current form and content were not satisfactory. At the time the current form was realism and she thought that it didn’t satisfy the needs of the reader. Moreover, Woolf was conscious of the change in society. As Woolf remarks, “On or about December 1910 human nature changed.” (tad. in Allen 341) Allen maintains that Woolf told this in her lecture *Mr. Bennett and Mrs. Brown*. He argues that Woolf, when she made her speech at the time, did not mean to be humorous. She was trying to take people’s attention to this fact. As Allen points out,

She was violently over-stating a fact in order to shock her listeners into recognition of it. The fact is this: that though human nature may not change, men’s notion’s of their nature do, and one such change occurred roughly during the first decade of the twentieth century. (Allen 341)

That’s why she wanted to create a new kind of novel, new in both form and content. She aimed to break the tradition of realism. The targets of her first attack were the realist writers Arnold Bennett, Galsworthy and Wells in her article ‘*Mr. Bennett and Mrs. Brown*’. As Bakay points

out, “Woolf explained her literary style in her article “Mr. Bennett and Mrs. Brown.” (Bakay 4) In this article Woolf criticizes the novelists Arnold Bennett, Galsworthy or Wells and she argues that their realism does not reflect the realities of life. She criticizes Mr. Bennett for his ideas about characterization. Mr. Bennett argues that creating a character is very important in fiction. In fact, it is much more important than plot or style. He also argues that if characters are real, novel is well read and unforgettable. Woolf disagrees with Bennett. She gives Mrs. Brown as an example. Mrs. Brown is a stranger whom Woolf encountered on a train. Woolf is sure that these writers would approach Mrs. Brown from a materialistic perspective. She argues that none of these will portray Mrs. Brown’s real identity. She maintains how they would treat Mrs. Brown if they were travelling with her. She believes that Mr. Wells will examine her poor clothing and will portray a rich and a happy world, in which there is no place for Mrs. Brown. In fact, there is no place for an old woman like Mrs. Brown in the world he portrays. As she remarks,

where miraculous barges bring tropical fruit to Camberwell by eight o’clock in the morning; where there are public nurseries, fountains, and libraries, dining-rooms, drawing-rooms, and marriages; where every citizen is generous and candid, manly and magnificent, and rather like Mr. Wells himself. But nobody is in the least like Mrs. Brown. (Goldman, 2006:107)

Galsworthy would take a different approach. He would focus on the technological improvements and would only see in Mrs. Brown a pot broken on the wheel and thrown into the corner. (Goldman 2006:108) Finally Mr. Bennett’s technique is imagined. Woolf maintains that Mr. Bennett would describe Mrs. Brown’s mended gloves and her brooch. He would tell everything in great detail, but fail to reflect a real Mrs. Brown. (Goldman 2006:108)

She goes on her arguments and states that they write about what happens chronologically, like what happens at lunch; what happens after lunch; what happens at dinner. Woolf finds this

very tragic. She argues that the most important thing is not to report what characters do on this or that day, but to determine what emotions and feelings pass from their minds. She also adds that since real life is chaos, there is no clear cut beginning, middle or ending of events. However, Woolf maintains that realist novelists write stories in which people have lives with a clear cut beginning, middle and end and they are sure that they reflect real life while doing so. Woolf accuses them of concentrating on materials. Woolf believes that the realities of life are not material but spiritual. While realist novelists focus on external realities, they do not give any attention to the spiritual life of their characters, which in fact constitute the reality. Woolf criticizes Mr. Bennett harshly. She disapproves of Bennett, Galsworthy and Wells for their “materialism”, and especially condemns Bennett and concludes that Bennett’s novels are like well-built houses in which nobody lives. (Hynes 36)

Woolf does not believe that love interest, plot, comedy and tragedy are elements of a novel. She thinks that they are not necessary. She compares life to a luminous halo and a semi-transparent envelope. As she remarks,

Look within and life, it seem, is very far from being ‘like this’. Examine for a moment an ordinary mind on an ordinary day. The mind receives a myriad impressions – trivial, fantastic, evanescent, or engraved with the sharpness of steel. From all sides they come, an incessant shower of innumerable atoms; and as they fall, as they shape themselves into the life of Monday ... the accent falls differently from of old. ... Life is not a series of gig-lamps symmetrically arranged; life is a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end. (qtd in Goldman 10)

Woolf does not plan to organize the complexities of life. Instead she gives everything as it happens in real life. Woolf presents what characters hear or think at that moment without making changes on them. She does not give attention to the materialistic side of people's lives, but what is important to her is the spiritual life so in her novels there is no plot. Her novels are not told chronologically. They have no beginning, middle or end.

Woolf did not only make changes in the content of the novel but also in the technique. In her novels there is not a point of view. The novel is neither told by the writer himself nor a narrator. She directly writes what is happening in people's minds and she uses "stream of consciousness" to do this. Thus, her novels lack point of view and it is not possible to find judgments about the characters. Readers themselves form an opinion of the people in her works.

Woolf's most important contribution to English literature is her combination of novel and poem. Surprisingly, Woolf had never written a poem in her life, however her novels seemed more like poems. As Forster remarks, "She is a poet who wants to write something as near to a novel as possible." (qtd in Urgan 69) On the other hand, Woolf found it hard to write her novels. It was not an easy thing for her. As Woolf remarks,

I am learning my craft in the most fierce conditions ... Reading Flaubert's letters I hear my own voice ... few people can be so tortured by writing as I am. Oh, I am so tired of correcting my own writing. (qtd in Urgan 70)

She did not create a plot, she did not describe the character of a person, she did not have a point of view. She only reflected the lived moment as she wrote. That's why, she really suffered when she was writing.

Blamires is one of the writers who write about Virginia Woolf. He maintains that "Virginia Woolf felt that standard fictional techniques of traditional plotting and character projection constituted an artistic servitude to the crude external sequence of events." (Blamires

394) To this extent she had similar views with Proust and Joyce. She rejected the standard techniques of presentation – description, narrative and dialogue, which were presented in chronological order and came up with a ‘stream of consciousness’. ‘Stream of consciousness could portray inner life and tell the sharp richness of the little experiences and sensations that stimulate it. Virginia Woolf thus evolved a technique in which characters are not ‘presented’ to the reader: rather the content of their inner lives impinges on the reader. (Blamires 394)

D.H.Lawrence is a prominent writer of modernist fiction, too.. As Fowler points out, “In a history attending more to content, D.H.Lawrence (1885-1930) would claim a large place.” (Fowler 329) Like Virginia Woolf, he wrote novels , which looked like poems. As F.R.Leavis remarks, “Lawrence is a great poet-novelist.” (qtd in Urgan 56) There is not a boundary between prose and poetry in his novels. His novels have the quality of poetry.

Since a novel describes human life, Lawrence questions how come it doesn’t tell the most important instinct of humans, that is sexuality. Indeed, literature is full of literary works in which there is no mention of sexuality. Lawrence does not understand how novelists deny this reality. Not only novelists but also all English people have the same attitude towards this subject. It is a taboo subject, so it is something that they should not talk about. Moreover, they think it is shameful not only to talk about sexuality, but also to think about it is condemned. That’s why he criticizes the nineteenth century by calling it as “the eunuch century”. For Lawrence sexuality can not be denied because it is the basic instinct in human life. As Lawrence remarks,

Accept the sexual, physical being of yourself and every other creature.
Don’t be afraid of it. Don’t be afraid of the physical functions. Don’t be afraid of the so-called obscene words. There is nothing wrong with the words. It is your fear that makes them bad, your needless fear. (qtd in Urgan 66)

Indeed it is Lawrence who courageously talks about sexuality and presents it in his novels. In this sense, Lawrence was the first author to include sexuality in his works. However, he could not prevent his works from being banned.

Lawrence like Woolf did not favor a plot in his works. Jessy Chambers talks about his concept of art in her book, *D.H. Lawrence: A Personal Record*. Chambers observes that Lawrence's starting point is two couples. By developing the relationship between them, Lawrence creates the novel. He finds plot very boring so he begins with two couples. (Tedlock 12) Chambers goes on explaining Lawrence's style when he started to write a novel. She maintains that Lawrence had a starting point. He had only the couples. Then he developed the story through their relationships. As she points out, "External action can be tinkered, but inward, "psychological" action develops through every detail." (Tedlock 12) This ties D.H. Lawrence with Virginia Woolf. Woolf also pays attention to the inner world of the characters. In fact it is right to say that Woolf paved the way in this sense. Focusing on psychological action, child sexuality and the inner life of characters relate these two prominent modernist writers to Sigmund Freud, the founder of psychoanalytic theory.

What connects Freud and Woolf is both focused on the inner life of human beings. Woolf does not pay attention to the external reality. She believes that outer reality does not reflect wholly what is going on in one's life. In order to understand a person, one should look at what is going on inside the character and then make a judgment. Thus, she writes novels focused on the inner life of characters. She criticizes that portraying only what is happening in a person's life as chronologically as possible does not mean to reflect his or her life in a realist way. Since there is no mention of the activities in a character's mind, one cannot fully represent a character. Freud stresses the unconscious part of the human beings and observes that unconscious drives and desires constantly put pressure on one's conscious thoughts and actions. He studies the human mind and focuses on the unconscious. He makes experiments on it and develops it into something

concrete to work on. He especially stresses the unconscious part of human beings because he believes that our actions are motivated by our unconscious. As far as Lawrence is concerned, one can say that he did what his contemporaries were not courageous enough to do. He was the first writer who openly talked about sexuality. He dared to write about a taboo subject although he could guess what kind of reactions he could receive. He never stepped back. What is more, he wrote *Sons and Lovers*, which is about child sexuality. At a time when people could not even think about sexuality, he portrayed a boy who is suffering from Oedipus complex. Sexuality was a taboo subject and it was even more than a taboo subject. Child sexuality was something no one believed that existed. Similarly Freud was the pioneer in thinking that children also experience sexuality. Freud talked about sexual development of children and divided it into three phases: oral, anal and phallic. He also observed that children like adults are constantly experiencing sexuality. In this sense, Freud and Lawrence shared the same beliefs.

Sigmund Freud is a prominent Austrian neurologist and psychiatrist. He plays a significant role in the psychoanalytic theory in the twentieth century. As Marcus remarks,

As the twentieth century moves through its last two decades, it becomes increasingly evident that the figure of Sigmund Freud remains as one of a very small handful of intellectual presences who have presided over the complex courses that Western thought and culture have taken throughout the entire epoch. His reputation and place in the history of the modern world have never stood higher or enjoyed a firmer security than they do today.”

(qtd in Robinson 2)

Freud contributed greatly to the development of modern psychology with the theories and terms he introduced. As Robinson suggests, “Freud was not only the most important thinker of the twentieth century but one of the giants in the history of thought.” (Robinson 2). No matter his

theories have often been controversial, they are theories that still survive in the minds of new generations and they still enjoy the prestige in literary studies in the twenty first century. As Adams remarks, “The influence of Freud on modern literature, critical practice, and literary theory has been so immense and varied that no small selection from his work can begin to represent that influence.” (Adams 711)

Sigmund Freud is the father of psychoanalysis. He is the founder of the school of thought that has come to be known as psychoanalysis during the twentieth century. Freud in the second part of his book “*Psikanaliz nedir ve Beş Konferans*” defines psychoanalysis. Psychoanalysis has first come to the stage in his book *The Interpretation of Dreams* which was published in 1900. However, Freud says that psychoanalysis is not something that appeared suddenly out of nowhere. Freud made use of the studies before him and by developing them, he formed his theory of psychoanalysis. In other words, there were a lot of factors that helped this science to emerge and it cannot be denied. Psychoanalysis had only one aim at the beginning. To bring the nature of neurosis into light and to overcome the desperate attempts of doctors in treating this illness. Those neurologists didn’t know how to take psychological factors into consideration, and they didn’t make any sense of soul, psyche and they regarded it as an unscientific activity so they left the job of working on it to philosophers, to people who are fond of mysticism and to charlatan psychologists. That’s why they could not find any solution. It was in the year 1890 when hypnotism again won a big success and popularity in the medical science and it caused a big change. The reason of the insistence on hypnotism was to prove that the hypnotic events were real. They came up with two things by hypnotizing. First one is that many of the physical changes were created by psychological factors of the patient. Second one is that by looking at the people’s behaviors after hypnosis, they came up with the proof that psychological occasions called “unconscious” exist. For the first time the term “unconscious” became concrete and was made subject to experiments. It’s important to mention Breuer in this respect. Breuer was treating a

patient called Anna O, a very talented young girl who suffers from hysteria by hypnotizing in 1881. And this case study has a significant place in understanding neurosis.

Freud later established the reliability of Breuer's results in 1890 by making use of quite many experiments on patients. They published a book together in 1895. After the publication of their book, Freud and Breuer went on their own way. Breuer gave up treating neurosis and Freud carried on his efforts to mature the method he took over from his colleague Breuer who was older than himself and found new ways, techniques and with the help of his discoveries, he made the cathartic method into psychoanalysis. Freud's giving up hypnosis was a big and important step. By being hypnotized, patients could recall events they had long forgotten. That's why; Freud had to find another technique to be able to do the same thing. Then he had the thought of replacing hypnotism with free association. Freud worked on this method for over ten years to develop it in every way. Psychoanalysis progressed slowly in that period and Freud came up with a theory. According to this theory

- 1- We should insist that even instinctive life, psychological dynamism, arbitrary psychological events carry out a meaning and they are based on reasons
- 2- We should focus on the importance of sexuality especially child sexuality as the reason of the illness
- 3- When children express themselves emotionally, Oedipus complex plays more important role and it became clear that Oedipus complex lies in the heart of neurotic illness. (Freud: 1975 176-177)

According to Freud, *Oedipus complex*, the emotional relationship between the child and his mother and his father, plays an important role in human psyche. Psychoanalysis has proved it so.

Freud concentrates on unconscious characteristic of human psyche. As Freud asserts, "Most of our actions are motivated by psychological forces over which we have very limited

control.” (qtd in Guerin 127) His second assumption is “that all human behavior is motivated ultimately by what we would call sexuality” and his third assumption is that “because of the powerful social taboos attached to certain sexual impulses, many of our desires and memories are repressed (that is, actively excluded from conscious awareness)” (Guerin 128)

Freud divides the mental processes into three psychic zones: id, ego and superego. Id represents pleasure. There is no rule, no law, no moral values for id. In other words, id is lawless, amoral and asocial. There should be a checking mechanism, for it can lead to destruction. It can do anything to satisfy its needs. Ego functions to protect the individual. It controls the id, so that it wouldn't lead the individual to destruction. As Freud points out “while the id stands for untamed passions, the ego stands for reason and circumspection.” (qtd in Guerin 130) Like ego, superego also has a regulating function, but its function is to protect society. Largely unconscious, the superego is the moral censoring agency. As Guerin states, “Acting either directly or through the ego, the superego serves to repress or inhibit the drives of the id, to block off and thrust back into the unconscious those impulses toward pleasure that society regards as unacceptable.” (131)

Freud analyzes the play *Oedipus the King* and concludes that every child has some sexual wishes for his mother and hatred for his father. He states that this is unconscious in the child. Oedipal instinct represents id because it is something which is not acceptable in the society. Society regards it as unacceptable so the superego is at work. It functions to send it back to the unconscious.

Oedipus complex is one of Freud's contributions to psychoanalysis. With this term Freud becomes the first person who talks about child sexuality. Child sexuality is one of Freud's greatest contributions to psychoanalysis. Freud gives importance to child sexuality and stresses that what happens then is very important in making sense of what happens later in adult life. Stevens suggests that if we want to understand the adult, it is a good idea to examine his

childhood. Freud especially focuses on the first five years and concludes that the period of childhood provides considerable insight about one's adult life. (Stevens 37) Before him, no one even thought that children had sexuality. As Brill points out,

It is a part of popular belief about the sexual instinct that it is absent in childhood and that it first appears in the period of life known as puberty. This, though a common error, is serious in its consequences and is chiefly due to our ignorance of the fundamental principles of the sexual life.... No author has, to my knowledge, recognized the normality of the sexual instinct in childhood, and in the numerous writings on the development of the child the chapter on "Sexual Development" is usually passed over" (Brill 580)

The complex got its name from a Greek play. Sophocles' famous tragedy *Oedipus the King* was the starting point for Freud. Freud at that time had already been experiencing some feelings towards his father and when he saw the play, it occurred to him that it was a complex indeed and he named the complex after Oedipus, the main character of the play. In the play Oedipus kills his father and marries with his mother. Whatever he does, he does it without knowing, Freud believes that this is what he wants unconsciously. Thus, the theory of Oedipus complex emerges. He defines the complex and names it Oedipus complex. As Freud remarks Oedipus complex is an undeniable fact. All children experience it. (Freud 1975 289)

It is evident that theory of Oedipus complex has an important place in literature. It is often used in works of literature. In many important novels, characters suffer from this complex. D.H.Lawrence's *Sons and Lovers*" and Virginia Woolf's *To the Lighthouse* are two important novels in the English Literature. They both present characters who suffer from Oedipus complex. In this study, I will attempt to analyze the validity of the theory of Oedipus complex in these two novels.

CHAPTER I

HISTORICAL BACKGROUND OF “OEDIPUS COMPLEX”

1.1 The Origin of the concept of “Oedipus Complex”

‘Oedipus complex’ is an important theory that can aid one in the analysis of various works of literature. It has been used widely in the world of literature and applied to literary works. The father of this theory is Sigmund Freud. He got the name from the play “Oedipus the King”. As Fritzen asserts “The term “Oedipus” comes from a Greek myth concerning King Oedipus (Oedipus Rex). The story concerns a man who is destined by the fates to kill his father and marry his mother. (51)

‘Oedipus the King’ is a Greek tragedy. It is written by Sophocles. As it is stated in the introduction of the book,

Sophocles produced in *King Oedipus* the masterpiece of his life’s work so far as we can judge from the seven plays surviving out of the hundred or more ascribed to his pen. This is the judgment also of Aristotle, who has this play constantly at his elbow as the perfect type of tragic composition. (qtd in Sophocles 14)

The play tells the story of Oedipus. Oedipus is the son of King and Queen of Thebes, Laius and Jokasta. Laius and Jokasta learn from an oracle that his son is going to kill Laius and marry Jokasta. As Jokasta remarks, “An oracle was given to Laius – From Phoebus, no; but from his ministers – that he should die by the hands of his own child, his child and mine.” (Sophocles 45) Upon learning this, they order a messenger to kill Oedipus. However, the messenger does not kill Oedipus, but he gives the baby to a shepherd. Oedipus is grown up in the court of King Polybus of Corinth as the King’s son. When Oedipus grows up, he learns that he is doomed to kill his

father and marry his mother. As Oedipus remarks, “Loxias said I was foredoomed To make my mother my wife, and kill my father, With my own hands shedding his blood. This is the reason Of my long estrangement from Corinth.” (Sophocles 53) Knowing that Polybus and Merope are his true parents, he leaves Corinth in order not to make the prophesy come true. On the way to Thebes, he meets Laius and his men. They argue and Oedipus kills his biological father and the first part of the prophesy comes true. Then he meets Sphinx. Sphinx has put a curse on Thebes. In order to free Thebes from the curse, he has to solve a riddle. Oedipus gives the correct answer to the riddle and as a reward he becomes the King of Thebes and marries Jokasta. Therefore, the second part of the prophesy is fulfilled, too. Years later, Gods send a plague to Thebes because Laius’ murder is still a secret. It is Oedipus’ job to find the murderer. Soon he finds out all the truth that he himself is the murderer of King Laius, his own father and his wife Jokasta is his biological mother. When everything is revealed, Jokasta hangs herself and Oedipus blinds himself and lives in exile.

1.2. The definition of the concept of “Oedipus Complex”

‘Oedipus Complex’ is a well-known theory used in psychoanalysis. Sigmund Freud is the first person who talks about this theory. He originated the theory from the Greek tragedy “Oedipus the King”. Oedipus, the Greek hero, kills his father and marries his mother. He does not know that the man he has killed is his father and that the woman he has married is his mother. He unknowingly does what he does. Freud focuses on doing something unknowingly. One of Freud’s major premises is his emphasis on the unconscious aspects of the human psyche. As Freud suggests, “most of our actions are motivated by psychological forces over which we have very limited control.” (Guerin 127) Thus, he concentrates on the unconscious part of the child and formulates his theory. Clark maintains that according to Freud, it is inevitable for the child to have his first love for his mother since mother is the first person who is in close contact with the child. Mother is the one who raises the child and nurses him. Freud talks of two phrases: sexual

objects or love objects which means the people or things to whom the libido is directed, our internal drive towards sexual gratification. He also talks of sexual aim which is the channeling of this drive. Freud believes that the infant secretly loves his mother. His love is not innocent even in infancy. However, it cannot be said that he can fulfill his desires, either. The infant cannot fulfill his desires because it is not possible for the child to possess the mother completely; his desires are not innocent because for the love of his mother, he competes with his father and feels jealousy when the father is around. Freud called this situation Oedipus complex. (Clark 92-3) In other words boys cannot help it. They unconsciously desire the love of their mother. While they love their mother, they feel jealousy and hostility toward their father, because they see the father as an obstacle between their mothers and themselves.

Oedipus complex is thought to be a stage only male children go through. It is generally believed that male children experience Oedipus complex. On the other hand, it is manifested in all children. As Willner suggests, "Freud was convinced that girls as well as boys experience the Oedipus complex." (Willner 59) When Freud talked about psychosexual development of children, he emphasized how important parents are in their children's personality development. According to Freud, families are the key elements in shaping personality. Freud argues that especially mothers play a very important role in a child's growth. As Allport maintains,

It's obvious that the prime factor in the development of any personality is the influence of other personalities. Of all the people who affect this development, in general the parents do so most poignantly. Both boys and girls as a rule have a greater fondness for their mothers. (Allport 186-7)

Thus, it is evident that mothers are loved by children of both sexes. No matter whether the child is a male or a female, the first love object is the mother and she is given a primary importance in shaping personality. For girls too, mothers are the first love objects. A mother is the first person to whom boys and girls have their first attraction. As Bass remarks, "the first desires of the boy

and the girl are for the mother.” (Bass 875) However, when children become 5 or 6 years old, as far as females are concerned, there is a shift from the erotic impulse of the mother to the erotic impulse of the father. In other words, girls turn their attention from the mother. As Ruddick states, “Freud, in a series of essays on femininity written between 1925 and 1933, described the route by which a girl renounces her first love object, the mother, for the father.” (Ruddick 618) Freud called this Oedipus complex, too.

Freud didn't call the complex “Oedipus complex” when it was first originated. He referred to the theory as the “father complex” or the “parent complex” in the beginning. In one of the Vienna Psychoanalytic Society meetings that took place in early 1912, Freud uses the term parent complex and states that it is the most important piece of knowledge we have reached. As Hartocollis remarks,

The secret love culminates in the demand to be loved in the same way as one has been loved as a child by one's mother. This applies mainly to men, for the authentic “woman” does not love the man but has remained as a rule arrested at the stage of narcissism. Her child, too, she loves narcissistically, as part of her own self. (Hartocollis 322)

A year later, Freud attends another meeting of the Society and pronounces the term “father complex” again. Freud declares in this meeting that this complex is the reason of neurosis. Freud also talks about the term “nuclear complex” and then he actually uses the term “Oedipus complex” in his paper “A Special Type of Choice of Object by Man”. Three years later he admits the significance of the fear of castration for the Oedipus complex with a footnote in his paper “Totem and Taboo” (Hartocollis 323)

Freud had been familiar with the play in his high school years. He had also translated some part of the play as a graduation assignment. Then while he was studying in Paris, he went to

the theatre frequently. As Jones points out, “Freud could not have been a Viennese without frequenting the theater a great deal. . . . In the Paris time there were several visits in spite of the financial stringency. *Oedipus Rex*, with Mounet-Sully in the title role, made a deep impression on him” (Hartocollis 316). This made him aware of the complex. Then he wrote in a letter to his friend Wilhelm Fliess and introduced the idea near the end of the nineteenth century for the first time. In his letters Freud states that he is now familiar with the Oedipus myth and he wants to find more about it. As Freud remarks, “I must read more about the Oedipus legend—I do not know what yet” (Freud: 1954 248). Freud had been affected a lot by the play. The play had also caused him identify what he had been experiencing. When he interpreted his own dreams and analyzed himself, he surprisingly found out that he also hated his father and he had some erotic love for his mother. (Steven 41) It caused him to recognize the Oedipus complex in himself. Freud realizes that what happens in the play describes his unconscious and concludes that it is not only his unconscious but also what other boys have unconsciously. Freud stresses the fact that it is children’s fate. No matter they try to push it into subconscious, they cannot be free of this complex. Freud observes that no matter how hard one tries, he cannot succeed in overcoming this feeling for his mother and father. This complex is fate. They will have this feeling unconsciously. (Hartocollis 317) Thus, Freud discovers the complex in himself first and confesses it in his letter to Fliess as early as October 15, 1897. As Freud asserts,

I have found love of the mother and jealousy of the father in my own case too, and now believe it to be a general phenomenon of early childhood. . . . If that is the case, the gripping power of *Oedipus Rex* becomes intelligible . . . The Greek myth seizes on *a compulsion which everyone recognizes because he has felt traces of it in himself*. Every member of the audience was once a *budding Oedipus in Phantasy*. . . . (qtd. in Bernstein 213)

The first published account and discussion of the Oedipus complex occurs in 'The Interpretation of Dreams'. Freud makes a great deal of personal confessions in this book. While he was interpreting his own dreams, he drew a connection between his desires, memories and the Greek hero Oedipus. Freud states that it is inevitable that one is immediately familiar with the fate of Oedipus. One is excited about his destiny for it is not a fate of only Oedipus, but the same fate refers to every single person. It is one's fate to have a sexual love for his mother and a strong hatred towards his father. The analysis of one's dreams reflects so. King Oedipus, by killing his father and marrying his mother refers to one's own childhood dreams. (Bernstein 262-263)

It was in *The ego and the Id* that the theory of Oedipus complex fully worked out by 1922. Freud defines the theory in *The Ego and the Id*. The boy is fond of his mother and tries to identify with his father. However the boy starts to see his mother as a sexual object, so time comes when the boy thinks his father is an obstacle to his mother and him. This is the starting point of Oedipus complex. The boy stops identifying with his father. He hates his father. He even wishes to kill him or in a way to get rid of his father so that there won't be an obstacle on the way that goes to his mother anymore. As Guerin suggests,

Henceforward his relation to his father is ambivalent; it seems as if the ambivalence inherent in the identification from the beginning had become manifest. An ambivalent attitude to his father and an object-relation of a solely affectionate kind to his mother make up the content of the simple positive complex in a boy. (Guerin 134)

Children are believed to be innocent. They are thought to be pure and lack sexual instincts. It is generally believed that children are not sexually aroused. People who associate them with sexuality are even condemned. However Freud is a controversial figure in this sense. He is the first one who concentrates on child sexuality. His ideas are really controversial. As

opposed to what is generally agreed, Freud describes infancy and childhood as a period of intense sexual experience.

Freud talks about child sexuality and describes three stages: the oral, the anal, and the genital. The first stage is the oral stage. Stevens maintains that in this stage, the child's interest is the mouth. He takes pleasure by sucking. Then the teeth develop, and the child takes pleasure in biting. In this first oral stage, the infant has a passive role. His pleasure is entirely affected by the action of others. If they satisfy his needs, he sees his existence in a positive way. If they don't, he may be pessimistic. Freud assumed that "fixation" at this stage, as a result of either deprivation or over gratification, is likely to result in an adult who is overly concerned with oral gratification. This may take the form of sucking or chewing sweets, smoking, drinking or even excessive talking. Or fixation may express itself in over-use of the modes of action associated with this stage – passivity, dependency, concern with incorporating the values, the goodness of others." (Stevens 40)

Second stage of development is the anal phase. As Stevens states, "As children grow older, they become mobile and develop the capacity to communicate with their parents, the zone of interest shifts to the anus. Pleasure comes through retention and elimination of feces 'which acts as a stimulating mass upon a sexually sensitive portion of the mucous membrane.' This anal stage has important implications for the relationship between infant and parent, and Freudian analysts consider that the foundation for key personality characteristics is laid down at this stage."(Stevens 40)

In the third phallic phase, the child of 4 or 5 years turns the focus of his attention to the genitals. Sexual differences assume significance. Contact with children of the opposite sex may arouse curiosity. The young child is likely to enjoy masturbation or arousal situations like bath-time or being bumped up and down on adult's knee. Up to this point, Freud argues that psychosexual development has been much the same for both the sexes. At this stage, however,

their developmental paths diverge. The natural feelings of affection felt by the boy for his mother may now be intensified and colored by the erotic feelings aroused by masturbation. He is likely to desire close contact, like sleeping beside her at night, and show sexual curiosity about her. Such intensified feelings are complicated by feelings of rivalry with his father which may arouse in the child both fear and hostility. The child may be afraid of loss of love and even castration, given his focus of interest on the penis and his still largely autistic view of reality. This conflict Freud called the Oedipus complex. Freud supposed this to be universal. (Stevens 41)

To conclude, it is right to summarize the characteristics of Oedipus complex as follows. The first element of Oedipus complex is that children have an exclusive love of their mothers and they see their fathers as an adversary. They compete with their fathers for the affection of their mothers. Freud states that there is a mutual relationship between son and mother. While boys are fond of their mothers, mothers show special interest in their sons, too. They, in fact, cause to develop Oedipus complex in their sons. Sons, who suffer from Oedipus complex, cannot develop healthy relationships with other women. When the time comes for the boys to start seeing other women, they cannot succeed in their affairs. One reason for this is that boys love their mothers and their soul belongs to the mothers. When another woman wants to possess their souls, they are torn between two loves. They get confused for some time. However, when they see that their mothers are also suffering, they decide that their souls belong to their mothers, so they choose them. To put it in other words, boys can not have healthy love affairs because of their mothers. As has been said earlier, mothers are a key factor to help the development of complex. Mothers are fond of their sons, too. They also replace their husbands with their sons so because they see their sons as lovers, they get jealous of them when they see other women. Being madly jealous of sons, they prevent sons from having love affairs. They really suffer and they don't avoid showing how much they are sorry. It is interesting that mothers compete with the other women for the love of their sons. There is

no doubt that in this relationship between the mother and the son, there is no place for the father. Father is the unwanted party in this triangular relationship. The boy does not want his father to be with his mother. He sees the father as a rival for the love of his mother. He is jealous of her when the father is around her. He does not want them to sleep in the same bed. He himself desires to sleep in her bed. The boy even desires to kill his father so that the mother will only belong to him.

On the other hand, Oedipus complex does not only refer to male children, but also it refers to children of both sexes. Female children also have this complex. For female children, mothers are the first erotic choice, too. However, it comes to an end, when females realize that their mothers do not have a penis. As Klein suggests,

When the girl discovers that she does not possess a penis, her castration complex comes to the fore. At this juncture the attachment to her mother is broken off with resentment and hatred because her mother has not given her a penis. She also discovers that even her mother lacks a penis, and this contributes to her turning away from her mother to her father. (Klein 387)

Girls accuse their mothers of lacking a penis and turn their attention to their fathers who possess one. Freud called this Oedipus complex, too.

CHAPTER II

SONS AND LOVERS

In the analysis of *Sons and Lovers* one can view a close resemblance to Freud's theory of Oedipus complex. The relationship among father, mother and son will be analyzed and shown how the relationship among them bears a close resemblance to Freud's theory.

One of the elements of the theory of *Oedipus complex* is that the son feels a strong bond with his mother and he is extremely fond of her. As Freud points out "the male child shows many Oedipus-like actions towards his mother." (qtd. in Fritzen 51) In the novel *Sons and Lovers* first the story of William and then the story of Paul have their roots in the same soil as *Oedipus the King*.

2.1. THE RELATIONSHIP BETWEEN MRS. GERTRUDE MOREL AND MR. WALTER MOREL

Mrs. Gertrude Morel is the mother figure in the novel. As Sanders suggests, "She stands at the center of *Sons and Lovers*. (22) In fact, she is the major determinant of her sons' great affection for her. As Freud stresses, "parents often encourage Oedipus complex by showing preference for certain children. For example, the mother for the sons." (Fritzen 51) That's why; it is notable to examine the mother, Gertrude Morel's life.

The relationship between Gertrude and Walter is worth examining since it is the main reason for Gertrude to take interest in her sons. Indeed the husband and wife are too much opposites. Gertrude Morel was born in Nottingham. She is the daughter of good old burgher family, who were famous independents who remained stout Congregationalists. Gertrude has clear blue eyes and a large brow. She is rather small and delicate, but resolute bearing. She has a

receptive mind, loving ideas, and is considered very intellectual; she likes to discuss philosophy or religion with some educated man. She represents intellect. She belongs to middle class. On the other hand, Walter Morel is not an educated man. He is a member of the working class. He works as a miner. He was a handsome and humorous man when he was young. As Lawrence states,

His cheeks were ruddy, and his red, moist mouth was noticeable because he laughed so often and so heartily. He had that rare thing, a rich, ringing laugh. He was so full of color and animation. He was so ready and so pleasant with everybody.” (SAL 9)

Gertrude and Walter meet at a Christmas party. Gertrude is twenty-three and Walter is twenty seven at the time. Gertrude is fascinated by Walter because he is different from her father and this has attracted her to him. Gertrude falls in love with Walter immediately, for there is something different in Walter. He is physically attractive. Gertrude is attracted to his physical qualities. She watches Walter dancing admiringly. She finds him very different from the men of her class. Walter dances very well and he asks Gertrude to dance with him. However, Gertrude cannot dance. In fact “Gertrude herself was rather contemptuous of dancing; she had not the slightest inclination towards that accomplishment, and had never learned even a Roger de Coverley.” (SAL 10) Gertrude refuses to dance. Walter who acted according to his instincts sits beside her and talks with her. Walter tells her about himself; about his job. Gertrude is already in love with him.

She looked at him, startled. This was a new tract of life suddenly opened before her. She realized the life of the miners, hundreds of them toiling below earth and coming up at evening. He seemed to her noble. He risked his life daily, and with gaiety. She looked at him, with a touch of appeal in her pure humility. (SAL 11)

The next Christmas they got married and lived happily for some time. “For three months she was perfectly happy: for six months she was very happy.” (SAL 11) Class distinction plays major role in their conflicts. Moreover their characters were different. Gertrude was an intellectual, Walter was a worker. In other words, theirs was a marriage of opposites. Differences between Gertrude and Walter became more and more apparent and it became more difficult for Gertrude to tolerate. Mr. Morel was not a good companion for Mrs. Morel because they lived in different worlds. Thus, sensuality and spirituality represented by Gertrude and Walter caused them to separate. However, they are the qualities that had brought them together at the beginning. In his attempts to meet the needs of his wife, he was a complete failure.

Sometimes, when she herself wearied of love-talk, she tried to open her heart seriously to him She saw him listen deferentially, but without understanding. This killed her efforts at a finer intimacy, and she had flashes of fear. (SAL 11)

In short, class distinction is the main reason for the husband and wife not to get along well with each other. As Sanders remarks, “It is far more significant that he does not share her education, religion, social aspirations, aesthetic training, economic motivations, manners, language, moral views or political interest. Their marriage is wrecked by differences that are primarily social rather than personal.” (Sanders 33)

Gertrude makes vain attempts to change her husband. She is not satisfied with the way Walter is. The more she tries to change him, the worse her husband becomes. As Holderness puts it “In her relationship with her husband, Walter, she is resolute and flexible: she cannot be content with the man as he is, but insists that he should become what she wants him to be – so that, in seeking to make him nobler, she destroys him.” (Holderness 87) Gertrude starts despising her husband. As Urgan points out, “The more Gertrude looks down on Walter, the more he gives himself over to drinking. He finds the peace that he cannot find at home, at the bar. And this

causes his relationship with his wife completely come to an end.” (Urgan 141) As Sanders also comments, “Despised by his wife, shut out from his family, Morel has added reason for drinking.” (36) The more he drinks, the ruder he becomes to his wife. He doesn’t carry out his duties as the head of the family. He doesn’t tell his wife the truth about their house. Mrs. Morel thinks that the house belongs to them, but it is not true. Moreover, he is seriously in debt. As Holderness points out, “Mrs. Morel discovers, he is also irresponsible, unable to fulfill his obligations; he deceives her over bills and money, his past and his drinking.”(Holderness 88) As Sanders suggests,

Mrs. Morel had persuaded herself , we are told, that she was marrying a financially independent man, owner of two houses and a houseful of furniture, possessor of a bank account, a miner with the drive to “get on”. As it happened she married a man indebted, Marx’s classic laborer, owner of nothing but his body. (Sanders 34)

It becomes really difficult to bear Walter in many occasions. Morel has some conflicts. One part of him tries hard to satisfy the needs of his wife, other parts cannot help being rude and inconsiderate. As Holderness suggests, “The conflicts in Walter’s marriage and his own nature make him drink heavily; and on several occasions there are quarrels, fights and physical violence in the Morel home (Holderness 88). In this regard, it is worth mentioning two important incidents that make Gertrude really hate her husband. The first incident is when Walter leaves his wife out in the open. One evening Morel comes home drunk. Mrs. Morel shouts at him and accuses him of drunkenness. Walter does not accept that he is drunk. This creates a tension in the house. Walter gets very aggressive. “Why, nobody but a nasty little bitch like you’ ud’ ave a thought.” (SAL 22) Then they start to argue. Walter calls Gertrude a liar. His calling her a liar is the point Gertrude really gets furious. “Don’t call me that – you, the most despicable liar that ever walked in shoe-leather..... The house is filthy with you” (SAL 22) this drives Walter really crazy and he

comes up to her and he pushes her roughly to the outer door. He locks the door and falls asleep. She tries to find ways to go into the house. She doesn't want to make noise and wake the neighbors and the children. So she waits until Morel is awake. After long trials, she succeeds in waking Morel up. Morel realizes what he has done. However it is too late, for Gertrude spends the night out freezing. Moreover she is pregnant.

Another important incident that makes Gertrude feel alienated from her husband is the scene when Walter throws a drawer on her. It is when Paul is newly born. Morel comes home and wants to eat. His attitudes are very rude. "Is there nothing to eat in the house? He asked, insolently, as if to a servant." (SAL 38) Mrs. Morel is quite indifferent to him. Then while Walter is trying to get a knife, the drawer stuck. He drags it, so it flows heavily and all the knives, spoons, everything in the drawer are on the floor.

"What are you doing, clumsy, drunken fool?" The mother cried.

"Then tha should get the flamin' thin thysen. Tha should get up, like other women have to, an' wait on a man."

"Wait on you – wait on you?" she cried. "Yes, I see myself."

"Never, milord. I'd wait on a dog at the door first." (38)

While Walter is trying to fit in the drawer, he hears the last words of Gertrude and throws the drawer on his wife and she bleeds. What is more important is that, Paul is in his mother's lap and he may have been hurt, too. Fortunately, nothing happens to him. "As she glanced down at the child, her brain reeling, some drops of blood soaked into its white shawl, but the baby was at least not hurt." (SAL 39)

All of these experiences cause Mrs. Morel feel isolated from her husband. Every day she becomes more and more isolated. She despises her husband and finally abandons him and turns

her affection to her children. She chooses her sons as lovers. First she turns her love towards her eldest son William and then Paul. Her love for her sons is always mutual.

2.2. SONS' LOVE FOR THE MOTHER AND ITS EFFECT ON THEIR RELATIONSHIP WITH OTHER WOMEN

2.2.1 William's Love for Mrs. Morel and Its Effect on His Relationships with Other

Women

In the novel, the very first incident of an affection toward the mother can be observed in William. William is the eldest child of Morel family. He is just seven years old when the novel begins. "He was a very active lad, fair-haired, freckled, with a touch of the Dane or Norwegian about him." (SAL 3) The story begins on the day of the wakes. William is very excited. He goes off to the wakes in the morning and comes back in the afternoon for lunch. He is impatient and in a hurry. He doesn't want to miss it when the wakes begin again in the afternoon.

They'll be beginnin'," the boy half cried, half shouted. "You won't die if they do," said the mother. "Besides, it's only half-past twelve, so you've a full hour." The lad began hastily to lay the table, and directly the three sat down. They were eating batter-pudding and jam, when the boy jumped off his chair and stood perfectly still. Some distance away could be heard the first small braying of a merry -go- round, and the tooting of a horn. His face quivered as he looked at his mother. "I told you!" he said, running to the dresser for his cap. (SAL 3)

Gertrude's taking her daughter Annie and joining William at the wakes causes William to become very happy. One can easily observe how excited he is to be in his mother's company. He is over the moon. As Challaye points out, "Male child has a passionate love for his mother"

(Challaye 54) William is very enthusiastic. He shows two egg –cups to his mother. William has won them as a present for his mother. William’s happiness at that time is significant.

He was tipful of excitement now she had come, led her about the ground, showed her everything. Then, at the peep-show, she explained the pictures, in a sort of story, to which he listened as if spellbound. He would not leave her. All the time he stuck close to her, bristling with a small boy’s pride of her. For no other woman looked such a lady as she did, in her little black bonnet and her cloak. (SAL 4)

As soon as Gertrude leaves William at the wakes, his happiness fades. “Her son stood watching her, cut to the heart to let her go” (SAL 4). When William comes back home, something strange about him is noticeable. He looks unhappy “He was miserable, though he did not know it, because he had let her go alone. Since she had gone, he had not enjoyed his wakes.” (SAL 4-5)

Having turned to his children, Mrs. Morel finds rest in William. William, her eldest son, becomes her only solace. “She saw him a man, young, full of vigor, making the world glow again for her.” (SAL 47)

She is fond of her son as much as William is fond of her. One incident that shows how important William is for Mrs. Morel is hair-cutting incident. William was one year old then. It happened while Mrs. Morel was sleeping. The moment she woke up and went to the sitting room, what she saw made her nearly paralyzed and shocked. Walter Morel was cutting William’s hair. The description of the scene helps the reader see the anger of the mother. Lawrence depicts the scene in great detail and every little detail adds to the realization of the fury of the mother.

When she came downstairs, a great fire glowed in the grate, the room was hot, the breakfast was roughly laid, and seated in his arm-chair against the chimney-piece, sat Morel, rather timid; and standing between his legs, the

child – cropped like a sheep, with such an odd round poll – looking wondering at her; and on a newspaper spread out upon the hearthrug, a myriad of crescent-shaped curls, like the petals of a marigold scattered in the reddening firelight. Mrs. Morel stood still. It was her first baby. She went very white, and was unable to speak. She gripped her two fists, lifted them, and came forward. Morel shrank back. (SAL 15)

This made Mrs. Morel really furious. She could not believe her eyes. Mrs. Morel bursts into tears and says that she can never forget this scene in her life. As Urgan points out, “Mrs. Morel turns white with anger and feels like killing her husband. This woman, who has never wept, cannot forgive her husband until the end of her life.”(Urgan 144) The reaction she gives to this event illustrates the way that William is the most important person for her.

When William becomes thirteen, he starts working at the Co-op office. His working in an office is the subject of an argument. Mr. Morel doesn't like it because he wants his son to be a miner like him. He despises his having an office work. He thinks that his son should be working with him in the pit. However, Mrs. Morel does not agree with him. She wants her son to have a respectable job. What is more, she does not want his sons to be like their father. She is so proud of her son's competence that she knows William will do very well in his job. Actually William succeeds in everything he does. He wins the first prize in a race. The prize is an inkstand shaped like an anvil. He brings it home and they put it on the dresser.

It stood proudly on the dresser, and gave Mrs. Morel a keen pleasure. The boy only ran for her. He flew home with his anvil, breathless, with a “Look, mother!” That was the first real tribute to herself. She took it like a queen. (SAL 52)

An incident of jealousy begins when William starts to dance. Mrs. Morel hates it when his son dances. Mrs. Morel does not appreciate his son because he dances. This reminds her of her husband. She does not stand even the idea that William is like her husband. She does not want to make any connection between her son and husband. That's why; Mrs. Morel can't stand it when William goes dancing. "Occasionally some flame would come in pursuit of her errant swain. Mrs.. Morel would find a strange girl at the door, and immediately she sniffed the air." (SAL 53) and she turns away girls when they come to call William. Mrs. Morel is very rude to the girls. She is not acting like a mother who is trying to protect her son in this case. She is jealous of her son. Moreover, she is jealous of her son as a woman can be jealous of her partner. William gets very angry with her mother when he finds it out.

"And why didn't you tell me?"

"Because I forgot, simply."

"I didn't look at her.,

"Big brown eyes?"

"I did *not* look. And tell your girls, my son, than when they're running after you, they're not to come and ask your mother for you. Tell them that – brazen baggages you meet at dancing-classes." (SAL 53-54)

In the meantime William is getting more and more successful. Everyone has a high opinion of him. Finally he is offered a job in London. William gets the offer of his lifetime. He feels on top of the world. So he can't see his mother's disillusionment when he leaves for London to start a new life. What Mrs. Morel feels is more than a mother can feel for her son. Hers is the unhappiness that a lover could feel at the departure of her beloved. William is her favorite and

she had turned all her love and life to him. She had chosen William as her lover when her love for her husband finishes. That's why this meant the loss of her lover for Mrs. Morel.

Mrs. Morel is looking forward to his son's visit. The opportunity to see his son again comes at Christmas. With William's visit, everybody at home gets very happy and excited. The atmosphere in the house changes. William has brought presents for everybody. As is stated "Everybody was mad with happiness in the family. Home was home, and they loved it with a passion of love, whatever the suffering had been. There were parties, there were rejoicings." (qtd in SAL 82) It is no surprise that when the time comes for William to leave, the happy atmosphere in the house turns into a sad one. Especially one can observe how deeply Mrs. Morel is affected.

When he went away again the children retired to various places to weep alone.

Morel went to bed in misery, and Mrs. Morel felt as if she were numbed by some drug, as if her feelings were paralyzed. She loved him passionately. "

(SAL 82)

An opportunity William gets shows how much he is fond of his mother. He is offered to go on a trip to Mediterranean over the summer holiday for a very small cost. This is a perfect opportunity for William. However if he goes on the cruise, he won't be able to visit and see his family. It is surprising that his mother encourages him to accept that offer. "Go, go, my boy. You may never have a chance again, I should love to think of you cruising there in the Mediterranean almost better than to have you at home" (SAL 82) But William refuses to take the trip. He acts like a passionate lover who doesn't want to miss any little possibility of seeing his beloved. That's why he goes to see his mother. "Not even the Mediterranean, which pulled at all his young man's desire to travel, at his poor man's wonder at the glamorous south, could take him away when he might come home. That compensated his mother for much."(SAL 82)

Another element of the theory of the *Oedipus complex* is that the male children who have strong affection for their mother cannot develop healthy relationships with other women. As Gürol maintains,

The male child is attached to the mother and lives very close to his mother as a consequence of the complex. However, the period of puberty ends and the time to change his mother with another love object arrives.” (Gürol 147)

William becomes a gentleman “now there seemed to come a kind of fever into the young man’s letters.”(SAL 90) He cannot avoid giving his heart to a girl in London. However he is also unsettled. It is because he feels guilty. He feels as if he is betraying his mother. The same unsettlement can be seen in Gertrude. She worries about her son. “She still dreamed of William, and of what he would do, with herself behind him. Never for a minute would she admit to herself how heavy and anxious her heart was because of him. “(SAL 91)

Mrs. Morel is uneasy because William writes about a girl in his letters. This causes her to be quite uneasy. Every woman could be jealous of another woman between her lover and herself. However William is very excited about that lady and wants to share his excitement with his mother so he sends her a photo of the lady tells about her. It is not surprising that Mrs. Morel does not like the girl at all and she does not approve of her. She doesn’t believe that any girl can be good enough for her son. But it does not take long for the news of William’s engagement to his girlfriend. When the next Christmas he takes his fiancée and visits his family, his fiancée cannot match with them. Her behaviors make the family frustrated and annoyed. William is aware of everything. He is annoyed by her attitudes; especially they cannot stand her attitudes toward his sister. She treats his sister, Annie as if she is a servant. William’s conversation with his mother is very interesting. It gives clear hints of the Oedipal relationship between the mother

and the son. William talks to his mother and says to her that he doesn't really love Gypsy. What he says is he is not in love with her. He is only sexually attracted to her. Thus, he tries to say that his soul belongs to his mother. Interesting point is that William acts as a guilty boy. As if he is doing something bad, he feels as if he is betraying his mother. That's why he is trying to explain and prove that since he is not with her spiritually, it doesn't mean betrayal. Their visit for a second time solves everything. This time William is fed up with Lily's attitudes. He sees that he doesn't really want to marry her, but he thinks it is too late. As William remarks, "But I can't give her up now; it's gone too far And besides, for *some* things I couldn't do without her." (SAL 131) Mrs. Morel is very unhappy. It is hard to describe her feelings. As Lawrence remarks, "Her heart was heavy now as it had never been. Before with her husband, things had seemed to be breaking down in her, but they did not destroy her power to live. Now her soul felt lamed in itself It was her hope that was struck." (SAL 132) In the first weekend in October, William goes home again but alone. It is visible that he is ill. After he goes back to London, Mrs. Morel receives a telegram stating that William is very ill. William is not with the girl spiritually until the day he dies. His soul belongs to his mother and his body to Lily and this causes a division between his body and soul. As Ghent points out,

The mother more and more completely dominates her sons' affections, aspirations, mental habits.... As they attempt to orient themselves toward biological adulthood, the old split in the family manifested in a new form, as an internal schism in the characters of the sons; they cannot reconcile sexual choice with the idealism their mother has inculcated. This inner strain leads to the older son's death. (qtd. in Spilka 16).

2.2.2 Paul's Love for Mrs. Morel and Its Effect on His Relationship with Other Women

The death of her son William was a terrible blow on Mrs. Morel. Mrs. Morel avoids talking to other people. William's death causes inconsiderable pain in her. She does not notice what is going on since her precious son has passed away. She had loved him passionately and had seen him as her knight. She even does not react to Paul, his second son.

When Paul came home at night he found his mother sitting, her day's work done, with hands folded in her lap upon her coarse apron. She always used to have changed her dress and put on a black apron, before. Now Annie set his supper, and his mother sat looking blankly in front of her, her mouth shut tight. Then he beat his brains for news to tell her...But Mrs. Morel took no notice. Night after night he forced himself to tell her things, although she did not listen. It drove him almost insane to have her thus.

(SAL 140)

After this event Paul becomes seriously ill. He suffers from pneumonia. He becomes very close to death, but somehow he recovers. Mrs. Morel worries that she is going to lose her second son and then she comes to her senses. From this time on, "Mrs. Morel's life now rooted itself in Paul."(SAL 141) Paul becomes the focus of her life. He becomes her favorite. As Farr suggests,

William, the first son-lover, has been destroyed; now Paul will take his place in his mother's heart; he will become his second lover, he will in turn be sapped of his vitality, but at the moment he has just become her most beloved son. (Farr, 60-1)

It will be interesting to go back to Paul's birth and trace back the relationship between the mother and the son. When the novel begins, Mrs. Morel has already two children: William and Annie. At that point in the story she is expecting her third child, Paul. In fact Mrs. Morel does not

want this child because she is not happy with her husband. She does not want to give birth to a child when nothing is going right at home. Moreover she cannot afford another child. In short because of the unhappy relationship with her husband and financial matters, Mrs. Morel does not want her coming child. She gives birth to a boy. However still she cannot accept the boy completely. One day Mr. and Mrs. Morel argue. Mrs. Morel takes Annie and her boy to a field to relax. This walk makes her love her son. This is the first strong attachment of the mother to her son. This very moment is the first time when the mother feels an affection to her child.

She no longer loved her husband; she had not wanted this child to come, and there it lay in her heart. She felt as if the navel string that had connected its frail little body with hers had not been broken. A wave of hot love went over her to the infant. She held it close to her face and breast. With all her force, with all her soul she would make up to it for having brought it into the world unloved. She would love it all the more now it was here; carry it in her love. "I will call him Paul," she said suddenly; she knew not why. (SAL 37)

Mrs. Morel views Paul differently. When Paul is seventeen months old, Paul starts to have fits of depression. He would cry without any reason and when he was asked why, he would say he did not know. Mrs. Morel would try to amuse Paul, but Mr. Morel was not as patient as his wife.

The family moves into a house with an ash-tree. When the wind blows through it, it makes noise and this noise frightens children. As Paul grows older, he becomes a very thoughtful boy. He cares about people's feelings, especially how his mother feels. "As a rule, he seemed old for his years. He was so conscious of what other people felt, particularly his mother. When she fretted, he understood, and could have no peace. His soul seemed always attentive to her."(SAL

57) Mr. Morel comes home late most nights and mostly drunk. Paul hates his father. "Paul hated his father. As a boy he had a fervent private religion. "Make him stop drinking," he prayed every night. "Lord, let my father die," he prayed very often" (SAL 60). He is so fond of his mother that he often worries about his mother when he is out playing. One day while Paul is playing out, he thinks that his mother could be alone at home. It is very interesting that it must be Mr. Morel who has to care about his wife and come early thinking that his wife and family are alone at home. It is a husband's job, but Paul has taken the responsibility of protecting his mother. Then Paul runs home very quickly to check whether his father is at home or not. He sees that Mrs. Morel is alone waiting for his husband to come home. Paul stays with his mother. He doesn't like his father at all. He can't stand the idea of his mother's being worried about his father. As Sanders remarks,

For Paul, dominated by his mother's feelings, the very night seems agitated. ... The encounter between mother and son emerges as a specific instance of what happens on those long winter nights when Morel is late in coming home, a specific instance that sums up a crucial phase in Paul's development, as he drifts away from his father and clings ever more closely to his mother. (Sanders 26)

Another characteristic of Oedipus complex is that the boys wish to sleep in their mother's beds. As Challaye remarks, "the male child wants to sleep in her mother's bed." (Challaye 55) An incident of this is when Paul is ill. He has bronchitis. He wants his mother to come and sleep with her. When his mother finally comes, he is very happy sleeping with her.

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

so that it takes the body and soul completely in its healing. Paul lay against her and slept, and got better. (SAL 67)

Another incident that shows that Paul is more than a son to his mother is when Walter has an accident at the pit and breaks his leg. Paul behaves like a very mature person. Paul is really old for his years. He calms his mother down when she is wandering and thinking what to do. When the father is in hospital, Paul supports his mother. He helps her with the housework and listens to her as a partner. Mrs. Morel often talks with Paul. Paul listens to his mother and shares her troubles and comforts her. It is very interesting that Mrs. Morel should talk to her husband if she has some troubles. Normally women share them with their husbands; however Mrs. Morel is talking these matters with Paul since Paul has taken the place of her husband.

When Paul is fourteen, his mother wants him to apply for jobs and sends him to Co-op reading room to read the job ads in the newspaper. He makes several applications for several jobs. Finally, he gets a job as a junior spiral clerk. To celebrate this, they have dinner at an eating-house. Paul pretends to be a gentleman and he behaves as if he is with his lover. Mother and son hang around in Nottingham together. They spend the afternoon together. Both are very happy. They look like a couple who are on a date. Mrs. Morel does the things she should be doing with her husband with Paul again. As Weiss maintains, "When Mrs. Morel goes into town with Paul, they feel 'the excitement of lovers having an adventure together.'"(qtd. in Farr, ed 28)

Paul is gradually becoming a man. He is a teenage boy. That's why; he starts to feel an interest in the opposite sex. He has two lovers. His first lover is Miriam Leivers and his second lover is Clara Dawes.

Miriam, his first love is the daughter of their neighbor Mrs. Leivers who live on a nearby farm. In a visit to the farm, Paul becomes friends with Miriam and her brothers. He starts to see them very often. This initiates an affair and an intimacy between Miriam and Paul. Miriam plays

an important role in Paul's life because she is the first person from the opposite sex to whom Paul wants to direct his sexual desires. Paul finds her attractive. One day Paul and Miriam go for a walk and he returns home late. This is something that worries Mrs. Morel. Paul is late home and he is late because he is with a girl. This causes the first confrontation between the mother and the son. Mrs. Morel gets very unhappy with her son because she thinks that his son and Miriam are courting. Mrs. Morel's reproaches are like the ones one makes to one's lover.

Always when he went with Miriam, and it grew rather late, he knew his mother was fretting and getting angry about him – why, he could not understand. As he went into the house, flinging down his cap, his mother looked at the clock. She had been sitting thinking, because a chill to her eyes prevented her reading. She could feel Paul being drawn away by this girl. (SAL 160)

Moreover Paul acts strangely as if he has been caught while he is betraying his lover. Paul, like his elder brother William chooses to refuse what is evident. He says that there is nothing going on between Miriam and him. He consoles his mother by saying that they are not courting.

This is typical of Mrs. Morel. Everything is going fine with his boys as far as she thinks her boys belong to her. It is noticeable that when William started seeing Lily, she immediately hated her even before she met her. She became moody and she disapproved of the girl. She didn't like even the idea of the possibility of liking her. Now she has the same attitude towards Miriam. As Mrs. Morel remarks,

She is one of those who will want to suck a man's soul out till he has none of his own left," and "he is just such a gaby as to let himself be absorbed. She will never let him become a man; she never will. (SAL 160)

The only reason is that she is jealous of her son. She wants her son only to be with her and to give his soul and love only to her. She cannot tolerate the idea of a girl taking her son from him. She has fits of jealousy. She is mad with the thought that they are courting. As Mrs. Morel reproaches, "She must be wonderfully fascinating, that you cannot get away from her, but must go trailing eight miles at this time of night."(SAL 161)

Another incident which shows that Paul and Gertrude's relation is more than a mother-son relation is when Paul reads a poem to Miriam. Paul is twenty at the time. Miriam stays at Paul's house because it is late so it is dangerous to walk back home for Miriam Paul thinks. When it is supper time, Miriam comes downstairs. Paul wants to read a poem to Miriam. This romantic scene causes jealousy in Mrs. Morel.

He had discovered a poem by Jean Ingelow which mentioned Mablethorpe, and so he must read it to Miriam. He would never have got so far in the direction of sentimentality as to read poetry to his own family. But now they condescended to listen. Miriam sat on the sofa absorbed in him, and by him, when he was present. Mrs. Morel sat jealously in her own chair. She was going to hear also. (SAL 175)

One evening Paul and Miriam go for a walk on the beach and see a beautiful view of the moon. Paul is confused by his instincts; he feels powerful link toward Miriam, but doesn't know how to interpret them. Miriam is so timid that it prevents her from the first kiss. Paul feels humiliated. They return to the cottage. Mrs. Morel again is angry with him because he is late. However Paul answers her back. Mrs. Morel hates Miriam because she thinks she is the one who made her son like this. She caused her son to talk back.

It is evident that Mrs. Morel sees Miriam as an opponent for her son's love and affection. Miriam is especially very dangerous because what Miriam is after is Paul's soul. That's why she

is a threat to Mrs. Morel. If Miriam didn't want Paul's heart and soul, then Mrs. Morel wouldn't panic and she would view Miriam differently. However Miriam lusts after Paul's soul, not his body. If she were after his body, Mrs. Morel would bear it. As Weiss maintains, "Confronted with Paul's mistresses she directs most of her bitterness against the one who most resembles herself, Miriam, the one whom Paul likewise recognizes as his mother's rival. Her judgments of Miriam are true for both of them." (Weiss 29)

Paul sees that because of Miriam his mother is getting very unhappy and she is suffering. That's why he hates Miriam for doing so. Paul doesn't know what to do. He is torn between two loves. On the one hand he has his mother, his beloved to whom his soul belongs to. On the other hand he has his first love Miriam who wants to possess his soul, too. Paul is torn between them. He wants to have them both. Lawrence describes how Paul feels in the chapel when he was a boy and says that then Edgar and Miriam used to go into Mrs. Morel's pew.

Mrs. Morel, like a little champion, sat at the head of her pew, Paul at the other end; and at first Miriam sat next to him. Then the chapel was like home. It was a pretty place, with dark pews and slim, elegant pillars, and flowers. And the same people had sat in the same places ever since he was a boy. It was wonderfully sweet and soothing to sit there for an hour and half, next to Miriam, and near to his mother, uniting his two loves under the spell of the place of worship. (SAL 192)

Mrs. Morel has fits of jealousy. She sees Miriam as a rival. Two of them are competing for Paul's love and affection. She completely hates Miriam. As Mrs. Morel remarks,

She exults – she exults as she carries him off from me," "She is not like an ordinary woman, who can leave me my share in him. She wants to absorb

him. She wants to draw him out and absorb him till there is nothing left of him, even for himself. He will never be a man on his own feet – she will suck him up. (SAL 192-3)

Mrs. Morel cannot think wisely. She cannot make any logical judgments. If she were able to make sound judgments, she would see that it is in fact her who prevents her son to be a man on his own feet. It is only because of her that Paul cannot live his own life; he cannot make his own decisions. He is always under the influence of his mother.

One incident that drives Mrs. Morel insanely mad is that the one which took place on a Friday night. Mrs. Morel goes to the market and she asks Paul to watch the bread she has put in the oven. While Paul is working and at the same time watching the bread, Miriam drops by. Paul shows her his works. In the meantime he burns some of the loaves. They study French and then Paul joins her and walks her home. When Mrs. Morel comes back home, she sees the burnt bread and gets really mad with Paul. Because it is because of Miriam he had neglected his job. What had he been doing with Miriam so that he forgot about everything! She doesn't want to think about it. Moreover she falls ill. She says that it is her heart. In fact she is stuck with the idea that it is Miriam's fault because her son is with her, he forgets everything.

“I should have thought,” said Mrs. Morel bitterly, “that she wouldn't have occupied you so entirely as to burn a whole ovenful of bread.”

.....

“Because you were engrossed with Miriam,” replied Mrs. Morel hotly. (210-1)

Mrs. Morel cannot stand the idea that her son is doing something for Miriam. Moreover Paul is doing something for Miriam that he wouldn't do if Mrs. Morel asked him to do. In her opinion, he would find excuses for not doing that if it were for his mother. That's why; she

strongly believes that Paul's choice is Miriam. She thinks he likes Miriam better than he likes her. As she remarks, "If I *wanted* you to go to Selby on Friday night, I can imagine the scene, but you're never too tired to go if *she* will come for you. Nay, you neither want to eat nor drink then."(SAL 211)

These lines give clues of the relationship between the mother and the son. As Urgan suggests, this is a scene of jealousy that a woman can have toward her husband, not that for her son."(Urgan 147) As is evident in the dialogue between the mother and the son, the mother has a different love for her son. Mrs. Morel puts her unconscious into words and bursts into tears. Every little word especially in the dialogue below adds to appreciate the strong affection between them.

"Yes, I should, because there is no sense in it. Is she so fascinating that you must follow her all that way?" Mrs. Morel was bitterly sarcastic. She sat still, with averted face, stroking with a rhythmic, jerked movement, the black sateen of her apron. It was a movement that hurt Paul to see.

"I do like her," he said, "But____"

"*Like* her!" said Mrs. Morel, in the same biting tones. "It seems to me you like nothing and nobody else. There's neither Annie, nor me, nor anyone now for you."(SAL 211)

Mrs. Morel cannot see that the love for the mother and the lover should be different. In a healthy relationship, mothers don't see their sons' wives or lovers as rivals.

It is also interesting that Paul feels guilty as a man feels when he is betraying his lover. He thinks he has to defend himself. Like William did before, he says that he doesn't love any woman but her. He says that he only likes to talk with her and he doesn't feel any affection for her. He also boasts about his attitude not letting Miriam walk arm in arm with him. As Paul remarks,

“What nonsense, mother – you know I don’t love her- I – I tell you I *don’t* love her – she doesn’t even walk with my arm, because I don’t want her to.”(SAL 212)

He repeats saying he doesn’t love Miriam at all. He emphasizes that he loves his mother and he comes back to her every time he talks with Miriam. As Paul remarks, “ No, mother- I really *don’t* love her. I talk to her, but I want to come home to you.”(SAL 213) Gertrude bursts into tears, hugs his son as a woman can hug her lover and confesses her feelings.

“I can’t bear it. I could let another woman – but not her. She’d leave me no room, not a bit of room- And I’ve never- you know, Paul- I’ve never had a husband – not really-”

He stroked his mother’s hair, and his mouth was on her throat.

“And she exults so in taking you from me – she’s not like ordinary girls.”

“Well, I don’t love her, mother,” he murmured, bowing his head and hiding his eyes on her shoulder in misery. His mother kissed him a long, fervent kiss.

“My boy!” she said, in a voice trembling with passionate love. (SAL 213)

There is no doubt now that Mrs. Morel has put her son in place of her husband. Their hugging is apparently not an act of affection between a mother and her son. This is more like a love scene between a mother and her son. Thus, she feels as if she is committing adultery when she hears the husband’s footsteps and wants her son to leave. This is an erotic scene. It is once more evident that the relation between Paul and Gertrude is more than a mother-son relationship. As Farr suggests,

Obviously the erotic scene between Paul and his mother in chapter 8 bears resemblances to that between Queen Gertrude and Hamlet : they are interrupted by the father husband and the scene ends, like Hamlet, begging

his mother not to go to her husband's bed. Of course in *Sons and Lovers*,
...the incestuous climate is pronounced, not suggested. (Farr 18)

It is interesting that it is after the revelation of the love between them that Paul wants his mother not to sleep with his father. "Don't sleep with him, mother." As Urgan remarks, "It is very interesting that the relationship between mother and son has clear evidences that it refers to Freud's theory of Oedipus complex. One instance of this is that Paul wants his mother stop sleeping with his father."(145)

After this event, Paul realizes that his love for his mother is more than his love for Miriam and he doesn't want to leave his mother. He decides to finish his relationship with Miriam. As Ghent puts it, "Paul's first girl is a cerebral type and the mother senses in her an obvious rivalry for domination of Paul's sensibility. The mother is the stronger influence and Paul withdraws from Miriam." (Spilka 16) It is evident that there is no place in Paul's soul for anybody but his mother. Because he has given his soul to his mother, he can only give his body to a woman. However Miriam is not after his body. She wants to take his soul which belongs only to his mother.

One day Paul goes to the farm. He is very rude to Miriam. He says that he wants to break off. He reproaches that he can neither stay friends nor become lovers. He is very aggressive to her. What he says to her echoes what Mrs. Morel says to Paul. As Paul remarks,

You don't want to love – your eternal and abnormal craving is to be loved. You aren't positive, you are negative. You absorb, absorb as if you must fill yourself up with love, because you have got a shortage somewhere." (SAL 218)

After talking to Miriam that day, as he told his mother before, he came back to his mother. He was the happiest when he was with her. There was a very strong tie between his mother and

him. He forgot about everything in his mother's company. Nothing and nobody mattered at the times devoted to his mother. Paul's feelings for her mother are mutual. Lawrence is describing the feelings of Mrs. Morel, too. As he states,

And in the same way she waited for him. In him was established her life. After all, the life beyond offered very little to Mrs. Morel. ... Wherever he went she felt her soul went with him. Whatever he did she felt her soul stood by him, ready, to hand him his tools. She could not bear it when he was with Miriam. (SAL 222)

Paul misses to spend time on the farm. He goes to the farm again but he spends time with Edgar, avoids Miriam. However, later they are alone. Miriam and Paul talk about marriage. Miriam wants to marry Paul, but he says that he doubts whether they love each other enough to marry or not. In fact he is sure of Miriam's love, but not sure of his. As Urgan points out, "Paul feels he is married to his mother, so he says that he doesn't have the love for Miriam a man must have for his wife and refuses her." (SAL 149) Paul writes a letter to Miriam and tells her what happened in their relationship. He accuses her of being a nun and not answering his needs as a man. This signals the end of his relationship with Miriam. The problem is that Miriam can neither be a friend of Paul nor be a lover. However Paul has some sexual needs, but Miriam is not willing to satisfy his needs. and when he doesn't satisfy them, he overreacts to Miriam. Moreover, Paul has a passionate love for his mother, he cannot go any further.

However Miriam loves him so much that she decides to sacrifice herself. She knows that if she does not sleep with Paul, she is going to lose him. So she gives herself to him. This is like a torture to him. Because as Urgan suggests, "her mother described sexuality as dreadful, and it is something a married woman must bear" (SAL 150), Miriam does not enjoy it at all. After this experience Paul and Miriam become lovers in spite of his mother, but something inside him

wasn't satisfied. Because of that he didn't want to marry Miriam. That's why he decides to break off and put an end to their relationship.

Paul's second lover is Clara Dawes. He had met Clara through Miriam long before he broke up with Miriam. It is interesting that Miriam not knowing that she will be a rival to her introduces Clara to Paul. Their first meeting takes place in town. While Paul is walking, he bumps into Miriam. He is surprised at seeing her there. Miriam is not alone then. He is with Clara Dawes. Miriam introduces Clara to Paul. Clara is a woman in her thirties. She is married to Baxter Dawes, but she is separated from her husband. She lives with her family now.

She had scornful grey eyes, a skin like white honey, and a full mouth, with a slightly lifted upper lip that did not know whether it was raised in scorn of all men or out of eagerness to be kissed, but which believed the former. She carried her head back, as if she had drawn away in contempt, perhaps from men also.”(SAL 184-5)

Paul is impressed by Clara. He confesses this to Miriam when he is asked so. As Paul remarks, “I appreciate her as an artist.”(SAL 187) However how he talks about her shows that her lips arouse sexual feelings in him. He wants to kiss her. As Paul remarks, “Look at her mouth - made for passion – and the very setback of her throat-.”(187) Paul is interested in Clara because he thinks she is exciting.

Their second meeting is when Miriam invites Paul to meet Clara. Paul says he doesn't like her, but gets excited when he thinks of meeting her. As Lawrence states, “There was something he hankered after. ... He said he didn't like her. Yet he was keen to know about her.”(SAL 228)

Paul goes to the farm early. It is interesting that Paul is afraid of the idea that Clara may not come. If she doesn't, he will be very disappointed. It is also strange that when Miriam meets him

at the door, the first thing he asks is Clara, whether Clara has arrived or not? Moreover, he starts to care about his clothes. These foreshadow Paul's later affection for Clara. At the meeting, he scrutinizes Clara and examines her in great detail. Paul tries to start a conversation, but she gives disagreeable answers and Paul is annoyed. He decides that he doesn't like her and after all joins Edgar outside.

The third time they meet is when a mutual friend asks Paul to take a message to Clara. It is then that Paul forms a positive opinion of Clara. He also meets Clara's mother. They spend a good time together. Then one of the girls leaves to get married so he gets the job for Clara. This makes the two of them work together and thus to see each other very often. From this point on they get closer and closer. Because Clara is acting freely, especially as far as sexuality is concerned, it attracts Paul who is inexperienced. It has been difficult with Miriam because Miriam was conservative and against experiencing sexuality. She even didn't kiss or hold hands. It was until very late when she realized that she was losing Paul, she slept with Paul. However, it was a sacrifice and neither of them enjoyed it. Paul now is experiencing sexuality openly and passionately with Clara. This is what he wants.

Paul tells his mother that he is seeing Clara. His mother who is the central person in Paul's life only warns him that Clara is a married woman. However, she doesn't have fits of depression because they are seeing each other. Moreover, Gertrude accepts to meet Clara. It is interesting that she takes a slightly more lenient attitude toward her. Gertrude goes on acting in a surprising way. Clara comes to tea, but it is interesting that Gertrude gets along well with Clara. Mrs. Morel normally would get irritated by even the slightest idea that Paul is seeing a woman, but now she is not overreacting. She doesn't show the grudge she has shown to Miriam. It is because Miriam seeks to have Paul's soul, but Clara is not a threat to Gertrude in this sense. She knows well that Paul is experiencing sexuality with her. Moreover Clara is married and she is only after her son's body. The only thing that she is concerned is that people can gossip.

“You are late!” she said, looking at him.

His eyes were shining; his face seemed to glow. He smiled to her.

“Yes; I’ve been down Clifton Grove with Clara.”

His mother looked at him again.

“But won’t people talk?” she said

“Why? She is a suffragette, and so on. And what if they do talk!”

“Of course, there may be nothing wrong in it,” said his mother. “But you know what folks are, and if once she gets talked about-”(SAL 313-4)

Thus, Gertrude is only concerned with what the people are going to talk about. As Weiss suggests,

When we consider Clara Dawes we find Lawrence attributing to Gertrude a preference for her rather than for Miriam. It is the expression of a wish whose fulfillment would preserve the spiritual nexus in which Paul and Gertrude meet as lovers. The addition of Clara to the relationship would provide a *modus vivendi* for both mother and son. Gertrude is made to see this. For Clara represents the dancing side of the relationship, which neither she nor Miriam could provide.” (Farr, 29-30)

The same day Miriam also comes to say hello to Clara. This makes the mother very angry. Mrs. Morel is frustrated when she sees Miriam. Her not standing seeing Miriam shows how Mrs. Morel views Miriam and Clara differently.

As is the case theoretically Mrs. Morel’s two rivals are there: Miriam and Clara. However, her attitude toward one is different from her attitude toward the other. While she welcomes Clara

very well, she hates it when Miriam appears there. The difference between two women is that Miriam wants to take Paul away from his mother by taking his soul, but Clara and Paul are not having a long-lasting relationship. They seek to fulfill their bodily pleasures.

Clara and Paul live life to the full. Their relation is full of passion. However he is uncomfortable with the fact that he can't love. One day Paul and his mother talk about this. Paul complains that he cannot love anybody.

"You know, mother, I think there must be something the matter with me, that I can't love.

.....

– why don't I want to marry her or anybody?

.....

"You haven't met the right woman."

"And I shall never meet the right woman while you live," he said. (SAL 350-1)

Paul was quite right. As long as his mother lives, he won't be able to develop a strong relationship with another woman. That's why although everything went well, and they had the passion and lived and experienced every feeling possible, Paul's relationship with Clara comes to an end. As Spilka maintains, "He has loved both Miriam and Clara, but he can belong to neither of them while his mother lives; so long as she holds him, he can never "really love another woman." (Farr, ed, 61)

A scene between Clara and Paul is very interesting. Clara wants to talk about the future and asks some questions to him. He asks what he would like to do one day. He says that he would like to buy a house and live with his mother there. This is supposed to be a romantic relationship and he is supposed to say that he wants to be with Clara and so on, however Clara is not in his

future plans. Instead as his past and present are dedicated to his mother, Paul's future plans are with his mother again. He cannot even imagine leaving his mother. As Paul remarks, "Don't ask me anything about the future," "I don't know anything. Be with me now, will you, no matter what it is? (SAL 352)

Paul states that there is no place for Clara in his future life. In fact, there is not a place for any woman in his life as he remarked one day to his mother. Also Clara does not want to divorce from her husband so she can not belong to him completely. That's why, they decide to go their separate ways. As Ghent remarks, Paul knows that there is but one direction he can take, that is to go with his mother.(16)

2.3. MRS. MOREL'S DEATH AND PAUL'S ATTITUDE TOWARDS HER DEATH

Mrs. Morel's death provides us with scenes which support the Oedipal theme, which is the fondness of Paul for Mrs. Morel. Mrs. Morel's illness becomes apparent in chapter 12 named "Passion". Paul, after leaving Miriam spend much of his time with his mother. He takes her to holiday, to the Isle of Wight. There she faints. Mrs. Morel is not as healthy as before. This is the sign of her losing her health. Annie in the mean time got married and lives in Sheffield. Mrs. Morel goes to stay with her daughter. Paul visits his mother there and sees that his mother ill. He learns that she has a tumor.

But he only fell on his knees at the bedside, and buried his face in the bedclothes, crying in agony, and saying:

"Mother – mother – mother!"

She stroked his hair slowly with her thin hand.

"Don't cry," she said. "Don't cry- it's nothing."

But he felt as if his blood was melting into tears, and he cried in terror and pain."(369-70)

This is a scene that can be between two lovers. Paul acts as if his wife or his precious lover is going to die. His attitudes are typical of a man's for his wife or girlfriend. As Spilka suggests, "For Mrs. Morel falls ill with cancer now, and Paul cares for her, handling all the details with the doctors, as if he were the father."(Spilka 62)

Mrs. Morel was getting worse and worse. Paul was witnessing his lover's death. He couldn't stand seeing how his mother has pains and melting. So he overdoses her with his sister Annie. Paul sees his mother as a lover.

She lay like a maiden asleep. With his candle in his hand, he bent over her.
She lay like a girl asleep and dreaming of her love. The mouth was a little open as if wondering from the suffering, but her face was young, her brow clear and white as if life had never touched it. She was with him still.
He bent and kissed her passionately. He felt he could never let her go. No!
He stroked the hair from her temples.(SAL 399)

Paul calls her "My love – my love – oh, my love!" he whispered again and again. "My love – Oh, my love!"(398)

As Weiss puts it,

Gertrude's death is at once a real death and a sexual death. ... She is for the first time in the novel, sexually desirable and sexually available to the son. His only rival skulks below stairs and will not even look at her. Walter Morel is afraid of her. Only Paul is her lover. They all stood back. He kneeled down and put his face to hers and his arms round her. And finally, he kisses her "passionately" and feels a "coldness" against his mouth."(Weiss 32)

2.4. HATRED FOR FATHER

One of the elements of Oedipus complex is that the male child hates his father. As Jones maintains, "Jealousy hostility toward the father is one of the elements of Oedipus complex."(Jones 356) Paul's relationship with his father presents evidences of this situation.

There are many passages in the novel which shows the children's hatred toward their father. Lawrence repeats this as much as possible. "All the children, but particularly Paul, were peculiarly against their father, along with their mother. Morel continued to bully and to drink. He had periods, months at a time, when he made the whole life of the family a misery." (SAL 58) There are even incidences when the children fight with the father. Walter bullies Gertrude and William having seen his mother's swollen eyes gets furious. "William was white to the lips, and his fists were clenched. He waited until the children were silent, watching with children's rage and hate; then he said: "You coward, you daren't do it when I was in."(SAL 58) Mrs. Morel shouts at them and then they stop arguing. As William remarks, "Why didn't you let me have a go at him? I could easily have beaten him." (SAL 59)

Not only William but also Paul shows his grudge against his father. He often has fantasies about his father's death. "Paul hated his father. As a boy he had a fervent private religion. "Make him stop drinking," he prayed every night. "Lord, let my father die," he prayed very often." (SAL 60)

Another incident of this is when Paul falls ill with bronchitis. Paul is resting in his room and Walter Morel goes to visit him in his room. However, his father's presence in his room disturbs Paul. He cannot stand him. "On retiring to bed, the father would come into the sickroom. He was always very gentle if anyone were ill. But he disturbed the atmosphere for the boy. "Are ter asleep, my darlin'? Morel asked softly.

"No; is my mother comin'?"

“She’s just finishin’ foldin’ the clothes. Do you want anything?” Morel rarely “thee’d” his son.

“I don’t want nothing. But how long will she be?”

“Not long, my duckie.”

The father waited undecidedly on the hearth-rug for a moment or two. He felt his son didn’t want him.” (SAL 66-7)

One day Mr. Morel has an accident at the pit and he breaks his leg. He has to stay in hospital. It is notable that his family is pleased because he won’t be at home. They don’t like their father at all so that they are very happy when their father is not at home even when he has to stay in hospital with a broken leg. Paul especially feels pleased because now he is the father at home. Without the father, home is really peaceful. He doesn’t want his father to come back. He is really disappointed when he learns that he is coming back home.

Paul hates his father because he causes his mother suffer. He gets very angry with his father when he doesn’t come home early, because it makes Mrs. Morel worried. Paul, however, never understands the reason behind his mother’s worries. He reproaches her for not letting his father drink. As much as he stops on the way and drinks, they will see him less. “Man who stops on the way home from work is on a quick way to ruining himself and his home. The children were yet young and depended on the breadwinner.”(SAL 61)

Gertrude Morel is the main reason for her children to hate their father. Gertrude despises her husband and she turns her children against their father. She causes the split between children and their father. As Sanders points out,

Morel does not live up to Mrs. Morel’s ideal of manhood, and she communicates her judgment to the children. In scenes other than those we

have already considered the children learn from her to mock their father's manners, to belittle his work at the mine, to sneer at his lack of formal education and in general to degrade his manhood."(Sanders 33)

Similarly Ghent echoes, "the sons' attitude toward the father is ambivalent, weighted toward hate because the superior cultural equipment of the mother shows his crudeness in relief." (Ghent 22) Thus, the mother gives way in her children to form a negative opinion of the father. It is because of her, the children dislike their father.

CHAPTER III

TO THE LIGHTHOUSE

To the Lighthouse portrays a family complex. It describes the relationship among mother, son - daughter and father under the light of Freud's well-known theory of Oedipus complex. The novel successfully depicts the Oedipal triangle in Ramsay family. The people in this triangle are James the son, Lily the daughter, Mrs. Ramsay the mother, and Mr. Ramsay the father. An analysis of the relationship between James and Lily and the mother and of the relationship between James and Lily and the father reflects that the novel is a successful work of Oedipal triangle. Indeed the story of James has their roots in the same soil as *Oedipus the King*. As Blotner argues "That the relationship between James, Mrs. Ramsey, and Mr. Ramsey reflects Oedipus complex is so clear as to be almost unmistakable." (560) The story of Lily Briscoe reflects Oedipus complex as well.

3.1. JAMES'S LOVE FOR HIS MOTHER AND HIS HATRED FOR HIS FATHER

Oedipus complex theory is said to explain the son's excessive fondness for his mother and his dislike for his father. Rand identifies some stages of Oedipus complex and maintains that the male child who is suffering from it goes through these stages. The first stage is, as Rand defines, exclusive love of the mother and hatred for the father, i.e., desire of incestuous union with the mother and mental murder of the boy's perceived rival, the father. (Rand 54) When James is examined in the light of this definition, he proves to be an Oedipus.

James is a perfect Oedipus for he has a great affection for his mother and a strong dislike for his father. As Blotner puts it, "The intense adoration James cherishes for his mother has its opposite in an equally strong hatred for his father. This emotion is thoroughgoing."(Blotner 560) His affection can be observed from the moments they spend together. In fact, there is not a moment James spends apart from his mother. It is notable that

he is in his mother's company until he goes to bed. Their first appearance together is in the very first scene of the novel. The novel opens with James and Mrs. Ramsay in the living room. Mrs. Ramsay is knitting stockings and James is cutting out pictures from a catalogue. There is only one thing that James is wondering: He craves for going to the lighthouse and whether they will go to the lighthouse or not. Mrs. Ramsey promises her son to go there if the weather is nice. However, the appearance of the father turns the friendly atmosphere into one full of malice.

Had there been an axe handy, a poker, or any weapon that would have gashed a hole in his father's breast and killed him, there and then, James would have seized it. Such were the extremes of emotion that Mr. Ramsay excited in his children's breasts by his mere presence.(TL 3)

It is interesting that James is only six years old. He is too young to even think of such violent actions. The feelings that his father arouse in him are more like the one of a brutal man. How is it that a boy of six can feel this way towards his father. Gürol maintains that the boy loves his mother, and wants her company. However the boy thinks that the father poses a threat for him, because the father will not let the son and mother come together. As he observes,

The male child realizes that the father blocks the way to his mother. That's why he exhibits hostile manners to his father and wants to take his father's place to be with his mother. Identification with the father has an ambivalent characteristic. While he can have a soft manner toward the father, he can strive to kill him. (Gürol 144)

Gürol explains that there are two possibilities for the boy who is suffering from Oedipus complex. He can either develop a soft relationship with the father or try to kill him. James is inclined to choose the second option. His hatred for his father cannot be described in any

terms. He is totally disturbed by his mere presence. Freud proposes that while “All toddlers direct their first sexual longings at the opposite-sex parent”, they “consequently aim their first feelings of intense rivalry toward the same-sex parent.”(Bower 1) He fantasizes being alone with his mother so he doesn't like it when the father is around them. James gets angry especially when Mr. Ramsey demands sympathy from his mother.

But his son hated him. He hated him for coming up to them, for stopping and looking down on them; he hated him for interrupting them, he hated him for exaltation and sublimity of his gestures; for the magnificence of his head; for his exactingness and egotism (for he stood, commanding them to attend to him); most of all he hated the twang and twitter of his father's emotion which, vibrating round them, disturbed the perfect simplicity and good sense of his relations with his mother.(TL 27)

The use of repetition adds to the significance of the relationship between mother and son. There are some recurrent images in the novel. One of the images that recur again and again is the image of James and Mrs. Ramsey at the window. Different characters catch the sight of mother and son at the window. That emphasizes the strong bond between them. It helps see how united they are. There are many scenes in the novel that all of a sudden the image of them appears. Lily Briscoe catches the sight of them. “Even while she looked at the mass, at the line, at the color, at Mrs. Ramsay sitting in the window with James, she kept a feeler on her surroundings ...”(TL 13) Similarly, Mr. Ramsey catches the sight of them. “He stopped to light his pipe, looked once at his wife and son in the window. He perceived his wife and son, together, in the window.”(TL 24-25)

Another repeated image is the image of James at his mother's knee. "This ray passed level with Mr. Bankes's ray straight to Mrs. Ramsay sitting there with James at her knee."(TL 38)

Standing between her knees, very stiff, James felt all her strength flaring up to be drunk and quenched by the beak of brass, the arid scimitar of the male, which smote mercilessly, again and again, demanding sympathy (TL 27-8)

James's standing between his mother's knee is a phallic symbol. This is for James a way to challenge his rival, Mr. Ramsey and proves his power over his mother. He is pleased to show that he is the winner of the battle between them. Blotner also finds this highly sexual. As he remarks,

James's jealousy and feelings of rivalry with his father are intensified by his perhaps unconscious knowledge of the sexual aspect of the relationship between his parents. He is made acutely aware of it in the episode early in the novel in which Mr. Ramsay comes to his wife for the sympathy and reassurance he demands. The imagery used to describe this action is patently sexual. (Blotner 560)

Another repetition in the novel is Mrs. Ramsay's reading to James. In many scenes, it is repeated. In these scenes the idea is that they are very happy to spend time together and they are in peace and harmony. When Mr. Ramsay catches the sight of them, "Muttering half aloud, so he broke off, turned, sighed, raised his eyes, sought the figure of his wife reading stories to the little boy, filled his pipe." (TL 32) The same image is repeated. "Why the sight of her reading a fairy tale to her boy had upon him precisely the same effect as the solution of a scientific problem..."(TL 35) James and her mother are enjoying themselves when they are in each other's company.

She read on: "Ah, wife," said the man, "why should we be King? I do not want to be King." "Well," said the wife, "if you won't be King, I will; go to the Flounder, for I will be King." (TL 40-41)

Just then, James's sister Cam comes in. Mrs. Ramsay panics when her daughter appears. Pederson argues that Mrs. Ramsay and James have built a special relationship. They have made a world of their own. They don't want to include others in their unity. That's why she doesn't like it when an idea of the possibility of her daughter's disturbing them emerges. She is afraid that the atmosphere will be spoiled. As Pederson argues, "The extent of the exclusiveness of Mrs. Ramsay and James is evident in Mrs. Ramsey's not wanting even Cam to intrude; she was relieved when Cam stayed with them only momentarily..." (Pederson 587)

'Come in or go out, Cam,' she said, knowing that Cam was attracted only by the word 'Flounder' and that in a moment she would fidget and fight with James as usual. Cam shot off. Mrs. Ramsey went on reading, relieved, for she and James shared the same tastes and were comfortable together. (TL 41)

James is so attached to his mother that he follows her like a shade everywhere. He wants only his mother to take him to other places. For example, while Mrs. Ramsey is going to the other room, she takes her son there herself. There is no possibility of another person to do that. James does not let anybody else to touch him. He can even make a big fuss about it. It is evident that James craves attention from his mother. He is trying every possible way to get his mother's attention. He is always in touch with his mother. "She went from the dining room, holding James by the hand, since he would not go with the others. (TL 7)

James gets jealous of his mother, too. He shows his jealousy through his attitudes.

My dear, stand still, she said, for in his jealousy, not liking to serve as measuring block for the lighthouse keeper's little boy, James fidgeted purposely; and if he did that, how could she see, was it too long, too short? She asked. She looked up – what demon possessed him, her youngest, her cherished? (TL 19)

The sign of jealousy appears when Mrs. Ramsey wants to try the stockings on James. Mrs. Ramsay is engaged in knitting stockings for the son of the lighthouse keeper. And she is in a hurry to finish it because she thinks they may go to the lighthouse anytime. So when she nearly finishes it, she wants to measure it against James's leg, but James is jealous of her mother. He does not let his mother do that. As Auerbach points out, "But the boy, in his stubborn and jealous love of her, refuses to stand still." (qtd in Goldman 36)

James's love for his mother can be observed in his judgments about his mother and his father. Because James idolizes his mother, he thinks that she is the best in everything. While he has a perfect mother image in his head, he does not feel the same way for his father. As Challaye points out, "the male child does not feel the same way toward his father. He has an affection for his mother, but he sees his father as a tedious partner." (Challaye 55) In reference to this, when James compares his father to his mother, he thinks that there is a big gap between them for he says Mrs. Ramsey is superior to his husband. According to him, his mother is far better than his father. Urgan argues that James compares his mother to a rosy-flowered fruit tree. Like fruit tree, Mrs. Ramsey gives affection to people around her. As she points out, "James believes that only his mother can tell the truth and truth can be told by only his mother." (Urgan 135) When James asks Mrs. Ramsey the possibility of going to the lighthouse, Mrs. Ramsey states that it depends on the weather. If the weather permits, she says that they will go to the lighthouse. This is apparently a way of consoling her child. Mrs. Ramsey also knows that they cannot go there because the weather is not nice, but she doesn't

want to break her son's heart. She thinks that her son is unhappy because his father says that they cannot go to the lighthouse. Still she tries to soothe him. She is aware of the fact that James is really disappointed.

“Perhaps you will wake up and find the sun shining and the birds singing,” she said compassionately, smoothing the little boy's hair, for her husband, with his caustic saying that it would not be fine, had dashed his spirits she could see. This going to the lighthouse was a passion of his, she saw,

“Perhaps it will be fine tomorrow,” she said, smoothing his hair. (TL 11)

However, Mr. Ramsey acts like a cruel man and he doesn't miss the chance of fooling both his son and his wife. Moreover, James thinks that his father is both inferior to his mother and cruel. That's why, he cannot stand his father's snobbish ways. As Harper observes,

Thus, this world begins, with the promise to her son. She is aware, of course that the weather isn't likely to be fine tomorrow. But she is also aware of her son's feelings, and knows that “children never forget.” What he will remember, as Part III will show, is not his parents' words, but their attitudes. And so when Mr. Ramsey intervenes with his blunt pronouncement, “But it won't be fine,” the essential attitudes of the parents have been announced. The mother is positive, enthusiastic, expansive, supportive; the father negative, narrow, discouraging. While she would allow James to discover for himself that the weather will not allow the voyage, her husband's approach is more authoritarian. (Harper 137)

Mina Urgan discusses that there are various things that the lighthouse symbolizes, but she believes that the most apparent one is that the lighthouse is the symbol of Mrs. Ramsey. As she suggests,

Lighthouse symbolizes Mrs. Ramsey. This occurs to every reader who reads it sensitively. For Mrs. Ramsey both lightens her environment with an affection full of respect and understanding and also can read the minds of the people around her through this light. (Urgan 128)

Urgan goes on arguing that it is evident that the lighthouse is Mrs. Ramsey because when Mrs. Ramsay looks at the lighthouse, she thinks that she is looking in her own eyes. The Lighthouse gives three different lights. Mrs. Ramsey identifies herself with the last one. “She looked up over her knitting and met the third stroke and it seemed to her like her own eyes, meeting her own eyes”(TL 46) are quotes that shows this. Not only this but also there are other quotes that shows that Woolf identifies the lighthouse with Mrs. Ramsay. (Urgan 128)

She looked out to meet that stroke of the Lighthouse, the long steady stroke, the last of the three, which was her stroke, for watching them in this mood always at this hour one could not help attaching oneself to one thing especially of the things one saw; and this thing, the long steady stroke, was her stroke. Often she found herself sitting and looking, sitting and looking, with her work in her hands until she became the thing she looked at – that light for example. (TL 46)

James’s hatred stems from his wish to go to the lighthouse. Since the lighthouse represents Mrs. Ramsay, the father stands as an obstacle on the way to reach her mother symbolically. Mr. Ramsay is a barrier for James. Mr. Ramsey, by not letting the two meet

claims his power and he proves to be jealous of the relation between his wife and his son.

Castle maintains that

Psychoanalytic readings of *To the Lighthouse* are indebted to the Oedipus and castration complexes. The story opens with James, the Ramsay's youngest child, at his mother's feet, both of them posing for Lily. Meanwhile, Mr. Ramsey storms about the house and yard declaiming that there will be no trip to the lighthouse, a journey James very much wants to take. The weather will be fine, his mother murmurs, but his father contradicts her, "it won't be fine". The bond with the mother is looked upon jealously by the powerful father who symbolically withholds the Phallus/lighthouse."(Castle 275-276)

When he envies the tie between mother and the child, he is finding excuses for separating them. Whenever James wants to go to the lighthouse, his father refuses to take him there. Symbolically, the father is an obstacle for James to be with his mother. That's why, he fosters a strong hatred toward his father. When Mr. Ramsay says that the weather will not permit so they won't go to the lighthouse, James detests his father.

James' wanting to go to the lighthouse symbolizes his desire for union with his mother. Since James has the qualities of Freud's Oedipus, he longs to unite with his mother. He wants to possess her. However, Mr. Ramsey the father is conscious of this desire and constantly resists to go to the lighthouse. This symbolizes his desire to prevent the union between the mother and the son. The union between Mrs. Ramsay and James can never take place throughout the novel. It is only after Mrs. Ramsey dies that they take the journey to the lighthouse. A physical union with his mother never comes true, but a spiritual one can take place after the mother dies.

3.2. MRS. RAMSEY'S ROLE IN TURNING JAMES INTO AN OEDIPUS

Freud maintains that it is an undeniable fact that parents give way to Oedipus complex in their children. As he asserts, "parents often encourage this by showing preference for certain children. For example, the mother for the sons." (Fritzen 51) In reference to *To the Lighthouse* , the encouraging party is Mrs. Ramsey. Pederson is very critical of Mrs. Ramsey in this respect. He accuses her of creating an Oedipus from James. He argues that she does not let the son and father come together and by doing so she spoils the family unity. He states that father is always left out of the group. He is not in the scenes with Mrs. Ramsay and James. He is an outsider. He is always the one who is looking at them from a distant place. As he observes,

The father should not be outside the window, looking at the mother and the son in the window; the husband and wife should be together, the son with them both, but not between them, and most of all, not between the mother's knees. (Pederson 587)

Pedersen goes on arguing that it is because of Mrs. Ramsey that the father and the son cannot get closer. As he remarks, "James's Oedipus complex is clearly nurtured and encouraged by his mother."(Pederson 587) At the beginning of the novel, Mr. Ramsay is shown as a cruel father by not letting them go to the lighthouse. As he suggests, "Mrs. Ramsay succeeds, then, in keeping a chasm between herself and her husband, in alienating their son from his father. (Pedersen 585)

When the time passes and it becomes ten years later, James is at stage. He is sixteen years old. He is still suffering from Oedipus complex. He still has Oedipal instincts towards his father. As Castle suggests,

Ten years later we discover the outcome of James's development. He is sixteen now, and his mother is dead. He has clearly not resolved the Oedipal conflicts that had surfaced so long before. (Castle 276)

Furthermore he is old enough to war against his tyrannical father now. He vows to take his revenge. He is so full of resentment that he does not want to go to the lighthouse now. The lighthouse that he longed to go to when he was a child now seems an undesirable place to him. It is very interesting that Mr. Ramsay is taking James and his sister to the lighthouse by force. "but children coerced, their spirits subdued." (TL 111) "They looked as if fate had devoted them to some stern enterprise, and they went to it, still young enough to be drawn acquiescent in their father's wake, obediently.... Feel that they suffered something beyond their years in silence."(TL 116) They even wish that the weather would be bad so that they have to turn back home. It is like a torture to both James and his sister Cam now.

He had made them come. He had forced them to come. In their anger they hoped that the breeze would never rise, that he might be thwarted in every possible way, since he had forced them to come against their wills.(TL 122)

3.3 JAMES'S IDENTIFICATION WITH HIS FATHER

James and Cam are cross with their father Mr. Ramsay. As Pederson puts it, "James and Cam were in league against their father, still suffering in silence."(Pederson 592) They decide to put an end to his tyranny. "But they vowed in silence, as they walked, to stand by each other and carry out the great compact – to resist tyranny to the death." (TL 122) However, as they approached the lighthouse, there have been some positive changes first in James's sister Cam. She starts to sympathize with her father. She does not have grudge against her father as they go closer to the lighthouse. James still hasn't changed his mind

about his father and realizes this change in his sister. He resents his sister for she has left him alone in their case. Now he has to fight with his father alone.

James pitilessly, seeing his sister's head against the sail, now she will give way. I shall be left to fight the tyrant alone. The compact would be left to him to carry out. Resist him. Fight him. He said so rightly; justly. (TL 125)

As Ramsays get closer and closer to the lighthouse, James is changing too. He starts to view his father differently. He sees through him and his ideas about his father have changed. He sees another man in him when James looks at his father now.

He had always kept this old symbol of taking a knife and striking his father to the heart. Only now, as he grew older, and sat staring at his father in an impotent rage, it was not him, that old man reading, whom he wanted to kill, but it was the thing that descended on him. (TL 137)

Mr. Ramsay is associated with being a 'tyrant', 'despot', 'suppressive'. This shows how James views his father first, but now his opinion of his father has changed considerably. Pedersen argues that this is because Mr. Ramsey is not tyrannical anymore. He is not forcing his children to like him. They are free to do anything. As he suggests, "Mr. Ramsey leaves James and Cam to their own feelings and thoughts, finally to accept and come to their father. They were independent to form their own relations to their father." (Pederson 592) In the previous scenes, they were not left alone with the father and the mother who prevented the family unity was always with them. As Castle remarks,

The arrival at the lighthouse suggests that the tyrant has been dispatched, the mother is no longer a screen or a threat or an object of desire, and the

phallus can now be handed on to James without his father fearing for his own position. (Castle 276)

In his identification with his father, James now sees that he has a lot in common with his father. It is also notable that James can be united with his father only after his mother dies.

One possible interpretation is that now they reconcile because Mrs. Ramsay is not alive anymore. As long as Mrs. Ramsay is alive, there is no way for the father and the son to get on well. It is after her death that James doesn't see his father as an enemy. As Pedersen remarks, "Family integration is not possible while she lives; only after her death, when unconscious forces are exempt from her conscious dominion, does the family come to the best possible integrity." (Pederson 600)

Rand maintains that the child who suffers from the Oedipus complex finally enters into a stage when he identifies with the father. Now his father is not his rival anymore, but he accepts his father's authority. The male child now sympathizes with his father. As he asserts, "The last stage is the adoption of the father's moral and cultural imperatives, followed by idealization of and identification with the formerly hated rival." (Rand 54-5) In this case James who hates his father at the beginning, identifies with him at the end of the novel. As Blotner puts it, "Significantly at the end of the finally accomplished journey to the lighthouse, James experiences his rapport with Mr. Ramsay." (Blotner 561) In other words castration complex plays a significant role in James's reconciliation with his father. Freud maintains that,

In a boy Oedipus complex, in which he desires his mother and would like to get rid of his father as being a rival, develops naturally from the phase of his phallic sexuality. The threat of castration compels him, however, to give up that attitude. Under the danger of losing his penis, the Oedipus

complex is abandoned, repressed and, in the most normal cases, entirely destroyed. (Freud Volume XXII 129)

In the light of the fear of castration, James is threatened by his father when Mr. Ramsey does not let him go to the lighthouse according to Castle. He suggests that the father is aware of his son's wishes for his mother. Therefore he prevents his son from going to the lighthouse, which symbolizes the mother. When at the beginning James wants to go to the lighthouse, Mr. James gets really furious. He shouts saying that the weather will not be fine. As he remarks, "This threat of castration should initiate the normative process of development in which the male child learns to identify with the father." (Castle 276)

3.4. LILY'S DESIRE FOR UNION WITH MRS. RAMSEY

It is worth noting that there is another desire for union with Mrs. Ramsey, the mother. This is Lily Briscoe. This is called Oedipus complex, too. As Freud argues, "The female sex, too, develops an Oedipus complex." (Freud: 2001 177) Similarly, Stevens expresses that the girl's focus of attention has been the mother until she discovers that her mother does not have a penis. As Stevens suggests,

With the growing realization that she is not alone in this, that neither her mother nor any other female possesses a penis, she comes emotionally to devalue all women. Up to this point, the girl's focus of attention has been the mother. Penis envy serves to shift her interest and affection to her father. (Stevens 42)

She is searching for the union with the mother. Lily is an artist. Lily is in the garden. She is standing on the edge of the lawn and she is painting Mrs. Ramsey's portrait. Mrs. Ramsey has promised to pose for her picture. Mrs. Ramsey does not have a high opinion of Lily's art, however she likes Lily.

Lily's picture! Mrs. Ramsey smiled. With her little Chinese eyes and her puckered-up face she would never marry; but one could not take her painting very seriously; but she was an independent little creature, Mrs. Ramsey liked her for it, and so remembering her promise, she bent her head. (TL 13)

Ramsays have eight children. Lily is not one of them. She is not their biological daughter, however, she is portrayed like a daughter to them. Viola observes that

Lily has no biological links with the family. Yet, being practically an orphan, with a mother never alluded to and a shadowy father off Brompton Road, Lily does function as an adopted, but marginalized daughter. In the kind of society outlined in the book, the odds are against a potentially infidel daughter such as Lily. Her fight against patriarchy and its ministering figure of the "Angel in the House" will be long and full of pitfalls, all the more so as, with the death of the mother. (Viola 177-178)

Indeed, Lily is what Mrs. Ramsey is not. While Mrs. Ramsey is acting according to gender roles, Lily completely disagrees with her on the point of patriarchy. Lily resents Mrs. Ramsey because she believes a single woman is never complete and cannot understand reality.

They all must marry, since in the whole world, whatever laurels must be tossed to her (but Mrs. Ramsey cared not a fig for her painting), or triumphs won by her (probably Mrs. Ramsey had had her share of those), and here she saddened, darkened, and came back to her chair, there could be no disputing this: an unmarried woman (she lightly took her hand for a moment), an unmarried woman has missed the best of life. (TL 36)

Lily also does not see the point of consoling and comforting men. She wants to remain single despite Mrs. Ramsey's efforts to arrange a marriage for her. She does not believe in the prescribed roles assigned to women by society. She differs from Mrs. Ramsey in her beliefs about patriarchy.

Lily admires Mrs. Ramsey. Mrs. Ramsey does not only like people, but also she binds people and makes them like themselves. One of the instances of this is when Lily, Charles and Mrs. Ramsey go to the seaside. There is no doubt that Lily does not like Charles Tansley at all, because he keeps saying that women can neither write nor paint. This announcement makes Lily dislike him. Mrs. Ramsey succeeds in forming a bond between them one day when they go to the beach. Mrs. Ramsey sits beside a rock and writes a letter and she does not contact with them at all. It is interesting that Charles and Lily form a close relationship between them. It is unbelievable that they play games like children and enjoy themselves a lot. Because Mrs. Ramsey is with them, this happens, Lily is sure of. She knows that there is something mysterious in Mrs. Ramsey that unites people. It is Mrs. Ramsey who binds Lily with Charles. Lily thinks that what she does is a work of art, for Mrs. Ramsey is like an artist who makes life beautiful. As Urgan observes, "Mrs. Ramsey purifies people from their prejudices, from their hatred; she resolves everything into simplicity; she creates moments which are remembered years later. What she does is almost a work of art." (Urgan 132) Thus, Mrs. Ramsey is a tie that connects people to each other.

Lily's admiration for Mrs. Ramsey makes her glorify her. Lily catches the sight of Mrs. Ramsey when she is reading to James and she is filled with a great love for her. For her, Mrs. Ramsey is the best person and like James, she thinks that she is the best. She sees "perfect goodness" in Mrs. Ramsey. "She was unquestionably the loveliest of people (bowed over her book); the best perhaps; but also, different too from the perfect shape which one saw there.(TL 35)

Lily is like a daughter to Mrs. Ramsey. Lily also seeks unity with her, the mother. The scene between Lily and Mrs. Ramsey when they come very close to each other shows Lily's feelings for Mrs. Ramsey. Lily, like a daughter who needs her mother's affection and protection, lays her head on Mrs. Ramsey's lap. This is something that brings Lily and the mother closer.

Sitting on the floor with her arms round Mrs. Ramsey's knees, close as she could get, smiling to think that Mrs. Ramsey would never know the reason of that pressure, she imagined how in chambers of the mind and heart of the woman who was, physically, touching her, were stored, like the treasures in the tombs of kings, tablets bearing sacred inscriptions, ... (TL 37)

What Lily longs is unity with Mrs. Ramsey. However she thinks that she cannot attain it.

Could the body achieve it, or the mind, subtly mingling in the intricate passages of the brain? or the heart? Could loving, as people called it, make her and Mrs. Ramsey one? For it was not knowledge but unity that she desired, not inscriptions or tablets, nothing that could be written in any language known to men, but intimacy itself, which is knowledge, she had thought, leaning her head on Mrs. Ramsey's knee. (TL 37).

Lily like James has a great love and an admiration for Mrs. Ramsey. Her thoughts about Mr. Ramsey go parallel with James, too. While she describes Mrs. Ramsey in the best possible terms, Lily finds Mr. Ramsey "petty, selfish, vain, egotistical; he is spoilt; he is tyrant; he wears Mrs. Ramsey to death" (TL 18) Lily is cruel to him. She strongly believes that Mr. Ramsey is a mean soul who doesn't like giving at all. On the contrary, Mrs. Ramsay is a generous one who, throughout her life never gave up giving. "Never gave; that man took. She, on the other hand,

would be forced to give. Mrs. Ramsey had given. Giving, giving, giving she had died – and had left all this .” (TL 112)

Lily’s feelings about Mrs. Ramsay’s death prove that Lily perceives Mrs. Ramsey as a mother. It is ten years later and Lily cannot cope with Mrs. Ramsey’s death. Ten years has passed and Lily goes to the summer house. She recalls her memories about Mrs. Ramsey. One can easily observe how Lily suffers from Mrs. Ramsey’s absence. Lily is in a shock. She is numbed. As Viola observes, “A veiled manifestation of the mother image can be detected in Lily’s “blankness of mind”. (Viola 273) “For really what did she feel, come back after all these years and Mrs. Ramsey dead? Nothing, nothing – nothing that she could express at all.” (TL 109) Viola maintains that Lily is Virginia Woolf in this sense, because Lily does how Woolf herself reacted to the death of her own mother. Woolf reflects this in *A Sketch of the Past*. She states that “I said to myself as I have often done at moments of crisis since, ‘I feel nothing whatever.” (Viola 273) Thus, Virginia’s reaction when her mother dies finds expression in her character Lily, who is also a daughter image in her novel.

It is noteworthy that Mrs. Ramsey had an astonishing power over people, so when she is absent, they cannot surrender. People cannot go on their life without Mrs. Ramsey. Lily starts again the painting that she hasn’t finished, however she cannot paint that picture. She thinks it is because of Mrs. Ramsey that she cannot go on painting her portrait of Mrs. Ramsay. She misses her.

Here was Lily, at forty-four, wasting her time, unable to do a thing, standing there, playing at painting, playing at the one thing one did not play at, and it was all Mrs. Ramsay’s fault. She was dead. The step where she used to sit was empty. She was dead. (TL 112)

Lily's mind is full of memories of Mrs. Ramsey. As Blotner observes, "Clearly Mrs. Ramsey's spirit has a profound effect upon Lily." (Goldman 57) but at the same time she cannot help being angry with her. Lily accuses her of leaving her; in other words, of dying. As Viola suggests, "Lily passes from her state of numbness to an unexpected expression of anger towards Mrs. Ramsey for the emptiness which she has created by her death." (Viola 273)

Lily's meeting with Mr. Ramsey ten years later causes chaos in how she sees him. It is her fear of him that he may desire her sympathy, Lily is careful about not to meet him, or his eyes. She does not want to come across with him. When she has her coffee at the breakfast table, Mr. Ramsey comes and looks at her, but she ignores him. "She pretended to drink out of her empty coffee cup so as to escape him." (TL 110) Lily complains that Mr. Ramsey is preventing Lily when she strives to complete the painting. Lily is ready. She has decided to finish the painting, however since Mr. Ramsey is around her, he distracts her attention. This causes her not to concentrate on her work at all. She is angry with him. As Viola points out, "Lily is conscious only of a more immediate pressure, that of Mr. Ramsey bearing down on her." (Viola 273)

But with Mrs. Ramsey bearing down on her, she could do nothing. Every time he approached – he was walking up and down the terrace – ruin approached, chaos approached. She could not paint. ... He made it impossible for her to do anything." (TL 111)

One interpretation to this is that like Mr. Ramsey did to James, he is now preventing Lily from uniting with the mother, Mrs. Ramsey. She intends to go on with the painting and finish it over, however she is delayed by Mr. Ramsey to meet his wife in her painting. He had the same attitude toward James ten years ago. He was the person who made it impossible for James to go to the lighthouse, which is symbolically Mrs. Ramsey. Now he is not letting Lily's unity with Mrs. Ramsey.

It is not long Lily reconciles with Mr. Ramsey. It takes place in a moment of asking for sympathy. Until that time, she had always ignored Mr. Ramsey's demand for sympathy. Lily sees his boots and thinks that they are very good. She cannot help praising them. Later she gets embarrassed by her remark. She feels as a fool. "To praise his boots when he asked her to solace his soul; when he had shown her his bleeding hands, his lacerated heart, and asked her to pity them, then to say, cheerfully: 'Ah, what beautiful boots you wear'" (TL 115) This is the moment that brings them closer for the first time and breaks the ice between them. Mr. Ramsey is very pleased with her remark. He gets very happy and starts to tell Lily about his boots. "They had reached, she felt, a sunny island where peace dwelt, sanity reigned and the sun forever shone, the blessed island of good boots. Her heart warmed to him." (TL 115) Thus, when Lily praises his boots and saves the day, Mr. Ramsey takes his children James and Cam and go to the lighthouse. It is only after he goes to the lighthouse that Lily can work on her painting. As Viola remarks, "After having won this preliminary contest, Lily can turn back to her painting." (Viola 273)

It is remarkable that Lily's painting is over when Mr. Ramsey, James and Cam reach the lighthouse. Until that time, Lily cannot finish the painting, but just at the moment Ramsays get to the lighthouse, Lily finishes her painting by drawing a line in the centre . As Blotner points out,

As the boat reaches the Lighthouse and the rapport is achieved between James, Cam, and Mr. Ramsay, Lily completes her picture, becomes, in this individual work, fruitful as an artist. Just as Mrs. Ramsay's spirit has been the force which brings about the consummation of the trip to the Lighthouse, so her spirit brings about Lily's epiphany. (Goldman 58)

Thus, Lily cannot have a vision when Mrs. Ramsey is alive. Like James, she cannot unite with Mrs. Ramsey. They cannot have a physical union with her. As Sterne suggests,

Lily Briscoe could not have realized her vision earlier in the first section, because the personal presence of Mrs. Ramsey would have been an embarrassing distraction, disabling her from conceiving the picture in its true perspective. Ten years had to pass, the proposed expedition to the lighthouse had to materialize, before the final vision could dawn within her consciousness. (Goldman 65)

Lily draws James and Mrs. Ramsay reading a fairy tale to him. She strives for completing the painting, but it is ten years later, she succeeds in finishing it. By the journey to the lighthouse, she completes it and she has a vision. She draws a line in the centre. The line that Lily draws in the centre is a phallic symbol. It symbolizes Mr. Ramsey. By adding Mr. Ramsey in the painting, Lily refers to the triangular relationship among father, mother and the son. Bazin makes a comment on the line and concludes that “In it the equilibrium is established between Mr. and Mrs. Ramsey.” (Goldman 88) Lily no more thinks that Mrs. Ramsey is superior to Mr. Ramsey. By acknowledging that she has had her vision, Lily realizes her weakness and faces what is wrong with her. She feels affection for the father and reconciles with the father image.

CONCLUSION

The present study has analyzed two novels: D. H. Lawrence's *Sons and Lovers* and Virginia Woolf's *To the Lighthouse*. It has been claimed that *Sons and Lovers* and *To the Lighthouse*, both of which were written by modernist writers have presented characters who have clearly suffered from Freud's Oedipus complex and the detailed analysis of these novels has shown the validity of Freud's theory of Oedipus complex. In *Sons and Lovers*, Oedipus complex has been observed in William and Paul Morel, and in *To the Lighthouse*, it has been examined in James Ramsey and in a female Lily Briscoe, who has also desired unity with the mother, Mrs. Ramsey. Lily experiences Oedipus complex, too.

The analysis of *Sons and Lovers* has revealed the validity of the theory of Oedipus complex and has been concluded that both William Morel and Paul Morel have suffered from the complex. Oedipus complex has been observed in William's relationship with his mother first. William's fondness for his mother made him feel very happy when his mother was around, however, his mood changed when his mother was not with him. One incident of this is when he was in the wakes. Although William was very enthusiastic about the wakes and in a hurry to go there, he could not help getting sad when his mother Mrs. Morel went back home and left him there. He was on the top of the world when Mrs. Morel accompanied him. William even won a prize for his mother and he was very excited to give it to her. It was a big thing for him. He had won something for his mother. A boy of his age could win something for himself, however he chose the prize for his precious mother.

It has also been examined that his fondness for his mother affected his relationships with his lovers. William grew older and he went to work in London leaving his beloved and his family. There he was driven into a love affair with a woman named Louisa. This caused the first confrontation with his mother. William was madly in love with her, so he got engaged to her. When he took her fiancée home to introduce her to his family, how William

acted has proved he was suffering from Oedipus complex. When he talked to his mother, he made excuses to her. He said that in fact he didn't love her. He also added that it was his mother whom he loved. It is notable that he was with her only for his physical needs, for his soul has always belonged to his mother. Although he shouldn't have had the need to explain his feelings to his mother, he panicked and not long after he died. It is remarkable that the reason of his death was not a serious illness, but he died because of the division between his soul and his body. William's death caused his mother to end the relationship with the world. Because her precious son has passed away she refused to get in touch with others. It was until Paul fell seriously ill that she regained consciousness and embraced her son. She was afraid that she was about to lose her second son.

Oedipus complex has been observed in Paul's relationship with his mother. When Paul was born, Mrs. Morel did not give him much attention. However, it was apparent that she viewed him differently. After William died, Paul became her focus of attention. Paul was no different from his mother. For Paul, his mother was the focus of his life, too. His fondness for his mother was very passionate. The relationship between Paul and his mother was really interesting. Paul shared his mother's problems and consoled her when there was a problem. When Mrs. Morel needed to talk, it was Paul who accompanied her. Paul was the one who went out with her for shopping. It was again Paul who was with her when they went out to a restaurant. They were always in each other's company. Paul was like a partner, like a husband to his mother, not a son.

Paul's affection for his mother always prevented him from having a healthy relationship with other women. When Paul was old enough to have an affair, he had two lovers. His first lover was Miriam. Paul was at an age, when he was curious about sexual side of a relationship. Moreover, like his elder brother William, his soul belonged to his mother, so he could not love any other women. He could only have a sexual based relationship with other

women. But Miriam was a conservative girl, so she did not believe in sex before marriage. In fact, she hated sex. Because her mother described it as a burden, as something disgusting, she could never be a suitable partner for Paul. Because of Miriam's attitude to sex, Paul was often frustrated and he got very aggressive at times. Also Paul saw that he was really making his mother sad, he ended up this relationship.

Paul's second lover was Clara. Clara gave Paul what he really desired, so his attraction to Clara was immediate. They had a passionate relationship based on sexuality. Although his sexual needs were fed, he started to alienate from Clara, too. There was something in him that prevented him. Finally, Paul realized that he couldn't form a strong bond with any women while his mother was alive. In the meantime, when Mrs. Morel fell ill, Paul left Clara and finished his relationship with her. He could not concentrate on anything or anybody, but his mother. Mrs. Morel's illness made Paul very depressed. He tried to find possible cures for his mother. But his mother died and left him alone in this world. Paul's behaviors were noteworthy when Gertrude died. Paul was his son, but he behaved as if he was his husband. He took his mother's death as a man took his lover's death. Although her own husband could not accompany her in her death, although her husband could not look at her dead body, Paul stayed with her, even kissed her on the lips and showed every sign of love for his mother.

Hatred for his father has been observed in Paul. While Paul loved his mother passionately, he hated his father. He didn't like his father at all. There were even times that he argued with his father and the argument turned into a fight with him. Paul also often prayed that his father would die. When Mr. Morel was away in hospital, he got very happy because his father was not at home. However the news that he was returning made him disappointed.

It has also been observed that Mrs. Morel played an important role in turning his sons into an Oedipus. If she hadn't shown so much devotion to her sons this much, they would not

have suffered from Oedipus complex. However, Mrs. Morel had reasons for turning her love towards her sons. Gertrude's marriage to Walter Morel did not go on as it started. Having fallen in love with a man who was different from her father, Gertrude got married to Walter immediately. She was not aware of any negative side of Walter. She even respected Walter as a miner when they first met. But the illusion disappeared six months later. Mr. Morel had always been the same. He never pretended to be somebody else apart from himself, but Gertrude saw through him later and decided that he could not stand him any longer. When Walter's rudeness, bad manners, indifference added to the news that the house they lived did not belong to him and he was in real debt, Gertrude's love for her husband finished. Some incidents especially quickened this. That's why, Gertrude turned all her love towards her sons and gave all her affection to them. When the focus was on her sons, she saw them as lovers and as her husband. This caused jealousy in her when the sons started to see girls. She immediately got jealous of William's fiancée and became moody. Her jealous manners were especially evident when Paul, her second son had lovers. Gertrude especially hated Paul's first lover, Miriam. She did not approve of her because she believed that Miriam was after her son's soul which she believed belonged only to her. She had moody manners. She cried when Paul spent time with Miriam. She could not stand the idea that Paul put Miriam in the first place. Later when Paul saw Clara, Gertrude was not so jealous as he was of Miriam, for she realized that Paul had some sexual needs and Clara was serving to meet this desire of her son. She did not see Clara as dangerous as Miriam. She believed that Clara was not working to possess Paul's soul, but only his body. In short Mrs. Morel stood always between her sons and their lovers. By doing this, she caused them to be a victim of Oedipus complex.

To the Lighthouse has been examined to analyze the validity of the theory of Oedipus complex and has been concluded that James Ramsay has been a victim of this complex. James Ramsey, the six-year old son of Mr. and Mrs. Ramsey, clearly suffered from Oedipus

complex. James loved his mother very much and he disliked his father to the degree of killing him. His desires were very violent for his father. James' desire to go to the lighthouse shows evidences of the theory. He longed to go to the lighthouse, because the lighthouse symbolized Mrs. Ramsey, the mother; his wish to go there symbolized his unconscious desire to unite with his mother. While James wanted a union with his mother, his father realized his wish and prevented him from the union. James's wish to go to the lighthouse was always deferred by the father saying that the weather did not permit.

James's fondness for his mother has been examined in many scenes. There was no doubt that James spent all his time in the company of his mother until he went to sleep. Her mother's time was devoted to him. The time they spent together was emphasized by repeating some scenes and images. The image of James and Mrs. Ramsey at the window was viewed by different characters at different times. This stresses the fact that how often they were together. Another scene that's been repeated over and over again was the scene when James was standing between his mother's knee. This was also viewed by the characters of the novel at different times. This was also a phallic symbol. By doing so, James challenged his father; his rival and boasted that he possessed the mother. He was as if he has won the war between his rival and himself. He gave a message like 'I am the winner.'

James's hostility towards his father was an undeniable fact. It is true to say that Mr. Ramsay excited violence in James. James longed to kill his father with an axe or a weapon at times. He hated it when Mr. Ramsay interrupted James and Mrs. Ramsey. James did not want his father's presence when he was with his mother. He was disgusted by even the mere appearance of his father.

It was ten years later when they finally went to the lighthouse. Mrs. Ramsey was not alive any more. She was dead. Mr. Ramsey took James and Cam to the lighthouse. James still

hated his father. He described him as tyrannical and cruel. Although James and his sister did not want to go to the lighthouse then, Mr. Ramsey took them anyhow. This also showed how tyrannical he was. This act excited more violence in children. However as the boat went closer to the lighthouse, James and his sister's feelings changed. James went in a process of identification with his father and found his father similar to him in many respects. Since James could not unite with his mother physically, by going to the lighthouse after her death, he united with her spiritually.

Lily is also a figure who sought a union with the mother, Mrs. Ramsey. This is revelation of Oedipus complex, too. Lily Briscoe was a painter. She was not a biological daughter, however she was portrayed as a daughter of Mrs. Ramsey. Lily admired Mrs. Ramsey and her unifying powers. She liked her so much so that she thought that Mrs. Ramsey was the best person in the world. Mrs. Ramsey also liked Lily as her daughter. She thought that Lily's paintings did not have any artistic value. Nevertheless, she supported her with her motherly manners. Lily's leaning her head in Mrs. Ramsay's knee symbolized her desire to unite with the mother and her wish to be like a daughter to her. Ten years later when Lily went to the summerhouse again, she could not help thinking about Mrs. Ramsey. The house was full of her memories with her. She really missed her now that she was dead. Her absence was like a shock to her. She called "Mrs. Ramsey" in agony. Lily also decided to finish the painting she started ten years ago. She was painting Mrs. Ramsey reading to James. She started again, but Mr. Ramsey's presence prevented her from painting. When finally Mr. Ramsey went to the lighthouse with his children, Lily had her vision, too and she drew a line in the centre of her painting. This line is also a phallic symbol. It referred to Mr. Ramsey.

Both *Sons and Lovers* by D. H. Lawrence and *To the Lighthouse* by Virginia Woolf are two examples of modernism. Both D. H. Lawrence and Virginia Woolf lived in a close period with Freud. That's why, it was inevitable for them to be influenced by his theories and

write novels reflecting his theories. These two novels both had characters who were under the influence of Oedipus complex. In the second chapter, I have presented a conventional novel, *Sons and Lovers*, to show that how characters cannot overcome this complex and continue living as healthy individuals as the theory of Oedipus complex explains itself. William and Paul could never face that the mutual love between their mothers and themselves affected their whole lives. They have never seen and accepted their mother's negative influence on their lives and fought against it. Moreover, William and Paul could not overcome their complex, for their mother was always with them when they were young. Mrs. Morel was alive and always affected her sons in every decision they had to make. When they started to see other women, Mrs. Morel was there to stand between them, so they could not develop a healthy relationship with other women. When Mrs. Morel finally died, it was already too late for the boys. William had already died because of the division between his body and his soul. Paul had already been a failure in his relationships with his girlfriends and drifting towards death after his mother's death.

On the other hand, in the third chapter, I have presented an unconventional novel to show that not only male but also female children feel an excessive love for their mothers and they can also overcome Oedipus complex and can build a new life for themselves when they face their problem. Furthermore, James Ramsey was very young when his mother died so she could not affect her son's relationship with other women. Losing his mother at a young age, James was not troubled in his future affairs with other people. His mother's death even unified him with his father. Thus, James did not have the same troubles as William and Paul had. Lily, who was suffering from Oedipus complex had her vision only when the mother died, too. Since both James and Lily could not succeed in a union with the mother physically, they united with her spiritually only after Mrs. Ramsey's death.

To conclude, it is conventionally known that Oedipus complex affects a child's whole life. However, I have attempted to show that it is possible to overcome this complex. What is significant is that one should face his weaknesses and act accordingly. If one does not face his problems, like Paul and William, he can never get rid of his weaknesses and go on living as healthy people. If one is aware of the problems and wants to fight against them, it is possible to build a new life. Both James and Lily could identify their problem and overcome this complex.

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ÖZGEÇMİŞ

1977 yılında İstanbul'da doğdum. Liseyi Sakıp Sabancı Süper Lisesi'nde tamamladıktan sonra Beykent Üniversitesi Fen Edebiyat Fakültesi İngiliz Dili ve Edebiyatı Bölümüne kaydoldum. Bu bölümden 2002 yılında mezun olduktan sonra, aynı yıl sırasıyla Beykent Üniversitesi Meslek Yüksek Okulu ve Hazırlık Okulu'nda Öğretim Görevlisi olarak çalışmaya başladım. 2004 yılında da Beykent Üniversitesi İngiliz Dili ve Edebiyatı Anabilim Dalında yüksek lisans eğitimime başladım. Beş yıl Beykent Üniversitesine Öğretim Görevlisi olarak hizmet ettikten sonra 2007 yılında bu görevimden ayrıldım. Şu an Fatih Üniversitesi Hazırlık Okulunda İngilizce Okutmanı olarak görev yapmaktayım.

Özel ilgi alanlarım yirminci yüzyıl İngiliz romanı, Freud'un bilinçaltı teorileridir.