

PSYCHOANALYZING FEMINISM: A CRITIQUE OF *SONS AND LOVERS*

ASWIN PRASANTH

III Sem M.A, Sree Sankaracharya University of Sanskrit, Kalady, Kerala, India

ABSTRACT

The relation between feminism and psychoanalysis began with Kate Millett's *Sexual Politics* which critiques Freud for his conviction in the inequality of sexes, his practice of sexualizing human relationships and his style of explaining aberrations in terms of complexes and envies. The feminist critique of Freud is continued in *The Madwoman in the Attic: the Woman Writer and the Nineteenth-Century Literary Imagination* by Sandra M. Gilbert and Susan Gubar who locate the concept of social castration in the novels of nineteenth century women writers. By social castration, they mean lack of social power for women. They argue that these female writers identified themselves with the characters they detest. A combination of feminism and psychoanalysis is explored in Jacqueline Rose's work *The Haunting of Sylvia Plath*. Feminist exploration of Lacanian psychoanalysis began with *Feminine Sexuality* co-edited by Juliette Mitchell and Jacqueline Rose. They argue that subjectivity is assigned to a child at the moment of symbolic castration, the division between the Self and the other. It follows therefore that gendered subjectivity is constituted through castration with the phallus as the transcendental signifier, enabling the division. Mitchell and Rose argue that psychoanalysis offers feminism a theory of gendered subjectivity: a concept of the subject's resistance to rigid gender identities. In *Sexuality in the Field of Vision*, Rose emphasizes the unstable nature of gender identity and argues that femininity is neither simply achieved nor is ever complete. Both Mitchell and Rose focus on Lacanian re-reading of Freud where penis envy is referred not to the male sex organ, but to its symbolic and cultural meaning: the authority and power associated with the masculine. Lacan's term phallus symbolizes the privileges, power and authority entitled by the male in a patriarchal society.

KEYWORDS: Psychoanalyzing Feminism, A Critique of *Sons and Lovers*

INTRODUCTION

The most basic concept of Lacanian psychoanalytic system is that of the "three orders" that describe the principal levels at which psychic processes take place: the "Real," the "Imaginary" and the "Symbolic." They provide "the fundamental classification system around which theory turns" (Evans 132). The system gains complexity in the context of Oedipus complex. The psychic processes that constitute the complex are divided into three different "times," each of which is marked by a triadic configuration which is an integral component of each "time." The fundamental triadic structure of a family-father, mother, and child-exists as a kind of pre-Oedipal experience: the "first relationships to reality take shape between mother and child" (Lacan *Seminar* 155). This dyadic relationship grows out of the child's experience of the mother's care and comfort and is symbolized by the child's cry for attention and food. As the child grows, becomes mobile and acquires some language, it also becomes aware that the mother has other objects of interest and desire. According to Lacan, the child's first "symbolization" takes place at this point when: "he [the child] separates out his effective dependence on her desire from the pure and simple living experience of that dependence" (Lacan *Seminar* 156). The child is able to distinguish between its dependence on the mother and the desire for the dependence. Therefore the child's desire

is not “simply the craving for her care, her contact, even her presence, it is a craving for her desire” (Lacan *Seminar*156). Thus, both the child and the mother share the same desire, a craving for the phallus.

The developmental process eventually moves to the “Imaginary order” for the second “time.” The child tries to become the “object of the mother’s desire” by pleasing her. Indirectly the child becomes the mother’s “phallus.” At this point, the Imaginary father steps in to play an essential role that involves “the three planes of castration, of frustration, of privation exercised by the father” (Lacan *Seminar*159). If the child successfully navigates the planes as it develops, it results in “the identification of the child to the father” (Lacan *Seminar* 159). Then the father “prohibits the mother” and establishes “the law of the father,” through the prohibition against incest (Lacan *Seminar* 145). This involves a two-fold privation/castration. First, the mother is deprived of the child as the “object of her desire” and is thus symbolically “castrated” by being deprived of her “phallus.” Next, the child is subjected to an Imaginary castration and is thus deprived of its mother as the “object of his desire.” But the child’s father becomes the object because he has the phallus, the law of the father to be taught by him. The child experiences frustration as it unconsciously views its father as the rival.

The third and crucial “time” determines the lasting outcome of the Oedipus complex which will impact the child’s personality. According to Lacan, the real father becomes the “paternal metaphor.” That is, “the father [becomes] a signifier substituted for another signifier,” the mother (Lacan *Seminar* 150). Lacan describes the final step of the process as “the inverted Oedipus complex” (Lacan *Seminar* 146). The child experiences the father as a prohibitor, the one who establishes “the law of the father” and the one who deprives it of its role as the mother’s “phallus.” The child must identify with his father, if the dissolution of the complex is to take place at puberty. As part of this process, “the component of love for the father cannot be avoided” (Lacan *Seminar* 146). This love of the father fosters the son’s identification with the father which enables the child to assume his own masculinity. The way out of Oedipus complex is also the way into the Symbolic order. The Symbolic order provides a normative, social and regulatory structure within which culture develops and within which an individual can cultivate his/her identity. If the Oedipus complex is resolved, the child grows into an emotionally mature adult. Therefore every psychic process has to undergo a three tier process to be complete and totalizing.

The phallus, though represented by the father, symbolizes that which is not the mother. So the child does not initially distinguish itself as distinct and exists in a symbiotic relationship with the mother. The phallus enables the child to discover sexual difference and its subjectivity in relation to that difference. The phallus therefore breaks up the interconnecting world of the mother-child leading the child to the meaning of sexual difference. According to Lacan, language, culture and meaning are organized as a symbolic system of differences. So he considers the phallus as the ultimate signifying system or the privileged signifier that controls the entire signifying systems. The phallus enables the child to encounter sexual difference and to enter the realm of culture and society through the development of the self as different from the mother. So every child, irrespective of its sex, develops the self and becomes a subject through a masculine signifying system. According to Lacan, civilization itself is the law of the father. Language is the necessary first step by which a child enters culture. In Lacan’s view, the self and sexuality are socially constructed. Therefore there cannot be any sexed self prior to the formation of the subject through language.

Lacanian feminism, the school of feminism influenced by Lacan, focuses on the unconscious formation of sexual difference and views woman as a conceptual figure. Lacanian feminists argue that the ideological success of patriarchy is not possible without a theory of the phallogocentric unconscious. They provide new insights into both psychoanalysis and feminism. Psychoanalysis interrogates the patriarchal assumption that woman is incompatible with real social situations. It

can be explained that women are socialized into assuming the position of the second sex. But conscious and deliberate socialization promoted by patriarchy is inadequate to explain the structure of sexual difference and the set of inequalities which follows it. So the ultimate objective of Lacanian feminism is to explain how men and women live together as gendered subjects in spite of the restrictions imposed by sexual difference.

According to Lacanian feminists, there are four major familial structures: reproduction, socialization of children, and sexuality of couple and social economy of family. They constitute an inherent conservatism in the psychosocial living of sexual relations which insists on a stasis. This does not mean that sexual difference and sexual relations do not vary. But, the drive for change in them exists along with a drive to resist change. Lacanian feminists argue that sexual difference cannot be understood through sexuality but through the transmission of unconscious ideas of sexual difference. In this context, the unconscious is equated with repression of sexuality which also means that the understanding of the self is also the understanding of the other. Lacan's contention that the phallus is a privileged signifier turns out to be problematic for Lacanian feminism. The structuring of language as an analogue of the unconscious has facilitated the application of psychoanalysis to understand sexual difference within cultural contexts. This leads to the use of kinship rules and relations in the construction of sexual difference.

Lacan's analysis of language is a model for the structure of the unconscious. Through the use of language we internalize the laws of the world, especially those laws which reflect the patriarchal structure. We are therefore within ourselves through the use of language. In this view, the self becomes subject and identity becomes a linguistic construct. Through language the subject internalizes the values of the patriarchal society where we live in.

Lacan evolves the notion of the Imaginary, a pre-Oedipal phase, in which the child has not yet differentiated itself from the mother and has therefore not learned language, which is the Symbolic Order to be taught by the father. The Imaginary is the vital source of language later tamed by the Law of the Father. The Oedipal crisis marks the child's entrance into the world of language as a Symbolic Order where everything is separate and divided: conscious and unconscious, self and other, male and female, word and feeling. Lacan calls the realm of the Law of the Father the "phallogocentric universe" where men are in control of the "word" or language (*Ecrits* 136). Lacan's relevance is limited to the intersection of language and the unconscious. For Lacan, the power of language arises from a sense of openness and play of meaning. While reading language one identifies gaps which signify the presence of the unconscious. This makes language a mixture of fixed meaning (conscious) and metaphor (unconscious). French feminists postulate a feminine language of the unconscious which destabilizes sexual categories in the Symbolic Order. Helene Cixous proposes a utopian space, a primeval female space free of the Symbolic Order, sex roles and Otherness. Even in this context the Self is linked to the voice of the (m) other which is the source of feminine expression and creativity.

Lacan argues that subjectivity is connected to the unconscious and therefore language and sexual difference are constituted at the unconscious level. Lacan's most important innovation is his identification of the different stages in the development of human psyche. Before the sense of the self emerges, the child exists in a realm which Lacan calls the Imaginary. In this realm there is no distinction between the Self and the other and there is a kind of idealized identification with the mother. This stage normally lasts up to six months from birth. Between six months and eighteenth months comes the second phase called Mirror stage when the child views its reflection in the mirror and conceives of itself as a unified being separate from the rest of the world. After eighteenth months begins the final phase called Symbolic stage when child enters the language system. It is essentially a system concerned with lack and separation since language names what is not

present and substitutes it with a linguistic sign. This stage is also associated with socializations, prohibitions and restraints imposed by the figure of the father. For Lacan, the Symbolic is a register of language and linguistically mediated cognitions. The Imaginary is a pre-Oedipal stage when the child cannot differentiate itself from the mother and hence cannot learn language. The Oedipal crisis begins when the child enters the world of language.

The Mirror stage corresponds to the Freudian stage of primary narcissism. At this stage the subjects are in love with the images themselves and their bodies. The narcissistic love of self image precedes the love of others. The child's view of its image in the mirror is accompanied by pleasure. Mirror, in this context, is any reflecting surface including the mother's face. In a world exclusively inhabited by the child and the mother, the mother is taken as the other. This is the concept conveyed in the term (m) other. The child possibly confuses the image or the other with reality. But the child realizes that its body has a total form. Lacan never insists that the three stages are separated by hard and fast divisions of temporality. He suggests that the stages are often overlapping and extensive. In many cases the Imaginary and the Mirror stage may extend themselves to the realm of the Symbolic, creating an intersection of all the stages. It is also possible that the Imaginary and the Mirror stage may overlap.

According to Lacan, the Ego is both formed by and takes its form the organizing properties of the image or the other. Lacan insists that the Ego is the result of an image of wholeness and separateness. It is therefore the function of the Ego to maintain coherence and mastery. In other words, the function of the Ego refuses to accept fragmentation and alienation. According to Lacan, the image of unity is posited in opposition to the experience of fragmentation. At this point the Subject establishes itself as a rival to the Self. A similar rivalry is introduced between the Subject/Self and others. The language skills of the child begin at the Symbolic stage. The child listens to the adults and realizes that father is more performative in the exercise of language. This makes the child realize that language is a tool of power and authority. The child develops an innate urge to acquire language to combat the father. Lacan therefore considers the inherent tendency of the child to learn language as an Oedipal or libidinal motive. The child also resents the intervention of the father to disrupt the unity between itself and the mother at the Imaginary stage (*Ecrits* 153). The Symbolic thus intrudes into the exclusive world of the child and the mother which is a natural extension of the maternal womb. So the child desires an ideal space where the Imaginary and the Mirror stage gets extended and overlap into the Symbolic. This ideal space is possible when the father is absent, silent, passive or inarticulate. This space can be practically constructed by rejecting or dissociating the father from the familial space in society. In such situations the bond between the child and the mother becomes stronger and the mother becomes the only formidable influence on the child.

As already stated, in Lacanian theory, the phallus is a privileged signifier that controls all Lacanian registers: the Imaginary, the other and the Symbolic. As Lacanian system develops, the phallus becomes a single indivisible signifier that "anchors" the chain of signification (*Ecrits* 157). It is a privileged signifier because it inaugurates and controls the process of signification itself. The concept of subject in Lacan is therefore connected to the process of signification and has no permanence or persistence. At no point in the process of signification the subject finally emerges as stable and complete. The subject emerges fleetingly through a continuous process of subjectification. It is parallel to the process of signification where there is a continuous movement from signifier to signifier. This movement of signifiers is controlled by phallus and the subject alternatively appears and disappears with the movement of the signifiers. The subject is not merely the effect of signification, but rather the result of the innate drive to acquire the position through language or the Symbolic (*Ecrits* 173). Therefore the subject cannot be separated from the drive and according to Lacan every drive is sexual in

nature, a desire to return to the pre-Oedipal fusion with the mother. Thus, subjectivity in Lacan is related to the innate desire to return to the world of the mother and the child which is the external manifestation of the maternal womb. So the mother is always the primal source of the subject's desire. At the beginning, the pre-Mirror stage subject is in a relation of being to the mother. At this stage the child is simply that which the mother desires. After the Mirror stage the child desires to possess that which the mother desires: the phallus. But neither the child nor the mother can have it since in the Symbolic or the oedipal rule imposed by the father, the mother lacks it. Thereafter the subject finds substitutes for the missing thing identified by the mother now repressed into the unconscious. The substitutes fill the space of desire and represent the alienation of the subject from that which it desires, mother or union with mother, symbolized through objects. The dialectical movement from recognition of the lack to the desire to fill it forms the basis of the Lacanian Symbolic.

D.H. Lawrence was an English novelist, poet, playwright, essayist, literary critic and painter. His major novels are *Lady Chatterley's Lover*, *Sons and Lovers*, *The Rainbow*, *Women in Love*, *The White Peacock*, *The Lost Girl*, *The Plumed Serpent* and *John Thomas and Lady Jane*. "Odour of Chrysanthemums," "The Rocking-Horse Winner" and "The Virgin and the Gypsy" are his notable short stories. His works often deal with the dehumanizing effects of modernity and industrialization. He also explores themes like emotional health, vitality, spontaneity, human sexuality and instinct. He was the most controversial and provocative writer of his period.

Sons and Lovers is a classic of all times and one of the best ten English novels. It deals with one of Lawrence's recurrent themes: adolescent sexuality. The story is set in Lawrence's native town Nottinghamshire and revolves around the life of Paul Morel and his relationship with his mother and two other women of his age. Lawrence also explores generational conflicts, female sexuality and parental conflicts in the novel. Like some of his novels *Sons and Lovers* also has autobiographical elements.

The criticism of *Sons and Lovers* mostly revolves around the Freudian concepts of Oedipus complex and female sexuality. These psychological themes have overshadowed several other unique aspects of this novel. *Sons and Lovers* is the first colliery novel in English. It is also the first working class novel in English. The novel explicitly deals with the working class struggle for social mobility, to enter the cultural world of the middle class. This is one of the novels which deal with the theme of hygiene. Hygiene is one of the factors that vitiate the emotional relationship between Paul's parents. The latent Nazi sympathy that runs through the novel in the form of cultural hegemony is also overlooked by enthusiastic psychoanalytic critics. *Sons and Lovers* belongs to that category of novels which resist theories and elude hermeneutic tools.

Most of the criticism of *Sons and Lovers* constitutes a dungeon of Freudian interpretation. The psychoanalytic critics hardly dare to overstep the Freudian kaleidoscope and to analyze the novel from Lacanian or Chodorowian perspective. The very first reading of the novel creates the impression that Lawrence had done much homework on Freud before he drafted the typescript of the novel. But Lawrence never bothered to testify the validity of Freudian theories. Freud was not very much interested in an explorative and exhaustive study of female sexuality. His study of female sexuality turned out to be a simple and unproblematic extension of his study of male sexuality. As radical feminists often point out, Freud had an aptitude to sexualize human relationships and to explain aberrations in terms of complexes and envies. Freud looked at female sexuality from the male perspective and that too from the narrow conviction of the patriarchal view of natural inequality of sexes. Freud thought that male sexuality is entitled for pleasure and female sexuality is intended for reproductive functions. This is a very chauvinist view that sexuality or its enjoyment is a male

privilege and a female duty. Freud also supported the concept of vaginal orgasm for women.

The conflicts of class/culture are evident at the very beginning of the novel. Mrs. Morel's aspirations lead her to challenge the dominant values of her community. She takes the best efforts to direct her sons away from the mine into jobs marked by respectability beyond the pit and the pit culture. From the beginning, her character is identified as "superior" and antagonistic to her husband and his class interest which she resists throughout her marriage. Part I of the novel deals with the tensions in the family caused by the opposition between Mr. and Mrs. Morel and shows Mrs. Morel's success at winning the hearts and minds of her children, her sons in particular, from her husband whose family status is eventually reduced to that of a minor nuisance. Mrs. Morel casts off her husband, stands aloof from him and feels his presence in her life subordinate. As a typical Victorian woman, she demands a higher standard of culture, a new dignity and potential freedom from patriarchal control. Lawrence uses the typical vocabulary of combat to represent the conflict between Mr. and Mrs. Morel: "There began a battle between the husband and wife –a fearful, bloody battle that ended only with the death of one. She fought to make him undertake his own responsibilities, to make him fulfill his obligations, but he was too different from her. His virtue was purely sensuous, and she strove to make him moral, religious. He could not endure it-it drove him out of his mind" (14).

Part II of the novel deals with the adulthood of Paul Morel, the developing artist, up to the death of his mother. It chronicles his sexual relationships with women, first with Miriam Leivers and then with the more matures, married, Clara Dawes. The development of these relationships has to be seen in the light of Paul's love for his mother and his inability to have unproblematic relationships with other women as his love for her remains his principal emotional commitment. Many readers have interpreted *Sons and Lovers* as a fictional account of the Freudian idea of Oedipus complex, given vivid representation of the mother-father-son triangle at the heart of the novel. It would be fatal if the novel was written with the express purpose of illustrating Freudian theory. A growing preoccupation with self-consciousness is pervasive in this novel. The novel is truly creative; it is built up internally as any masterpiece out of the psychic conflicts of the novelist. Paul Morel strives for self-definition first as an artist, then as a man. In the closing lines of the novel, he achieves a sense of individual selfhood, free at last from the women in his life. In this sense, the novel can be interpreted as a bildungsroman and the development of an artist and his artistic consciousness.

From the perspective of Lacanian feminism, Paul's tragedy is related to an arrested psychosexual development in early adolescence: the absence of the event of symbolic castration which Lacan calls "foreclosure." The exclusion of Mr. Morel from the Victorian triadic structure of the family results in the absence of the father as a prohibitor and discursive agent. He has no paternal authority and is therefore unlikely to assert his right as "the possessor of phallus" and the "object of Mrs. Morel's desire." In Lacanian point of view, the non-occurrence of prohibition by the father leads to a symbiotic relationship between the mother and the son even after his puberty. Paul's attempt to become "the desire of his mother" and Mrs. Morel's attempt to become the "desire of her son" could not be prohibited through fictional and symbolic castrations. Paul and Mrs. Morel desire for the phallus which only Mr. Morel possesses as the father and object. The psychic process does not take place in "the order of reality." Mr. Morel virtually transfers his agency to Mrs. Morel to castrate Paul and to relieve him of Oedipus complex. Unfortunately, she refuses to conduct either the symbolic castration of her desire for phallus or his desire for the object of the mother's desire (phallus). The prohibition imposing the law is "mediated by the discourse of the mother; in other words, what is important is not that the real father steps in and imposes the law, but that this law be respected by the mother herself in both her words and actions" (Evans 129). That is, the

symbolic castration takes place only with the approval or agency of the mother. This conscious failure on the part of Mrs. Morel foils Paul's chance to overcome Oedipus complex and to cultivate normal healthy relationship with women of his age. Therefore Paul and Mrs. Morel live in an imaginary world where confused emotions of love and passion intersect, where an imaginary umbilical cord perpetually binds them together.

The flawed outcome of unresolved Oedipus complex may result in psychosis. According to Lacan, such persons have "a love life that is completely marked by a particular style, an imaginary style" (Lacan 167). In Paul's case the paternal authority is thwarted by "the Law of the Mother" which encourages him to hold on to "the function of imaginary object." For instance, when his father was hospitalized with a broken leg he fancied himself as "the man of the house," his father's replacement. It is matched by Mrs. Morel's desire for her son as a substitute for her husband in the social space and she becomes in his eyes his "fine little woman." Consequently, Paul fails to navigate to the final stage of Oedipus complex and dissolve it to become sexually mature capable of having unhindered relationship with women of his age. Irrespective of the characteristics of the father, he remains "an object who is preferable to the mother that the final identification can be established" (Lacan 149). In the case of Paul, Mrs. Morel impedes the identification and consequently the incestuous oedipal feelings prevail in the end. Lacan's theory of foreclosure proposes "a specific defense mechanism for psychosis" (Evans 65). According to Lacan, "it is the name of the father . . . that is the object of foreclosure" (Evans 65). In Paul's case, the fundamental triadic relationship of the symbolic order itself is challenged. As the paternal metaphor is missing in the triad, the symbolic order itself is not constituted. The imaginary order is rendered dysfunctional without the symbolic castration of Paul and without the enforcement of the law of the father by the paternal agency transferred to Mrs. Morel. In this context, Dylan Evans points to the possibility of psychosis for persons like Paul: "When the name of the father is foreclosed for a particular subject, it leaves a hole in the symbolic order which can never filled; the subject can then be said to have a psychotic structure, even if he shows none of the classical signs of psychosis. Sooner or later, when the foreclosed name of the father reappears in the real, the subject is unable to assimilate it and the result of this 'collision with the inassimilable signifier' is the 'entry into psychosis' proper" (Evans 65). This can be predicted from the end of the novel when Paul turns away from the night and walks resolutely towards "glowing town."

In their critique of Lacan, the French feminists suggest the possibility of an extension and overlapping of the Lacanian stages. This possibility creates a primal space of a dyadic family exclusively occupied by the mother and the child. This is regarded as a natural manifestation of the maternal womb in the visible sphere of public life. All the events and circumstances in *Sons and Lovers* point to such a possibility. The dyadic family is functional only when the father is absent, silent, passive or inarticulate. The status of Mr. Morel as a near outsider makes him absent or passive in the structure of their family. The intimately close relation between Paul and Mrs. Morel results in an extension of the Imaginary and its overlapping into the Symbolic. The intimate and passionate relationship between the two makes Paul to find Mrs. Morel as his (m) other. In the exclusive world of the two, the mother and the son are inseparable and undifferentiated. Consequent to the absence of the father, the Symbolic order becomes redundant. Though Paul realizes his unity of being, he fails to differentiate himself from his mother and seeks the comfort of the mother as in the Imaginary. As the father is absent, the Law of the Father or the wording of the world of Paul has to be done by Mrs. Morel. This is essential for the expression of the self and subjectivity of Paul. Since Mrs. Morel fails to exercise the law of the father, Paul fails to attain the position of a subject. In French feminist view, the mother has the agency to exercise the Law of the Father in the absence of the father. But as a typical patriarch ally conditioned Victorian woman, Mrs. Morel fails to exercise the agency transferred to her. Thus, in the French feminist view, the tragedy of Paul is the outcome of the extension and

overlapping of the Lacanian stages and the mother's failure to exercise the agency in the Symbolic order vacated by the father.

Paul's relationship with Miriam and Clara can also be interpreted from the French feminist view of the interconnectedness of the sexuality and subjectivity. Paul's sexuality is still inhibited by the fear of castration since the symbolic castration has not taken place. Miriam is the only woman who encourages Paul's art where he finds a sublimation of his libidinal energy. Miriam's excessive religiosity and Paul's unresolved Oedipus complex foil any physical relation between them. In this context, Paul can never attain sexual maturity and that is why Miriam treats him as a child: ". . . thought of him secretly as an infant, a foolish child" (Lawrence 342). Miriam is a potential rival to his mother at the spiritual plane. Miriam is Mrs. Morel's double in the domains of culture and spirituality. It is precisely the reason why Mrs. Morel resents Paul's relationship with Miriam and transfers the blame of exorcising him to her. But Miriam is unrivalled in her intellect and sensibility. She helps him to develop his consciousness as an artist. Since his subjectivity has not developed due to the absence of agency that enables his entry into the Symbolic, the formation of a strong artistic consciousness is almost impossible in him. It underlines the fact that only a subject trained in the Symbolic signification of language can have an artistic consciousness. Paul's relationship with Miriam also emphasizes the connection between sexuality and textuality in which experience of sexuality is essential for truthful representation of the self in texts, both fictional and artistic. Miriam's attempt to foster a relationship with Paul through the medium of art and intellect is a substitute for Mrs. Morel's attempt to hold on Paul through her love.

Paul's relationship with Clara is an example of sex without self. Paul is sexually inhibited in front of Mrs. Morel and Miriam. But he expresses his desire to Clara. She is the woman he yearns for, more mature and bold than Miriam. She could bring him out of his sexual hibernation. In this regard, she is the antithetical double of Miriam. Miriam is the symbol of spirit while Clara is the symbol of flesh. Clara offers Paul a "passion of pleasant sensation" similar to "the passion of baptism of fire;" it is "a healing to his wounded heart which was hurt because his desire was not satisfied" (Millett 345). Paul finds Clara a tool for his growth and a tool for his fulfillment. She offers him a new feeling of carnal desire and intense emotion. But Paul can no longer continue his relationship with her. In the process of love he pays more attention to his own feeling. He can no longer consider her as his sexual companion. The detachment of desire from a true relationship alienates him from Clara. Clara tells him that he has not invested his self in their relationship: "I feel . . . as if I hadn't got you, as if all of you weren't there, and as if it weren't me you were talking" (Lawrence 173). Clara is a potential other to Mrs. Morel and Miriam. Naturally, their resistance to Paul's relationship to Clara is subdued. Paul's rejection of Clara again points to his lack of sexual maturity consequent to the absence of symbolic castration and arrested psychosexual development.

CONCLUSIONS

The novel can also be read as the tragedy of the three women rather than the tragedy of Paul. The novel describes three types of love: Paul and Mrs. Morel, Paul and Miriam and Paul and Clara. The first is maternal love qualified by unresolved Oedipus complex; the second is a spiritual love based on art and intellect; the third is fleshy love based on carnal desire. The three types of love emphasize women's strength and its contribution in man's emotional and intellectual development. The tragedy of the three women has historical, social and personal factors. They are irreconcilably controlled by psychosocial factors. They show initial awakening of female consciousness, but move in wrong directions, fail to reach their goal and end up in the same fate. Paul makes full use of all of them and even damages them. He achieves his spiritual

growth and artistic consciousness. He succeeds in his pursuit of human nature. He uses each of them to overcome his unresolved Oedipus complex. He exploits their love and intimacy in the pursuit of his happiness. But he rejects them all. He breaks away from Miriam; he throws Clara to her husband; he accelerates the death of Mrs. Morel. The unconscious patriarchal ideology has restricted him in his relationship with women. In all cases women fail to rise above objects of desire. In this context, the women themselves are responsible for their tragedy. The novel clearly illustrates how men exploit the emotional investment of women for their own advantage. In this context, we cannot but agree with Kate Millett that love and marriage are emotional manipulations committed by men to continue the subordination of women (26).

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