

Dehumanization Due to Industrialization in D.H. Lawrence's Sons and Lovers

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'If you try to nail anything down, in the novel, either it kills the novel, or the novel gets up and walks away with the nail',

(D.H. Lawrence in '*Morality and the Novel*)

D.H. Lawrence occupies a place of eminence in the whole range of the modern fiction. He is the perfect representative of his age, an age of industrialization, commercialization, and materialism as all these create an environment of dehumanization. His novels are psychological interpretation of the psyche of

modern generation which was drifting away from its path. Lawrence witnessed all this minutely and expressed and elaborated authentically in his novels.

D.H. Lawrence's Novel, *Sons and Lovers*, is his one of the most powerful works in which he has poured his experience of two earlier novels, the

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White Peacock, and *The Trespasser*. He was a strong believer of human relationships, particularly man-woman relationship. But he also found a world that needed to be filled to make that relationship more fruitful and meaningful.

Sons and Lovers has received a great deal of critical attention, but it resists, being pinned down to any single diagnostic account. It has been described in a variety of ways: as a record of working class, a life successful (or failed) exercise in self-analysis, an illustration of one or other psycho-analytical theory, an exploration of admirable (or unattractive) role models for twentieth century men and women, a critique of

industrial capitalism, an example of powerful realism (or formlessness) in the modern novel.

Published in May 1913, *Sons and Lovers* is third novel and most autobiographical. Initially it had been named *Paul Morel* but in October, 1912 Lawrence changed its title from *Paul Morel* to *Sons and Lovers*. In This novel, D.H. Lawrence has depicted himself through Paul Morel, the hero of the novel. Besides making a psycho-spiritual analysis of various oedipal feelings motivating most of the actions and behavior of Paul Morel and Gertrude Morel, the novel has also given an authentic account of impact of industrialization during that age.

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Paul Delany argues that Lawrence's personal experience caused him to assume that mining was as central to British culture generally as it was to him individually, and to overestimate the political and industrial power of the mine-owning classes. It is true that mining has long held a special place in the British cultural imagination, but because mining, more than any other industry, is "known" in terms of myth, (which exists, in part, because practically none accept the miners themselves has ever been down a mine).

It is assumed that industry and urbanization have no moral basis; only materialism is expressed without aim or limit. "High wages are not an

end in themselves", said Arnold Toynbee, a leading disciple of Ruskin. The novel also depicts the social and interpersonal relationships of the major characters like Walter Morel, Gertrude Morel, Paul Morel, William, Miriam and Clara. The middle class sophistication and high aspirations of Gertrude Morel leads her attempts to educate Walter Morel, which in turns dissatisfy her. As a result, she turns to her sons, first William, and then Paul, for her emotional fulfillment Paul's relations, either with Miriam or Clara, is not successful due to the excessive domination of Oedipus complex in his life. All this show the failure of human relationships or dehumanism.

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Like Hardy, Lawrence used the novel to present to his reader his own interpretation of life; both writers were concerned with the basic problems of human existence, man's relationships with his fellows and with the universe beyond himself. They combined a violent hatred of the values of modern mechanized civilization with a love of the primitive and natural, and a passionate belief in the importance of the development of an each unique individuality- "the slow building up of an integral personality through the years". Scorning the merely intellectual faculties, he placed his trust in the experiences of the senses, which for him seem to gain in value as they become more violent.

Early twentieth century novel vividly reflects all the evil effects of industrialization. Ennui and boredom of city life and its agonizing loneliness are all brought out by novel *Sons and Lovers*. The new age has seen the emergence of the concept of the welfare state: the society or the state is now held responsible for education, health and well being of the individual.

"Divorce today carries no moral stigma comparable to that of exploiting the poor, or of ill treating a child".¹

Lawrence was an anti materialist. He was against the contemporary civilization with its emphasis on worldly power and pelf. In one novel

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after another, he highlights the evils and sufferings of life in a contemporary mechanized and industrial town. Lawrence has given a most realistic and vivid of the lives of miners and that is why he described it as a colliery novel.

The novel opens with the village of Best wood in which the Morels live which actually is Lawrence's Eastwood. It is situated on the slope of a hill, and is at a distance eight miles from Nottingham. The workers quarters were pulled down and they were called "Hell rows"

There colliers worked in the little Lawrence have given a most realistic and vivid picture of the lives of miners and that is why he described it as a "Colliery Novel".

Lawrence informs us about the difficult conditions in which the miners had to do their work, and the rigours of the work to which they were subjected. The miners had, indeed, to work very hard in the coal mines. It was grueling work. At one point, early in the novel, Walter Morel shows his pit-singlet to the clergyman, Mr. Heaton, to give him an idea of the sweat with which the garment is seeking as evidence of the hard work which he has to do in the mines:

"Are you (Morel) tired?
asked the clergy man

"Tired? I ham that",
replied Morel. "You don't
know what it is to be
tired as I' am tired'?"

"No" replied clergyman.

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"Why, Look yer' ere" said the miner, showing the shoulders of his singlet". It's a bit dry now, but it's wet as a clout with sweat even yet. Feel it" (SL-32)

He (Morel) complains that, in spite of the hard work which he has to do, his wife does not treat him properly because she gives him water or tea when he really needs a strong drink.

"A man gets that caked up with' dust, you know — that clogged up down a coalmine, he needs a drink when a coalmine, he needs a drink when he comes some" (SL-32).

And it was not only Walter Morel who had to work hard. For his wife also life was not a bed of roses. She, too, had to work hard. She had to look

after the children, and she had to nurse her husband back to health whenever he fell ill. She had to do all the cooking and the cleaning. By bed-time, she felt utterly exhausted just as her husband felt utterly exhausted by his work in the mines. However, Walter found some compensation in drinking which had a refreshing effect on him, while Mrs. Morel had no compensation at all.

Because of his addiction for drinking, Paul always hated his falter and wished, "Lord, let my father die" (S & L – 58), often family waited for Mr. Morel for dinner while he lay drink in the pub. "The sense of his sitting in all his pit-dirt, drinking after a long day's work, not coming home and

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eating and washing, but sitting, getting drink on an empty stomach, made Mrs. Morel unable to bear herself" (SL-58). She intensively suffered this agony, but she did not suffer it alone any more; the Children also suffered with her. Paul thought her silly habit for waiting for such a man for dinner. And then the man would turn up and take dinner in a brutal manner Paul almost hated his mother for suffering (S & L-59) because his father did not come home from work, came very late and drunk:

"What do you bother yourself for?" he Paul said, "If he wants to stop and get drunk, why don't let him" Because of all days working in the pit and returning? home

late, Colliers had become aloof as we can see in case of Walter morel gin-pits; the few colliers and the donkeys burrowing down like ants into the earth, making queer mound and little black places among the corn-feeds and the meadows (S & L P. 6)

"Haven't you settled the bills yet", asked Mrs.

"No – I haven't had a chance" (S & L-20)

"But you told me all was paid. I had better go into Nottingham on Saturday and settle them, I don't like sitting on another man's chairs, and eating from an unpaid table".

Matters are made worse, as there are number of children to feed and educate. Mrs.

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Morel has to drudge all day long and to save every possible penny as she already has two children and is expecting a third one.

The impact of industrialization can be witnessed on the life of Gertrude Morel also. She is a daughter of an engineer who was living in an end house, where she enjoyed a kind of aristocracy among other women. She feels uncomfortable in mixing with the other women of the same locality which shows her class consciousness.

Indeed, D.H. Lawrence represents the revolt against the reason and science, the very basis of modern civilization. He is the spokesman of all those who view contemporary civilization with discontent. The growing

materialism and the selfishness, the increasing ugliness, sordidness and meanness consequent upon the rapid industrialization of the country fill him with horror and he reacts against it with characteristic violence assertiveness.

Almost all the coal was still cut by hand and seams were getting more inaccessible, as a result, employment in mining more than doubled, from half a million to over a million men.

The Nottinghamshire coalfield was more modern and productive than most, and its workers less militant than those farther North in Wales. The Nottinghamshire miners generally refused to join the national strike (As they had

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done in 1926), a majority voted in (1984-85). They were influenced by being closer to London and living more intermingled with the middle classes. *Sons and Lovers* shows us with the impression that Morel has been steadily degenerating both personally and socially. But a walk around Eastwood shows that the Lawrence family had a better house.

A collier, like Morel in *Sons and Lovers*, started for pit quite early in the morning, wandered through the field collecting mushrooms or a chance rabbit and returned home in the evening after dark. When they came out of the pit they blinked as they were used to the dark and not to the day light. After a short stay at home, they used to go

to the tavern and drink. In this way, they continued outside the intimacy which they had developed by co-operative work within the pit. Mrs. Morel, being of domineering nature, tries to impose her way of life on her spouse, and refuses to recognize that her husband possesses a distinct personality with his own emotional requirement for love and sympathy after a hard day in the mines. Her failure to recognize this truth leads to disharmony and disintegration in their relationship. Lawrence makes a very illuminating remark to explain the tragedy of the morels,

"The pity was, she was too much his opposite. She could not be content with the little he

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might be; she would have him the much that he ought to be, so, in seeking to make him nobler than he could be, she destroyed him".²

In this way, the excessive materialism and industrialization dehumanizes their relationship completely as a result of which there never develops any understanding between the two. There never comes the resolution of their conflicts. Thus, a state of alienation, estrangement and discord always remains between the two. They seldom realize fulfillment or happiness in their association with each other.

As Walter Morel is a typical victim of industrialization and

materialism, he keeps himself engaged in coal miners activities, Gertrude Morel on the other hand, seeks fulfillment through her sons, first William and than Paul. The direct impact of the industrialization is that she takes both of her sons as her husband substitutes. A kind of spiritual bond is formed between Gertrude and William who is dear to her. Once Walter kicks William in ruthless manner causes a violent quarrel between them. One evening after coming from the coal mines; Walter asked for food in a drunken state, but Gertrude got very rude and gave an insulting reply. Walter flared up and demanded that as a wife she must wait on him first. And the reply came from her that she would rather wait on a

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dog at the door Walter becomes furious and threw a drawer that hit her. This was a climax of a grim drama of domestic discord. Even when Walter Morel came to his senses, his pride and aggressive mood prevented him from expressing any regrets to Mrs. Morel and "There was this deadlock of passion between them, and she was stronger". (S & L P. 36) All these discords are the indirect result of frustration caused by industrialization. In this state of industrialization each sex makes the rule for its own territory and results intrusion by the other: man have the pit and the pub, Women the house and the chapel. The fundamental opposition is one sex against the other, rather than people against

machinery. In this novel, then Lawrence has not yet established a polarity between the sensual and the mechanical, says Paul Delany

"By sharing a physical talk, the miners can affirm their sensuality together; but they are sensually alienated from their spiritual and moralistic womenfolk"³

Lawrence's individual apocalypse is expressed in one of his most powerful poems, *The North Country*:

*In another country, black
populars shake
themselves over a pond.
And rooks and the rising
smoke-walks scatter
and wheel from the
works beyond*

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The air is dark with north and white sulphur, the grass is a darker green, and people darkly invested with purple move palpable through the scene.

In one of his novels, Lawrence has presented a realistic picture of mines and industries and towns:

"The car ploughed uphill through the long squalid straggle of Tevershall, the blackened brick dwellings, black slate roofs glistening their sharp edges, the mud black with coal dust, the pavements wet and black. It was as if dismalness had soaked through and through everything. The utter negation of natural

beauty, the utter negation of the gladness of life the utter absence of the instinct for shapely beauty which every bird and beast has".

Thus, the effect of industrialization was there was ugliness all around and the lives of human beings and animals were badly affected by this Sanders refers to Mrs. Morel as "Marx's Classic labourer, owner of nothing but his body".

Some of Lawrence's most exploit and satirical references to the closed of the capitalist system and its effect on all aspects of life appear in his poetry. Two lines from a poem entitled *Wages* are:

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"The work-cash-want circle is the vicious circle that even turned man into friends"

In this state of industrialization there was complete dehumanization all around.

Mrs. Morel was now paying her full attention towards the career of William. Mr. Morel's suggestion of making William a coal-minor was thrown overboard very rudely by Mrs. Morel. She never wanted that: William should be a captive of growing industrialization which has affected her life very badly. At the age of nineteen, William got a much better job in Nottingham at thirty shilling a week and Mrs. Morel's joy knew no

bounds because her dream of making William educated and self-dependent was going to be fulfilled.

In William's absence, Paul the second son of Morels, was the source of comfort for Mrs. Morel. Often on dark winter nights, Mr. Morel would come home very late from the pubs sad and lonely Mrs. Morel would anxiously wait for her husband with a candle burning on the dining table.

Mr. Morel, Careless of danger as he was, met with another accident in the pits and was admitted to a hospital ten miles away at Nottingham and Mrs. Morel was not so much interested in going to this hospital. In Walter Morel's absence, the Oedipus bond between Mrs. Morel and

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Paul was developing strongly with the passage of time. Paul was now a grown up young man. His mother asked him to go through some advertisements. But Paul was a man of free will, and he never liked to go be "a prisoner of industrialization" (S & L P. 67) which is one of the most cherished notions of Lawrence who never advocated to follow the path of industrialization and capitalism which is the main cause of dehumanization in the society. Moreover, Paul was aware of fact how his mother suffered badly in her life because of his father who was the slave of industrialization which brought dehumanization among the family members. He would rather prefer to be

"a big and brewer's Waggoner" (S & L P. 68)

When Lawrence realized that Bertrand Russell a great then Chiefly concerned with plans for the reconstruction of society and not with ideas as to how to live individually here and now, he separated angrily from him. In the field of literature Lawrence's predecessors, Bernard Shaw, H.G. Wells and John Galsworthy had plentifully discussed economic or social problems. John R. Harrison observes that Sir Clifford in *Lady Chatterley's Lover* and Skrebensky in *The Rainbow* are the symbols of

"death of great humanity of the word"⁴

They suggest dehumanization the world based on power

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money Skrebensky remarks Harrison, "is failure as a lover because he accepts the economic function as the ultimate meaning of life..... Tom Brangwen is another failure who has surrendered his life to the social or economic and industrial function"⁵ Lawrence's Chief concern was to save the individual soul from falling into the traps of economic prosperity and in the clutches of industrialization. Lawrence's anti-industrial vision was the product of his lived experience of sexual liberation, economic independence, exile and war. This was its strength; but this strength came at the cost of dissociation from the everyday concerns and perspectives of most of his countrymen.

Paul got a job at Nottingham, and Peppleworth was his boss. But Paul felt the work of copy out letters as dull and boring. He was feeling himself in the clutches of the devil of industrialization. Moreover, the artist within him felt like a fish out of water which shows that he was not in favour of industrialization and materialism.

From the economic point of view the family was in a better position. Annie got the job of a teacher. But Arthur, the youngest son, who was favourite of Arthur Morel himself, was careless and impulsive boy. He was also a captive of industrialization like Walter Morel. Walter Morel donates his whole time to the coal mines from where

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he could not detach himself. He forgets his responsibility as a husband and father as well and returns home in a state of heavy drunkenness. There is no feeling in his heart for Gertrude Morel or for children. In the coal mines he forgets his family, while working during whole day and when he is at home in the evening, he is totally in the state of excessive drunkardness. So, neither at the coal mines, nor at home he is with his family nor the result is total indifference towards family. All this causes fixation of Gertrude first at William and then Paul. Here, Lawrence seems to suggest that if a person engages himself or herself in his or her own business day and night, he is completely deprived of feelings for his

family, and the result is a bitter failure of human relationships.

Truly, Lawrence was in rebellion against the machine age. He felt a devilish spirit in the machines, and an evil force in the efficient organization that lay behind them. Lawrence's criticism of industrialization is that it frustrates even the simplest natural impulses as we find in case of Walter Morel himself who is very kind hearted and gentle. It is the lack of sympathy and understanding between him and his wife that drives him towards drinking and makes his life miserable. Lawrence further points out the industrialism even frustrates sex impulse in particular the central impulse "with a truly prophetic, power and a

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maturing vision, Lawrence, "remarks George A. Panichas, "was able to look into the very heart of the crisis of the modern world, in which the wheel itself has become the symbol of mounting tensions and pleasures".⁶ While Lawrence lashed relentlessly at the softness of modern civilization, he also provided an alternative solution. He evolved a kind of modern Pagan religion to free men from the sterility, from the monotonous boredom and mechanical slavery of the machine age and industrialism. It was all a rebellion, religious in spirit, against contemporary materialism against the synthetic monstrosity of modern life; Lawrence set the values of blood and soul, the first natural values.

The entire relationship of Paul Morel with a girl Miriam is an exploration of the various aspects of Lawrence's theory of right human relationships but in negative terms.

Paul-Miriam relationship is an exploration into the tangled relations between men and women.

Lawrence thought that the most catastrophic thing about modern civilization is that the sexual act has become ugly and degrading. To get rid of this malaise he wanted people to be perfectly decanted and accept sexuality in the consciousness.

D.H. Lawrence further says in this connection:

"Accept sex in the consciousness, and let the normal physical awareness come back

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between you and other people. Be tacitly and simply aware of the sexual being in every man and woman child and animal...It is the most important thing just now, this gentle physical awareness. It keeps as tender and alive at a moment when the great danger is to go brittle hard and in some way dead...Conquer of fear of sex and restore the natural flow".⁷

How far Lawrence's appeal has cut through the dehumanizing automatism of modern civilization is a subject of study. However, to quote John Harrison again "the sexual attitude of present day society, even if there is more flouting of the taboos,

are no healthier than in Lawrence's time' if his remedies were needed by early twentieth century society, they are needed still.⁸ In this novel, we get a strong feeling that survival in modern industrial society depends on strong heterosexual relationships. Such a relationship is only possible when both men and women are spiritually and physically vital. Paul Morel's unfulfilled quest for this sort of relationship is a major theme of *Sons and Lovers*.

Clara and Miriam both feel that Paul does not make love to them as individuals, but as symbols of womanhood. They feel used, while Paul fears they're trying to possess and smother him. Lawrence felt that modern, industrial life caused such a sexual warfare

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between men and women. Sex, which the author viewed as a healthy expression of man's link to God and nature, had been perverted by Victorian morality and the dehumanization of mechanized, industrial life there are two sides of Miriam's love of Paul Morel and her resistance to her sexual feelings towards him. Her mother taught her that sex is one of the burdens of marriage and though she does not want to believe it, she can't help but listen to the woman who's shaped her life. When Miriam finally gives it to Paul, she does it in a spirit of self-sacrifice that disappoints both of them. Miriam's inability to enjoy sex makes her an incomplete person in the Lawrentian world, where sex as well as

spirituality is necessary to an industrial fulfillment.

Clara is depicted as a new twentieth century woman. She is a feminist before it was fashionable to be so. Determined to be independent, she leaves her husband, earns her own living, and has an extramarital affair with Paul. Clara can be viewed as a representative of the many post-Victorian women who rebelled against the traditional image of woman as the "weaker sex". Clara is extraordinary intelligent, with a good critical mind. When Paul delivers a message to Clara at her mother's home, we see quite another side of this provide, independent woman. She feels humiliated and exhausted by her

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sweatshop labour, as she and her mother spend grueling hours making lace. Even though they have the freedom of work at home rather than on an assembly line at one of Nottingham's many factories, these women are still exploited, underpaid victims of the industrial system.

The industrial city-scapes in *Sons and Lovers* serve to show us how modern technologically driven life ravages people, depriving them of their dignity, sense of beauty and natural drives. We can notice this particularly in the Jordan Factory scenes and at Clara's home, where she's a "slave" to the cottage industry of lace making. Her job is quite similar to the ones in the

present day of computer industry, where people are often paid minimum wages to make various computer parts at home. At the same time, town life means human community busy with its ongoing survivalist drive. We can see at the end of the novel that Paul walks away from the dark, uninhabited country fields towards the bright city lights. Some readers see this act as Paul's walking away from death towards life.

Lawrence has presented the criticism of society in a very bitter manner. The novel *Sons and Lovers* is a book about modern civilization as well as about perversion of love and sex due to industrialization which causes Shades of dehumanization in the

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society. As David Daiches also says in this connection:

It is a novel about modern civilization and of course about other things as well. But, for Lawrence, problems of industrialization must always be focused through the problems of personal relationship.⁹

We have a growing sense while going through *Sons and Lovers* that modern industrial life perverts people. They're cut off from nature and their own instinctive sexuality. Industrialism and its rigid moral code enslave nature and discount the sensual and aesthetic needs of humans. Factory life, with its enforced confinement and long working hours, isolates man from the natural world that is

his true connection to the life force. Flowers, water and other natural images are identified with sensuality and beauty, while the mines bury the fields in dust and darkness.

Sons and Lovers was the first modern portrayal of a phenomenon that later, thanks to Freud, became easily recognizable as the Oedipus complex. Never was a son more indentured to his mother's love and full of hatred for his father than Paul Morel, D.H. Lawrence's young protagonist. Never, that is, except perhaps Lawrence himself. In his 1913 novel he grappled with the discordant loves that haunted him all his life- for his spiritual childhood sweetheart, here called

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Miriam, and for his mother, whom he transformed into Mrs. Morel. It is, by Lawrence's own account, a book aimed at depicting this woman's grasp:

...as her sons grow up she selects them as lovers first the eldest, then the second.¹⁰

Ironically, Paul feels free in his job at the factory, enjoying the work and the company of the working class women, though one gets the sense that he would still rather be painting.

Industrialization had great influence on education also. Two factors increasingly have challenged educational systems during the 20th century:

industrialization and population growth. The spread of industrialization and of technological advancement in many parts of the world has required a more complicated division of labour and more extensive formal educational preparation than in the past. Concurrently, worldwide population levels have risen to meet the material of which the consumer oriented industrialization has also equally expanded.¹¹

Lawrence is a wonderful and keen observer of sights and places whether it is the

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landscape and the natural world, the cities and streets which he had known or the details of domestic interior, his descriptions draw pictures so vivid that one can almost enter them.¹²

The spirit of the place is a strange thing. Our mechanical age tries to override it, but it does not succeed. In the end, the strange, sinister spirit of place, so diverse in differing places, will smash our mechanical oneness into.

These sons are urged into love by their reciprocal love of their mother...urged on and on. But when they come to manhood, they can't love because their mother is the strongest power in their lives. She loathes Paul's Miriam from the start, understanding

that the girl's deep love of her son will oust her: "She's not like an ordinary woman, who can leave me my share in him. She wants to absorb him". At the end of the novel, Paul takes a major step in releasing himself from his Oedipus complex. He intentionally overdoses his dying mother with morphia, an act that reduces her suffering but also subverts his oedipal fate, since he does not kill his father, but his mother.

Lawrence discusses *ill-effects* of industrialization, or servitude, in two major ways: Social and romantic. Socially, Mrs. Morel feels bound by her status as a woman and by the ill-effects of industrialization. She complains of feeling "buried alive", a logical

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lament for someone married to a miner, and even the children feel they are in a "tight place of anxiety". Though she joins a women's group, she must remain a housewife for life, and thus is jealous of Miriam who is able to utilize her intellect in more worth-while opportunities into smithereens..."¹³

Lawrence Chief concern was to save the individual soul from falling into the traps of economic prosperity and social well being. He wanted the individual to live life spontaneously from the deepest layers of consciousness. He also wanted to recapture the sense of the wonder of universe, to regain that sense of association with the universe

which was felt by Pagans before Christianity.

Lawrence's doctrine of 'spontaneity and inwardness' contains his idea of a perfect harmony of sex, love and life. It also includes his emphasis on the centrality of one's own being and through one's responsibility, blood consciousness and separateness. An evaluation of Lawrence doctrine in the light of rapid advancement of science, technology and industrialization pronouncing numerous possibilities of vast social and economic changes in the world may not be out of place here.

In conclusion, we can say that *Sons and Lovers* is a dramatic portrayal of the effects of industrialization or

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an exploration of the varied dimensions of the human relationships, but the central thematic stream is socio-spiritual and psycho-emotional volcano of human feelings which are called the Oedipus complex in the novel.

Mr. Morel, a coal miner in turns off the frustrations out of his wife Gertrude while the real source of his unhappiness is his own low self-esteem. Gertrude is embittered by his hardness and so-looks to her sons to fulfill all her emotional needs. The detailed description of the arguments and even outright fights between the married couple are as powerful as anything in fiction, and bleakly dramatize how poverty can destroy the very hearts and souls of the

working classes. And how all these conditions make them in human or dehumanization takes place in them. Moral is oppressed by his employer, so he, in turn, oppresses his wife, who emotionally smoothes her son.¹⁴

The conjugal happiness of Walter morel is worked by Mrs. Morel's persistent effects to reform the personality of her husband according to her own middle class ideas. The pity is, she is too much his opposite. She could not be content with the little he might be: she would have him the much more than he ought to be. So, in trying to make him nobler than he could be she destroyed him. may be these expectations from others to be nobler and noble arise from the impact of

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industrialization in which one expects more and more output and profits too. And one of the reasons why the relationship between Paul and Miriam fails is that Miriam wants to "absorb, absorb as if you must fill yourself up with love, because you've got a shortage somewhere".

Although Paul wants physical love but Miriam can not satisfy the flame of physical love burning in Paul's chest. After some time, Paul feels fed up with from the excessive physicality offered by Clara. This relationship also proves to be meaningless and unfruitful because somewhere directly or indirectly the impact of industrialization which causes dehumanization is

there. Clara Dawes is a woman of free will and she has joined an industry according to his-own will. During the Victorian Age, the women were confined to the four walls of the house. They were not permitted to join school or colleges and doing job was like day dreaming for them. But with the advancement of science and industry during the modern age many women came forward and revolted against the chains of bondage, and Clara is one such woman.

Lawrence is a muddling narrator, totally unskilled in construction; all right, he seems to say, let the living people drag on as best they can. There is no novel in English literature which comes so closely to the of life

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of working-class people, for it records their feelings in their own terms. As in his (Lawrence's) autobiographical poem (Red – Herring) he has given a beautiful description of his mother and father:

*My father was a working
man and a collier was*

*he, at six in the morning
they turned him down
and they turned him up
for tea. My mother was a
superior soul, a superior
soul was she, cut out to
play a superior role in
the god-down
bourgeoisie.¹⁵*

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