硕士学位论文

《儿子与情人》的符号学阐释

内 容 摘 要

学科专业：英语语言文学　　研究方向：英美文学
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D·H·劳伦斯是20世纪英国杰出的作家。其杰出之处在于他用深刻的心理描写的方法来表现在英国工业化过程中，在现代文明的冲击中人们的不安、躁动和渴求。

劳伦斯的写作揭示了现代社会对人类本能自然流露的压抑和歪曲，反映工业文明对人与人之间和谐自然关系的破坏。他认为现代工业文明使人的直觉官能完全死亡，杀死了人类对自然美和其他人的可爱之处的感知和反应的能力，人已经不再是身心统一的完整的人了，因此，他主张回复到人与自然、男人与女人、男人与男人的三重关系中去，试图以实现一种“自然完美”的两性关系来摆脱工业化社会对人性的压抑。这是劳伦斯的普遍主题，但恰恰是劳伦斯世界观中的根本缺陷。不人道的资本主义经济关系固然摧残了人们的自然本性，但是单靠恢复人们的自然本性也不能克服资本主义制度的弊病。

《儿子与情人》就是劳伦斯早期反映深刻的社会问题和心理问题的一部重要作品。小说通过描写母亲葛楚和父亲瓦尔特不睦的婚姻和主人公保罗陷入分裂与矛盾的困境来证实作者的根本观点：英国的工业生活给每一个社会成员留下了难以洗刷的污斑，削弱他们的人性，使他们充满了挫败感，不能建立起完满的两性关系，而不能建立起完满的两性关系，就只有走向死亡，所以他强调“血的意识”，以实现“自然完美”的两性关系而使人类获得新生。

论文的第一章论述劳伦斯的哲学思想，对他所处的时代背景以及该背景对作者的影响进行分析，并叙述小说的主题。论文对小说主要人物的研究的分析表明：资本主义工业化的非人劳动条件和生活状况，破坏了家庭幸福，摧残了人们精神上自然健康的发展。而对相关的自然象征物的分析进一步印证了小说主要人物的性格本质特征。

为了深刻地理解小说主要人物和小说主题，论文采用符号学的研究方法，将人物和自然物体看成符号，通过分析符号的外延和内涵来探查事物的涵义和联系。

论文第二章叙述葛楚、瓦尔特、米丽安和克莱拉的符号式过程，采用皮尔斯（Peirce）、布勒（Bühler）的符号学理论，第一节从葛楚的家庭出身、恋爱到结婚及婚后不睦作了叙述。作为一个符号，她的所指为“理智”，本节探讨母亲“理智化”的过程及她所代表的理智如何贬毁父亲及控制与占据儿子感情中心的过程。第二节分析瓦尔特的符号化过程，即他如何从一个年青漂亮，生气勃勃的小伙子变成一个浑身伤痕累累，手足伤残的醉鬼的过程。第三节讨论米丽安作为精神象征的符号化过程。米丽安是一个单纯善良的农家姑娘，但由于家庭里严格的宗教观念的影响，将任何爱的表示和性的行为视为下贱，引为羞耻，她不要保罗的肉体，只要他的灵魂，在追求精神与肉体相统一的爱情中，米丽安也是一个趋向分裂的人。第四节阐述作为所指是“热情”的克莱拉的符号化过程。克莱拉是一个与丈夫分居的女工。和米丽安一样，她想通过学习，通过参加女权运动来提高自己，她与保罗的关系虽然充满了火热的感情，但保罗认为她浅薄，容纳不了他，觉得两个人缺乏精神上的共同信仰与理解，而最后分手。第五节应用托多洛夫（Todorov）语法分析法对小说中以上几个主要人物的关系作综合描述，加深对人物相互关系及符号化过程的理解。

论文第三章研究的重点是“花”的符号化过程。在《儿子与情人》中，花的意象贯穿了整部小说。本章第一节主要研究百合花。在小说中，百合花象征纯洁的母爱，而其硕大的黄色花蕊则表示生殖和希望，同时它又是干扰保罗正常恋爱选择的物体（小说第十一章）。同时出现的保罗送给母亲的其它花及礼物则表明保罗与母亲的不正常的关系。第二节主要讨论百玫瑰和水仙花象征米丽安纯洁的宗教性。同时描述米丽安对花的过分亲昵的不正常行为，进一步说明米丽安对事物的占有和索取，对保罗则似乎要吸干他的灵魂，再次证明米丽安的趋向分裂。第三节主要关于象征热烈情感的红色康乃馨。在小说中，鲜红色总和克莱拉联系在一起，本节叙述克莱拉对花的自然态度及红色花朵和她的联系，说明对于保罗来说，她只能给他肉体的满足却不能和他一起获得精神与肉体统一的爱情。第四节应用索绪尔和巴尔特的“符号增长理论”和雅各布森的“符号过程六要素的理论”分析花和人物的在小说中意义的延伸。

论文第四章对常在小说中出现的黑夜和月亮跟主题的关系进行研究。劳伦斯认为宇宙的黑暗孕育宇宙的光明，人们“在创世者的黑暗中孕育，成长，也实现了纯洁生命的无限光明”，自然界中白昼与黑夜的循环与人类和清醒的循环一致。光明与清醒象征着一个由知识和理智统治的时期；而黑暗与梦境则由无意识和直觉

控制。现代人应在似黑暗的蒙昧状态中实现最高层次的爱，而不应只靠智力，许多关于保罗和米丽安的场景安排在黄昏，暗示人物在光明与黑暗间，智力与直觉间，理智与情感间摇摆不定。在劳伦斯笔下，他对月亮的描写既富有诗意，又充满了深刻的象征意义，它是阻碍保罗正常恋爱的母爱的阴影，又是女神的化身，为爱恋着的男女设置心理屏障。第三小节应用罗兰·巴尔特的五个符码的理论对小说进一步作分析。

论文的结束部分再次回顾分析小说主要人物。保罗的成长历程、正是劳伦斯对完美人性的探索；保罗经历的挫折、痛苦和失败，也反映了劳伦斯在严峻的社会现实面前，在占统治地位的理智、意志和人们对社会成功的一意孤求面前的无助与迷茫。

M. A. Dissertation

A Semiotics Interpretation of Symbols in *Sons and Lovers*

Major: English Language and Literature

Supervisor: Professor Sun Tai

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Abstract

D. H. Lawrence is one of the great authors in early 20th-century Britain. The innovative nature of his novels lies in the way it traces the psychological development of his characters to show Britain's industrialization and in the crash of the modern civilization, people's restlessness, turbulence and eagerness.

Lawrence's works reveal modern society's inhibition and twist to the natural humanity, reflecting the destruction of industrial civilization to the relationship between people and the harmony between people and nature. He saw it as a threat and a betrayal of the human spirit. He feels that it caused in many people the "utter death of the human intuitive faculty", killing off the emotions and the capacity to respond to natural beauty and the loveliness in other human beings.

Therefore he suggests that a new society be built and new things be brought forth to people's life, asserting that everything must be pulled down or blown up so that a new start might be made. He is concerned always with human relationships, with the relation of the self to other selves, with the possibilities of fulfillment of personality, trying to build a kind of "perfect relationship between man and woman" to cast off the inhibition to the humanity caused by industrial civilization. This is a universal theme in Lawrence's novels, also a fundamental defect in Lawrence's world outlook. Inhuman industrialization does destroy the natural humanity, but only try to return the personality of people could not overcome the evils of capitalism.

Sons and Lovers is an earlier works that reflects both penetrating social problem and psychological problem. The theme of the novel is Paul Morel's relationship with his mother and her influence upon his development. Though considered by some critics to be an autobiography, the novel was intended by Lawrence himself as a great book to show a tragedy of a youth who looks for emotional freedom that has been choked by the distorted relations between people. Lawrence tries to prove one of his ideas in this novel, that is the industrialization of England ruined people, weakened their humanity, and made them frustrated. People could be saved only by building a harmonious relationship between man and man and between man and woman. Otherwise they are doomed to death. As a result, Lawrence plays an emphasis on "blood consciousness" so as to make natural and perfect sexual relations for people to obtain a new life.

This paper consists of five chapters.

Chapter One is the introduction, which surveys the philosophy of Lawrence, the theme of the novel and the Semiotics approach that will be used for analyzing the meanings of symbols. Through the study of the main characters in the novel, the thesis indicates its theme in the criticism of the capitalist society.

Chapter Two mainly deals with the symbol meanings of the main characters, or the semiosis of the main characters, to show the relationship between the husband and the wife, the relationship between sons and the mother and the relationship between Paul and his women. In this part, Peirce and Bühler's semiotics theory are used to analyze the semiosis of the main characters. Mrs. Morel, the signifier is the mother, its signified is "the reason". Her reason ruins his husband and controls the emotion of her sons; The semiosis of Walter shows the process how an energetic handsome young man becomes an injured drunker. Miriam is a pure girl, but she is strongly affected by religious ideas so that she cannot give Paul a perfect love. In the process of seeking for a perfect love, Miriam is a split person. Contrary to Miriam, Clara is a woman who lives separately with her husband. She is passionate, but Paul thinks that they have nothing in common and casts her at last. Then Todorove's grammar approach is taken to give a comprehensive account to the relationship to offer a further study of the novel.

Chapter Three will talk about the symbol meanings of the flowers (the semiosis of the flowers). In this novel, different flowers symbolize the three main different women, reveal their human qualities, such as white lily symbolizes the pure mother's love; the three scyllas glories of the snow show the abnormal love of the mother to sons; white

roses and narcissi imply Miriam's pure spirit, whereas Miriam's intimacy to the flowers indicates that her tendency of possessing objects including Paul's soul. That proves again that Miriam's inclination to the split. The crimson flowers refer to the passion of Clara. Here, the paper studies Clara's natural attitude to the flowers and the relationship between flowers and herself, showing that she can only give Paul passion but cannot share the same ideas. In this chapter, both Roland Barthes and Roman Jakobson's theories are adopted to analyze the growth of the meaning of the flowers.

In Chapter Four, the emphasis will be put on the evening, the darkness and the moon. Evening joints and blends daytime and night, also a dividing line of light and darkness. Lawrence believes that the darkness of the universe is pregnant with the light, the cycle of daytime and night is in accordance with the cycle of human being's sleeping and wake. Usually, light and wake symbolize a period controlled by knowledge and intellect; however, darkness and dreamland symbolize unconsciousness and instinct. People should achieve the highest love in uncivilized condition similar to darkness, not just depend on intellect. Lawrence designed the dark scene to guide Paul towards darkness, towards instinct, to love Miriam in the natural state.

Clearly, the moon has various shades of meaning. The moon is a dead satellite reflecting the light of the sun; a white moon for Lawrence represents inhibited or "spiritual", idealized love, the "self-aware-of-itself" as opposed to the spontaneous self. A white moon can also signify apartness, even coldness in love. Generally, critics think that the moon is a symbol of the power and the success of the female. In this part, Roland Barthes's Five Codes theory is borrowed to give a further analysis.

The conclusion part reviews the main characters again. The growth process of Paul is just the process of Lawrence's exploration to the perfect humanity of person. The frustration, suffering and failure that Paul experiences reflect Lawrence's helplessness and confusion in the face of hard social reality.

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Chapter One

Introduction

A. D. H. Lawrence's Philosophy

D. H. Lawrence, a miner's son, is the first major English novelist with a working-class background. The time he lived through was turbulent: the politics was in turmoil, the society was changing and the world war broke out. The more important thing is that he lived in a time when Industrial Revolution was taking place in the whole world, especially in Great Britain, making this country develop from agricultural society towards industrial society. Great changes were brought about both in national and personal life. Although the Industrial Revolution had actually pushed forward society and brought forth new things to people's life, some people still found it hard to face the unpleasant truth, that is, the normal life was destroyed. Born to love nature, Lawrence is sensible to those changes that had taken place in spiritual and moral values and in human relationships. He despises the industrialization of the Midlands. He sees it as a threat and a betrayal of the human spirit. It is associated in his mind with ugliness,

> Which was to him 'the real tragedy of England'...This, he felt, caused in many the 'utter death of the human intuitive faculty', killing off the emotions and the capacity to respond to natural beauty and the loveliness in other human beings.[1]

He comes to feel the deadness of modern industrial civilization. It was industrial civilization that mechanized people's personality, corrupted people's will, and inhibited the authentic inward passions of men. He regards these things as the inevitable accompaniment of modern life. But he has no patience with political or social panaceas. Sometimes he talks as a wild anarchist, asserting that everything must be pulled down or blown up so that a new start might be made. He always puts an emphasis on the relationships of people.

> He is concerned always with human relationships, with the relation of the self to other selves, with the possibilities of fulfillment of personality, and with exposing all the dead formulas — about romantic love, about friendship, about marriage, about the good life —

which can cause so much deadness or frustration or distortion in the life of the individual.[2]

Thus he preaches a philosophy that is anti-materialistic, and against modern life-styles, which he sees as too self-conscious and lacking in tenderness and feeling. He sees society as being chronically sick. He believes that the merciless expansion of industrialization, in spite of its surface prosperity, had dehumanized man's nature, and resulted in the twisted relationship between man and woman and man and man. In Lawrence's view, the so-called civilization had twisted the relations between people, ruined and finally withered man's vitality and spontaneity. He holds the belief that the capitalist civilization had caused great spiritual as well as physical suffering in man's life. He feels sorry and lonely, and so only through a new type (or rearrangement) of the human relationships could the decaying society be healed. In his novels he always looks for a community where people could live with each other harmoniously. In 1913 Lawrence first wrote down his ideas about the importance and significance of the term "blood consciousness". He wrote to a friend in that year that:

> My great religion is a belief in the blood, the flesh, as being wiser than the intellect. We can go wrong in our minds. But what the blood feels, and believes, says, is always true.[3]

He believes that the only genuine form of thought is instinctive or intuitive, since life is beyond mental analysis. As in the words of D'Annunzio, "The thought-adventure starts in the blood, not in the mind"[4] Lawrence's basic views develops very rapidly, but never alters radically; the best expression of them occurs at the end of *Apocalypse*, his last important work:

> What man most passionately wants are his living wholeness and his living unison, not his own isolate salvation of his 'soul'. Man wants his physical fulfillment first and foremost, since now, once and once only, he is in the flesh and potent.... For man, as for flower and beast and bird, the supreme triumph is to be most vividly, most perfectly alive.... But the magnificent here and now of life in the flesh is ours, and ours alone, and ours only for a time. We ought to dance with rapture that we should be alive and in the flesh, and part of the living, incarnate cosmos.... But I can deny my connections, break them, and become a fragment. Then I am wretched. What we want is to destroy our false, inorganic connections, especially those related to money, and re-establish the living organic connections with the cosmos, the sun and earth, with mankind and nation and family.[5]

From this idea, Lawrence is to create a vast scheme of beliefs that amounts to a

doctrine or philosophy of life. In his novels the wisdom of the blood, or the instincts, gives the characters a harmonious relationship with the natural world. With the onset of industrialization this is to change radically, for the industrial growth and urban living separated people from the cycles of the natural world. In doing this, it also separated them from themselves and from each other. The mechanized world puts an emphasis on the mental life, on the intellect, at the expense of the feelings and bodily sensations.

For Lawrence, the intellect, and its servant - the machine, had been developed while the intuition, feelings and the inner life were being restrained. In his novels Lawrence portrays various characters that are only half alive to the wonders of the flesh, the world of the sensations. He does not deny the intellect, but he distrusts an intellect cut loose from the rest of life. This is where his "blood religion" or "blood consciousness" is important. He places the powers of intuition in "the blood" and in dwelling upon the unconsciousness or sub-consciousness. He hopes to find salvation for modern man.

As a writer, he can only write what he feels pretty strongly about the relationship between men and women. So even from his book, *The White Peacock*, Lawrence begins to show his interest and concern in human relationship, exploring the inner world of people and looking ways to break out of the restrictions and repression imposed on the society by industrial civilization. In his novel *Sons and Lovers,* Lawrence depicts an abnormal relationship between husband and wife, between mother and sons, and between a man and two women. The abnormal relationship ruins the husband, the sons and the mother, even the girl (Miriam). This novel expresses Lawrence's philosophy that it is the abnormal relationship between people that ruins them and ruins the society. To remedy the society, to regain the vitality, the human nature should be got return, the relationship between men and women should be improved, the natural environment should be restored, and the relationship between human being and nature should be harmonious. Therefore he attaches an importance to his "blood consciousness", hoping this belief can cure the sick world as he calls it. But we know that his search would come to no end since he holds idealism. The world would never be changed for the better if the society that is for money and possession are kept unchanged; that the primitive power of man's instincts could help get man out of his suffering is nothing but a mere fantasy.

B. The Theme of the Novel *Sons and Lovers*

Sons and Lovers, written in the autumn of 1910 and finished the next May,

immediately won Lawrence fame in the literary circle. It is a novel that takes relationship between people as its subject, written from the point of view of one of its members.

This book is about modern civilization as well as about forms and perversions of love. Indeed, all Lawrence's novels are about modern civilization. But for Lawrence, problems of civilization must always be focused through problems of personal relationships, for civilization is judged by the kinds and qualities of human relationships. As Gamini Salgado points out that

> ... when Lawrence, in the midst of handling a situation dealing with personal relations, becomes too conscious of the fact that he is projecting through this personal situation some central truth about the nature of modern civilization, ...[6]

In this novel, the working-class father is rude and coarse and the mother is well educated and ambitious. Lawrence sets the theme of the demanding mother who, having given up the prospect of achieving a true emotional life with her husband, turns to her sons and captures their manhood in her possessive love. With the death of the eldest son (a death for which, in some powerfully symbolic way, the loving mother is responsible), the younger son becomes the sole target of this compelling mother-love, and he responds with equal passion.

Although Paul is in love with Miriam, the daughter of a neighboring farmer, and Miriam loves him, the mother's love effectively prevents Paul from achieving any adequate response to Miriam's love or any adequate embodiment of his own love for Miriam. Because Paul is led to seek satisfaction for his sexual appetite in more casual ways, which his mother tolerates because they do not threaten his status as her lover. The mother-son relationship thus forces the son to go "for passion" in his relations with other women, to attempt nothing more than short-lived passionate sexual affairs. But this is unsatisfactory to all concerned—to Paul, to Miriam, to the girl on whom Paul vents his passion, to the mother—and in the end the mother dies of cancer It seems, an act of despair because she can no longer keep her own unique, pure lover. It is an act of near-despair on both sides, for Paul too is unable to bear the situation and is so wrung by the protracted agonies of his mother's dying. Thus he hastens her death by giving her an overdose of morphine in her milk.

Lawrence comments himself that it is out of sweat as well as blood. He gives a brief introduction to the novel in a letter to an editor that:

It follows this idea: a woman of character and refinement goes into the lower class, and has no satisfaction in her own life. She has had a passion for her husband, so the children are born of passion, and have heaps of vitality. But as her sons grow up she selects them as lovers—first the eldest, then the second. These sons are urged into life by their reciprocal love of their mother—urged on and on. But when they come to manhood, they can't love, because their mother is the strongest power in their lives, and holds them. It's rather like Goethe and his mother and Frau von Stein and Christiana—as soon as the young men come into contact with women, there's a split. William gives his sex to a fribble, and his mother holds his soul. But the split kills him, because he doesn't know where he is. The next son gets a woman who fights for his soul—fights his mother. The son loves the mother—all the sons hate and are jealous of the father. The battle goes on between the mother and the girl, with the son as object. The mother gradually proves stronger, because of the tie of blood. The son decides to leave his soul in his mother's hands, and, like his elder brother, go for passion. He gets passion. Then the split begins to tell again. But, almost unconsciously, the mother realizes what is the matter, and begins to die. The son casts off his mistress, attends to his mother dying. He is left in the end naked of everything, with the drift towards death.[7]

Neil Champion comments that

> *Sons and Lovers* ranks in its portrayal of life, character and environment with the works of great Victorian writers such as Charles Dickens, George Eliot and Elizabeth Gaskell. But Lawrence also wanted to get below the surface of external events to show the inner lives of his characters, 'the ebb and flow' of their sympathies.[8]

What is significant about the novel is that Lawrence puts before the reader the intense flow of emotional, sexual and psychological life that underpins the ordinary life in the form of developed characterization and situations. The theme of the novel is Paul Morel's relationship with his mother and her influence upon his development. Though considered by some critics to be an autobiography, the novel is intended by Lawrence himself as a great book to show a tragedy of a youth who looks for emotional freedom that has been choked by the distorted relations between people. That is, Lawrence wants to use Paul's story as something more than autobiography. In *Who Paid for Modernism*, Joyce Piell Wexler comments that Lawrence sees his experiences typical rather than unique, illustrative rather than pathological. So when he has nearly finished the final revision he changed the title from the specific *Paul Morel* to the general *Sons and Lovers* to show "a great tragedy of thousands of young men in England"[9]—claims so by Lawrence himself in a letter to a friend. It also offers a revelation of the injustice done on the working class by the middle-class, through the vivid exploration of the inner word of

the characters.

The Paul and Miriam chapters are the essential core of *Sons and Lovers*. Adolescent love has been treated in fiction both before and since, tenderly or ironically; but never with such penetration, so little sentimentality or such honest determination to show its nature and the corruptions to which it is subjected, although quantitatively the Miriam relationship occupies only about a third of the book. The letter to Garnett, after describing the battle between the mother and Miriam for the soul of Paul, continues: "The son decides to leave his soul in his mother's hands, and like his elder brother, go for passion." But this, with other passages in the commentary, is not quite borne out by the text. At the end of the "Defeat of Miriam", Paul recognizes that he cannot love her physically, but he does not know why. He does not clearly recognize the power of the mother-image. It is true that he returns to his mother; the seal is set on his return by their trip to Lincoln together, in which he treats her like "a fellow taking his girl for an outing." But he thinks that he is still faithful to Miriam, that she still holds him in the depths of his soul. Yet her possession of his soul comes to matter less and less, for at the same time another woman is arousing his physical passion.

So we can say that the novel has two themes: the crippling effects of a mother's love on the emotional development of her son; and the "split" between kinds of love, physical and spiritual, which the son develops, represented by two young women, Clara and Miriam. The two themes should, of course, work together, the second being, actually, the result of the first: this "split" results from the "mental cripple" of the sons. So one would expect to see the novel developed in this frame. And so Lawrence, in his famous letter to Edward Garnett, says that Paul is left at the end with the "drift towards death," apparently thinks he has developed it (see excerpt dated 1912). Yet in the last few sentences of the novel, Paul rejects his desire for extinction and turns towards "the faintly humming, glowing town,"[10] to life unfalteringly.

There are great varieties of critical materials about Lawrence. To some he was, quite literally, a madman or degenerate, and his books were banned. In the middle years of last century he was praised as a highly moral writer, unrivalled in his ability to explore man's relationship with nature, his fellow beings, and his own inner life. More recently feminists regarded him as a sexist writer; "they see clearly defined patterns of male dominance and female submission in his texts and find these offensive."[11] Intending to be helpful in the understanding of this novel, this paper shows the aspect of abnormal

relationship between men and women expressed in *Sons and Lovers*, which is caused by the industrial civilization. While complaining about Mrs. Morel as representative of the middle-class, this paper has also another intent: she is not at all to be blamed, for her own life is too damaged by the society. According to Lawrence, the so-called industrial civilization is responsible for the damage on man that has literally dehumanized him. Through the analysis and study of the novel this paper tries to illustrate how human relationships were twisted in the industrial civilization; how people were ruined by the twisted relationships. The purpose is to see the theme of the novel, the philosophy of Lawrence. That is, people could exist only to live with the unity of spirit and flesh and to live harmoniously with nature.

Lawrence's novels are always full of vivid descriptions of natural environment to show that human beings need to live in a healthy and natural world. Also the natural objects such as trees, flowers, the moon and evenings imply symbolic meanings to make the novel significant.

To understand the novel better, this paper tries to use a Semiotics approach to interpret the main symbols, so as to reveal the theme of the novel.

C. Semiotics Approach

In *Twentieth-Century Literary Theory*, the term "semiotic" was coined in the late nineteenth century by the American pragmatist philosopher, C. S. Peirce (1839—1914), to denote "the formal doctrine of signs."[12] Ferdinand de Saussure in his *Cours de Linguistique* (1915) argued that linguistics was only part of a general science of signs, which he called semiology. The terms are more or less interchangeable. For them, not only are languages and communication systems such as Morse code constituted by signs but also the world itself as it relates to the human mind consists entirely of signs. Semiotics investigates the various systems of signs that create the shared meanings, and it is these systems that constitute any culture. Language is the fundamental sign system for human beings. Non-verbal signs such as gestures, forms of dress and numerous conventionalized social practices like eating can be seen as akin to language in that they are constituted by signs, because they take on meaning and communicate in virtue of the relations between signs.

In *Classics of Semiotics* edited by Martin Krampen, Semiotics is thus defined:

> As a science of sign processes, semiotics investigates all types of communication and

information exchange among human beings, animals, plants, internal systems of organisms, and machines. Thus it encompasses most of the subject areas of the arts and the social science, as well as those of biology and medicine. Semiotic inquiry into the conditions, functions, and structure of sign processes is older than any one scientific discipline. As a result, it is able to make the underlying unity of these disciplines apparent once again without impairing their function as specializations.[13]

The definition of Sign in *Literary Theory: an Introduction* is: "As for SIGN, it means: A radically important problem in SEMIOTICS and SAUSSUREAN LINGISTICS with a great deal of influence on criticism."[14] Every meaning-making practice makes use of two elements: a signifier and a signified. A sign is therefore neither the word itself nor the object it refers to but the relation between the two. Pierce divided signs into many types according to the relationship between signs and their signified objects. The main three types are icon, index and symbol. A sign called an "icon" is said to resemble the signified, as a portrait resembles its subject or a blueprint resembles the layout of a building. A sign called an "index" is a part of what it signifies or is closely associated with it, as a high temperature may be a symptom or sign of a disease. Usually a symbol is not only naturalized, but conventionalized as well. Take "rose" for instance, it is not only a plant growing in the garden, but also a symbol of love, passion and beauty. The purpose of this paper just lies in interpreting symbols in the novel to indicate Lawrence's idea.

This paper consists of five chapters.

Chapter one is the introduction, which surveys the philosophy of Lawrence, the theme of the novel *Sons and Lovers* and the Semiotics approach that will be used for analyzing the symbols. Chapter two mainly deals with the symbol meanings of the main characters, or the semiosis of the main characters, to show the relationship between the husband and the wife, the son and the mother and Paul and his women. Chapter three will talk about the symbol meanings of the flowers (the semiosis of the flowers). In the novel, different flowers symbolize the three women and also reveal their human qualities. White lily symbolizes the pure mother love; the three scyllas glories of the snow show the abnormal love of the mother to her sons; white roses and narcissi imply Miriam's pure spirit and the crimson flowers refer to the passion of Clara. In chapter four, the emphasis will be put on the moon and the darkness. Evening joints and blends daytime and night, also a dividing line of light and darkness. Lawrence believes that the darkness of the universe is pregnant with the light; the cycle of daytime and night is in accordance with

the cycle of human being's sleeping and wake. Usually, light and wake symbolize a period controlled by knowledge and intellect; however, darkness and dreamland symbolize unconsciousness and instinct. People should achieve the highest love in uncivilized condition similar to darkness, not just depend on intellect. Lawrence designed the dark scene to guide Paul towards darkness, towards instinct, to love Miriam in the natural state.

Lawrence adapts images to his evolving philosophy; they do not form a set of counters or recurring fixities. Clearly, the moon has various shades of meaning. The darkness of blood-consciousness is more constant, "but there is a vast difference between the darkness that Will Brangwen cannot escape from and the dark knowledge of sensuality which Lawrence postulates in love."[15] The moon is a dead satellite reflecting the light of the sun; "a white moon for Lawrence represents inhibited or 'spiritual', idealized love, the 'self-aware-of-itself' as opposed to the spontaneous self."[16] "A white moon can also signify apartness, even coldness in love."[17]

In the former chapters we see that industrial civilization twisted personalities, the main characters meet their psychological and physical trauma that nearly leads to their death. One reason for Lawrence's horror of industrial growth and urban living is that it separated people from the cycles of the natural world. In doing this, it also separated them from themselves and from each other. So he accounts on the importance and significance of the term "blood consciousness" and believes that if all the people go back to the state of "blood consciousness", a new world would be built and people could regain their healthy humanity and then they could have a normal life. But we know that it is just Lawrence's dream. This will be discussed in the Conclusion of the thesis.

Chapter Two

The Semiosis of the Main Characters

A. Charles S. Peirce: the Semiosis Theory

C. S. Peirce's "semiotics" is in the form of a methodologically aware, general, quasi-formal theory. His framework is "logical" in the sense ultimately derived from Scholastic philosophy, where logic was understood as the general theory of representation, that is, a theory of the ways a "mental product" is able to really "reflect" or "mirror" the world. Peirce's analysis of signs and semiosis has become an indispensable starting point for a great deal of later reflection.

Peirce's work tells us that a sign can be related, via an "interpretant," to its object. Thus semiosis is the process of the production and interpretation of signs. Peirce sees semiosis as "unlimited" or "infinite" in principle. Umberto Eco has taken up this point to his synthesis of semiotic theory. As Peirce puts it in a famous formulation, a sign, or representamen, is something that stands to somebody for something in some respect or capacity. His semiosis is the key anthropological fact. As he puts it in a famous passage, which parallels themes of a Russian semiotic psychologist, L. S. Vygotsky:

> There is no element what ever of man's consciousness that has not something corresponding to it in the word; and the reason is obvious. It is that the word or sign that man uses is the man himself. For, as the fact that every thought is a sign, taken in conjunction with the fact that life is a train of thought, proves that man is a sign; so, that every thought is an external sign, proves that man is an external sign. That is to say, the man and the external sign are identical, in the same sense in which the words homo and man are identical. Thus my language is the sum total of myself; for the man is the thought. [18]

B. The Semiosis of Mrs. Morel

The purpose of Lawrence's writing lies in indicating the inhibition and distortion of industrial civilization on people's natural emotion, and the destruction of the natural relationship among people. The industrialized society demands people more and more to depend on reason, will and intelligence to obtain higher social status and success. As a

result, people inhibit their natural personality and ignore natural emotion demands. That brings about severe result.

In the novel, Mrs. Morel can be looked as a symbol of reason. She worships reason, courting success whereas her husband attaches himself to the emotion and enjoys life. In their family, the mother and the reason that she embodies play a good role and dominate the family. However, the father and the emotion that he embodies wither and vanish. Their views about life are so different that they cannot get a harmonious family. Their marriage is doomed to be a conflicting one.

According to Bühler, the semiosis is

> ... the integration of an object into a sign process in such a way that new knowledge concerning the object can be manifested in a new sign, which may be a word, an act, an image, etc. His interest is not the internal structures of the sign itself, but the way the sign—object relation is incorporated into the semiosis.[19]

The process of tracing down how Mrs. Morel frustrates her husband and her sons is the process of a sign that is decoded or interpreted.

The novel opens with a description of The Bottoms, a meager residence built for the worker's families by the mining company of Carston, Wait & Co. in the great grimy coal and iron field of Nottinghamshire and Debyshire.

When the story begins, Mrs. Morel is about seven months pregnant. She is a small, slight woman of thirty-one, who already has a seven-year-old son, William, and a five-year-old daughter, Annie. She has only recently moved to the Bottoms from the neighboring village of Bestwood, and she still shrinks a little from contact with the rather vulgar Bottoms women. She herself is obviously a finer type.

Mrs. Morel's life in The Bottoms is a difficult one. Her marriage is obviously not happy. She despises her brutish, hard-drinking, coal-miner husband, and she is "sick of ...the struggle with poverty and ugliness and meanness"[20] that is their life. "Looking ahead, the prospect of her life" makes her "feel as if she were buried alive" (5). Her carefree girlhood now seems far away indeed. Originally she "came of a good old burgher family, famous independents who had fought with Colonel Hutchinson and who remained stout Congregationalists" (7). Her grandfather was a lace-manufacturer ruined at a time when many others also failed in the Nottingham lace business. Her father was a "handsome, haughty man" (7), an engineer.

As a girl, Gertrude Morel had had a "young man"—an educated, charming boy

named John Field. But when his father's business failed, young Field went off to become a teacher and later married a wealthy widow. Mrs. Morel never forgot—and perhaps never forgave him. Later, when she was twenty-three, she met Walter Morel at a Christmas party. He was a healthy, good-looking young miner of twenty-seven, with "a vigorous black beard that had never been shaved" (8). Though he was uneducated and a common man, Morel had a curious animal attraction for the proud, reserved, intellectual Gertrude. He loved to dance and flirt; "he was so ready and pleasant with everybody" (8). She, on the other hand, was to him "that" thing of mystery and fascination, a lady. Within a year they were married.

For three months after marrying they were "perfectly happy; for six months she was very happy" (10). After that, disillusionment set in. Gertrude discovered that the house they lived in, which she thought Walter owned, was actually his mother's property and that he was paying the older woman an exorbitant rent. Furthermore, he was deeply in debt for their furniture, which his wife had thought was already paid for. Not only that, he had been stopping off at pubs for a pint after work, a habit which outraged Mrs. Morel more than any of his other offenses, for she is a teetotaler who forced her husband to sign "the pledge" when she married him. At this point, Lawrence tells us,

> 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 nature was purely sensuous, and she strove to make him moral, religious. (13)

And it is amid the smoke of this battle, as it were, that the Morel's children grow up.

The coming of children aggravates the already existing tension between their parents. By the time young William was born, Mrs. Morel had been disillusioned by her husband, and she determines to live for her son: he is all that she cares for in the world. When he was one year old, Morel tried to surprise her by crudely cutting the child's hair. Mrs. Morel is furious and with gripped, lifted fists, comes forward. Morel shrinks back. She says, "I could kill you, I could!" (14) She cries and later tells her husband she has been silly. But we are told that "she knew, and Morel knew, that the act had caused something momentous to take place in her soul. She remembered the scene all her life, as one in which she had suffered the most intensely" (14). And Lawrence goes on in the next paragraph: "The act of masculine clumsiness was the spear through the side of her love for Morel. Before, while she had striven against him bitterly, she had fretted after him, as

if he had gone astray from her. Now she ceased to fret for his love: he was an outsider to her" (14). ... But before he cut his son's curls Morel was already an outsider. And because without asking her that the man had clipped her boy's curls, she would remember the scene all her life.

We follow the disaster of her marriage in a way that emphasizes not the fault of the wife or the husband so much as the inevitability: "the pity was, she was too much his opposite. She could not be content with the little he might be; she would have him the much that he ought to be. So, in seeking to make nobler than he could be, she destroyed him" (15). Yet the disintegration was unavoidable: "sometimes, when she 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" (10).

It is true that she uses her children, as instruments of her will, to enable them to realize fulfillment where she knew only bitter frustration. By thrusting "success" imperiously upon her sons for her sake, she imposes on them an almost ineradicable sense of guilt in their progress through a difficult world. Moreover, by sharing intimately their developing ideas, their crises, their deepest affections and hatreds at the most impressionable times of their lives, she possesses them as individuals and defeats them, almost, as lovers. She enjoys the enormous advantage of enveloping her children as the family meets poverty, suffering, and death. Even her sense of "play" with her children is so delicate that the sons find it hard to duplicate in their adult relationships with other women.

Gift offerings to the mother provide a running motif throughout the novel. In the climax of the first scene, William's gift of two egg cups, a feminine symbol, is received gratefully, while the father's gift of a coconut, "a hairy object", is accepted begrudgingly: "A man will part with anything so long as he's drunk" (6), said Mrs. Morel. Later William brings his athletic trophies to his mother, like a knight to his lady, and Paul offers her his early drawings, like a court painter offerings pictures to his queen. When Paul wins two first prizes in an exhibition, his mother is as exultant as if she had herself produced them: "Paul was going to distinguish himself. She had a great belief in him, the more because he was unaware of his own powers. There was so much to come out of him.... She was to see herself fulfilled. Not for nothing had been her struggle" (170). Even at the end of the novel, when Paul is fighting against the despair caused by his

mother's death, his justification for going on by painting or by begetting children is that "they both carry on her effort."

Paul is early overwhelmed by the unnatural love that his mother fosters in him. When he is a young boy she accepts the flowers which he brings her like "a woman accepting a love-token" (63). On the day that he goes for his interview at Jordan's she is gay with him, "like a sweetheart" (85). They walk through the streets of Nottingham "feeling the excitement of lovers having an adventure together" (85); and, eventually, everything he does is "for her"— "the two shared lives" (106). As far as Paul's relation with his father is concerned, the boy is from infancy united with his mother against him. When Morel cuts his wife's forehead open with the drawer which he flings at her, it is Paul whom she is holding on her lap, and as she averts her face from Morel's stumbling concern, blood from the wound drips on to the baby's hair; Morel is sure that it soaks through to the scalp. This additional, if symbolic, tie of blood which Paul shares with his mother in her withdrawal from Morel is set over against his more matter-of-fact connection with his father. As he grows up Paul is convinced of his hatred for 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. "Let him not be killed at pit," he prayed when, after tea, the father did not come home from work. (56)

This is a delightful example of childish inconsequence; it is also, despite the initial affirmation, indicative of Paul's ambivalence towards his father.

The unnatural love between Paul and his mother is asserted by one of the subtlest scenes in the book:

> He had taken off his collar and tie, and rose, bare-throated, to go to bed. As he stooped to kiss his mother, she threw her arms round his neck, hid her face on his shoulder, and cried, in a whimpering voice, so unlike her own that he writhed in agony:
> "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 immediately he hated Miriam bitterly.
> "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.

Without knowing, he gently stroked her face.

"There", said his mother, "now go to bed. You'll be so tired in the morning". As she was speaking she heard her husband coming: "There's your father—now go." Suddenly she looked at him almost as if in fear. "Perhaps I'm selfish. If you want her, take her, my boy." (197-8)

Seymour Betsky points out that

> Although Freud cannot be considered a significant influence, the implicit Freudian pattern in *Sons and Lovers* is developed with an insistence that is surely more daring for its time than *Lady Chatterley's Lover* was for its time. Lawrence here is scrupulous, is honest: Being the sons of mothers whose husbands had blundered rather brutally through their feminine sanctities, they were themselves too different and shy. They could easier deny themselves than incur any reproach from a woman; for a woman was like their mother. They preferred themselves to suffer the misery of celibacy, rather than risk the other person.[21]

In any case, Paul's mother-sweetheart is a hard woman, a willful, unbending woman. She would reform the miner she married, she would bring him up to her level of manners and gentility. And when it becomes clear that her husband cannot be reformed and when the physical attraction that brought them together subsides, she begins a relentless, ruthless war against him, setting the children against their father. The reason for her attitude is that he bullied them and drank: "The sense of his sitting in all his pit-dirt, drinking after a long day's work…made Mrs. Morel unable to bear herself. From her the feeling was transmitted to the other children. She never suffered alone any more: the children suffered with her"(56).

At the ghastly climax of his mother's illness, Paul, with the connivance of his sister, kills her with an overdose of sleeping tablets to spare her further agony. Realistically considered, it is simply an act of despairing mercy. Symbolically, it has another significance. Here, where the regression of Paul's character has reached its farthest point, there is still something within him that is capable of deceitful action—capable even of killing the mother to whom he is bound, to liberate both of them and to end her agony and his.

C. The Semiosis of Mr. Morel

According to Peirce, a sign is "something that stands for something else and is understood by someone, or has a meaning for someone."[22] With regard to the connection to their objects, "signs can be divided into (1) Icons, (2) indexes and (3) symbols" (6). A symbol "is a sign that is determined by its object only in the sense that it is interpreted as being such, and is thus totally independent of similarity or physical connection to its object."[23] Here, we can regard Morel as a symbol of natural emotion and see how the father and the natural emotion that he symbolizes wither gradually, and even vanished from the center of the family.

When Mrs. Morel meets Morel at a Christmas party, he is twenty-seven years old, a symbol of vigor:

> He was well set-up, erect, and very smart. He had wavy black hair that shone again, and a vigorous black beard that never been shaved. 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. Gertrude Coppard had watched him, fascinated. (8)

When he was young, Morel is a symbol of nature, vigor, and brings happiness to his children. Some of the best moments in the children's life are associated with the father. When Morel has his "good" periods and enters again into the intimate activity of the family, these are some of the best, most simply objective writing in the book, as for instance the passage in chapter IV where Morel is engaged in making fuses:

> Morel fetched a sheaf of long sound wheat-straws from the attic. These he cleaned with his hand, till each one gleamed like a stalk of gold, after which he cut the straws into length of about six inches, leaving, if he could, a notch at the bottom of each piece. He always had a beautifully sharp knife that could cut a straw clean without hurting it. Then he set in the middle of the table a heap of gun-powder, a little pile of black grains upon the white-scrubbed board. He made and trimmed the straw while Paul and Annie filled and plugged them. Paul loved to see the black grains trickle down a crack in his palm into the mouth of the straw, peppering jollily downwards till the straw was full. Then he bunged up the mouth with a bit of soap — which he got on his thumb-nail from a pat in a saucer — and the straw was finished. (59)

According to Gamini Salgado,

There is a purity of realization in this very simple kind of exposition that, on the face of it,

> resists associating itself with any symbolic function — if we tend to think of a "symbol" as splitting itself apart into a thing and a meaning, with a mental arrow connecting the two. The best in Lawrence carries the authenticity of a faithfully observed, concrete actuality that refuses to be split; its symbolism is a radiation that leaves it intact in itself.[24]

So, in the passage above, the scene is intact as homely realism, but it radiates Lawrence's controlling sense of the characteristic integrity of objects. Here, the clean wheat straws, the whitely scrubbed table, the black grains peppering down a crack in the child's palm; the bung of soap on a thumbnail—and that integrity is associated with the man Morel and his own integrity of warm and absolute maleness. Thus it is another representation of the creative life force witnessed in the independent objectivity of things that are wholly concrete and wholly themselves.

Peirce's theory is that three factors contribute to the functioning of a sign: "the sign itself, its object, and its interpretant. The interpretant is that which a sign produces in an interpreter, in that it determines a feeling, an action, or a sign. This determination is the interpretant."[25] So, the sign is defined in the process of semiosis.

In the novel, as Dorothy Van Ghent points out that

> Only in Morel himself, brutalized and spiritually maimed as he is, does the germ of selfhood remain intact; and this is the correlative proposition in Lawrence—in him only does the biological life force have simple, unequivocal assertion. Morel wants to live, by hook or crook, while his sons want to die. To live is to obey a rhythm involving more than conscious attitudes and involving more than human beings—involving all nature; a rhythm indifferent to the greediness of reason, indifferent to idiosyncrasies of culture and idealism.[26]

The image associated with Morel is the coal pits, where he descends daily and from which he ascends at night blackened and tired. It is a symbol of rhythmic descent and ascent, like the rhythm of sleep and awaking or of death and life. True, the work in the coal pits reverses the natural use of the hours of light and dark and is an economic distortion of that rhythm in nature. Morel and the other colliers bear the spiritual traumata of that distortions, for Lawrence is dealing with the real environment of modern men, in its complexity and injuriousness. Nevertheless, the work at the pits is still symbolic of the greater rhythm governing life and obedience to which is salvation. Throughout the book, the coal pits are always at the horizon:

> On the fallow land the young wheat shone silkily. Minton pit waved its plumes of white

steam, coughed, and rattled hoarsely.

"Now look at that!" said Mrs. Morel. Mother and son stood on the road to watch. Along the ridge of the great pit-hill crawled a little group in silhouette against the sky, a horse, a small truck, and a man. They climbed the incline against the heavens. At the end the man tipped the wagon. There was an undue rattle as the waste fell down the sheer slope of the enormous bank ....

"Look how it heaps together," [Paul says of the pit] "like something alive almost—a big creature that you don't know....

And all the trucks standing waiting, like a string of beasts to be fed.... I like the feel of men on things, while they're alive. There's a feel of men about trucks, because they've been handled with men's hands, all of them." (113-4)

Here, in Paul's eyes, his father is a sign of masculinity. He associates the pits not only with virility but also with being alive. The trucks themselves become alive because men have handled them. The symbolism of the pits is identical with that of Morel, the father, the irrational life principle that is unequally embattled against the death principle in the mother, the rational and idealizing principle working rhythmlessly, greedily, presumptuously, and possessively.

Although the sons' attitude toward the father is ambivalent, weighted toward hate because the superior cultural equipment of the mother shows his crudeness in relief. But again and again bits of homely characterization of Morel show that the children—and even the mother herself—sense, however uncomfortably, the attractiveness of his simple masculine integrity. He is uninjurable, what the mother's possessiveness has injured in the sons:

"Shut that doo-er!" bawled Morel furiously.

Annie banged it behind her, and was gone.

"If tha opens it again while I'm weshin' me, I'll ma'e thy jaw rattle," he threatened from the midst of his soapsuds. Paul and the mother frowned to hear him.

Presently he running out of the scullery, with the soapy water dripping from him, dithering with cold.

"Oh, my sirs!" he said. "Wheer's my towel?"

It was hung on a chair to warm before the fire, otherwise he would have bullied and blustered. He squatted on his heels before the hot baking-fire to dry himself.

"F-ff-f!" he went, pretending to shudder with cold.

"Goodness, man, don't be such a kid!" said Mrs. Morel. "It's not cold."

"Thee strip thysen stark nak'd to wesh thy flesh I' that scullery," said the miner, as he rubbed his hair; "nowt b'r a ice-ouse!"

"And I shouldn't make that fuss," replied his wife.

"No, tha'd drop down stiff, as dead as a door-knob, wi'thy nesh sides."

"Why is a door-knob deader than anything else?" asked Paul, curious.

"Eh, I dunno; that's what they say," replied his father. "But there's that much draught l'yon scullery, as it blows through your ribs like through a five-barred gate."

"It would have some difficulty in blowing through yours," said Mrs. Morel.

Morel looked down ruefully at his sides.

"Me!" he exclaimed. "I 'm nowt b'r a skinned rabbit. My bones fair just out on me."

"I should like to know where," retorted his wife.

"Iv-ry-wheer! I'm nobbut a sack o' faggots."

Mrs. Morel laughed. He had still a wonderfully young body, muscular, without any fat. His skin was smooth and clear. It might have been the body of a man of twenty-eight, except that there were, perhaps, too many blue scars, like tattoo-marks, where the coal-dust remained under the skin, and that his chest was too hairy. But he put his hands on his sides ruefully. It was his fixed belief that, because he did not get fat, he was as thin as a starved rat.

Paul looked at his father's thick, brownish hands all scarred, with broken nails, rubbing the fine smoothness of his sides, and the incongruity struck him. It seemed strange they were the same flesh. (182-3)

Morel talks the dialect that is the speech of physical tenderness in Lawrence's books. It is to the dialect of his father that Paul reverts when he is tussling with Beatrice in adolescent erotic play (letting the mother's bread burn, and he should have been watching). And Arthur, the only one of the sons whom the mother has not corrupted, uses in his love-making, and that Paul uses again when he makes love to Clara, the uncomplex woman who is able for a while to give him his sexual manhood and his "separate selfhood."[27] The sons never use the dialect with their mother, and Paul never uses it with Miriam.

There are also Morel's folk mimicry, his skill with his hands, his tenderness to wife and children in the intervals of peace within the family, his love of song and of dance, and his animal vigor. Although shiftless and careless part of the time, he works hard for his family in a dangerous occupation. Nor is there any pretentiousness about him; his working-class pride wins respect. And there is a strong sense of pathos attaching to a man defeated by a woman stronger and more intelligent.

Even when the wife has turned away from him she can enjoy his music:

Quite early, before six o'clock, she heard him whistling away to himself downstairs. He

had a pleasant way of whistling, lively and musical. He nearly always whistled hymns. He had been a choir-boy with a beautiful voice, and had taken solos in Southwell cathedral. His morning whistling alone betrayed it.

His wife lay listening to him tinkering away in the garden, his whistling ringing out as he sawed and hammered away. It always gave her a sense of warmth and peace to hear him thus as she lay in bed, the children not yet awake, in the bright early morning, happy in his man's fashion. (17)

From the above excerpt, we watch Morel's relish in getting his breakfast and his joy in walking across the fields to his work in the early morning. We learn of those happy times when Morel is cobbling the family's boots, mending kettles, or making fuses. We also recognize his faithful labor at his grueling job; and particularly we noticed the love for him felt by the youngest child Arthur: "Mrs. Morel was glad this child loved the father" (44).

Gradually, in the eyes of his wife and children, he becomes a sign of disgust for his drunkenness and savagery. The deceit before the marriage that made Gertrude Coppard believe him to be a man of some property and money, his unmanly self-pity when ill or injured, his lack of understanding of anything in the children beyond the possibility of their adaptability to a miner's life, and the core of superstitious ignorance in the man.

The first major conflict in the Morel's marriage is that Walter attempts to surprise his wife by cutting William's hair, as he considers his wife is pampering the child and making him effeminate. But the wife chokes with rage, and remembers the scene all her life, "as one in which she had suffered the most intensely" (15). This passage illustrates that the battle is based on their difference of social class. He is making an effort as a parent: the fire is made up, the breakfast "roughly laid", he chatters to his son, and also wants to surprise his wife. There are some justices in his assertion that William should not be made into a girl. But William's "twining wisps of hair" is an expression of Mrs. Morel's middle-class fantasy. She is cultured, religious. Her dreams are shore but are still seen as beautiful in the evocative simile of the cropped curls as the petals of a marigold.

Another passage shows Walter Morel exiled from the intellectual life of the family. The home is dominated by the mother's values and the father has no place there except when working about his chores:

Paul won a prize in a competition in a child's paper. Everybody was highly jubilant.

"Now you'd better tell your father when he comes in," said Mrs. Morel. "You know he carries on and says he's never told anything."

"All right," said Paul. But he would almost rather have forfeited the prize than have to tell his father.

"I've won a prize in a competition, Dad," he said.

Morel turned round to him.

"Have you, my boy? What sort of a competition?"

"Oh, nothing—about famous women."

"And how much is the prize, then, as you've got?"

"It's a book."

"Oh, indeed!"

"About birds,"

"Hm—hm!"

And that was all. Conversation was impossible between the father and any other member of the family. He was an outsider. He had denied the God in him. (58)

When we look at the details it is evident that the narrator occasionally conspires with the family against the father. The "everybody" of the second sentence clearly excludes Walter Morel. In his discussion with his father, Paul adopts his mother's assumptions that Morel will not be interested. Paul's responses to his father's questions are brief and unhelpful. On his part, Walter can only think of prizes and reward in financial terms; culture, inquiry theoretical knowledge, are alien to him, but, again, he is hardly helped by his son's grudging responses: "Oh, nothing.... It's a book.... About birds."

With Paul growing up, the relationship between his mother and him gets more intimacy. For Morel, because of the destruction of the industrial civilization, the burden of the life, he suffers extremely depression and drowns his worries in drink and gets more brutal and dehumanized. A vigorous man is castrated. Mrs. Morel looks down upon him; his children are hostile to him. Morel really becomes an "outsider", the position as a father or as a symbol of natural emotion gradually vanished in the center of the family.

D. The Semiosis of Miriam

In the novel, Miriam is a sign, that is: the girl itself is the Signifier and the meaning it embodies is the Signified. Generally speaking, the Signifier is a Form and the Signified is the Concept, and both are produced from the object or the image. So the concept related to Miriam is that she is a religious spirit. The specific analysis process can be made at the end of this chapter.

As William is engaged in his fatal courtship, the figure of Miriam has been quietly

introduced, in the natural, harmonious setting of the farm:

> Mother and son went into the small garden, where was a scent of red gillivers. By the open door were some floury loaves, put out to cool. A hen was just coming to peck them. Then, in the doorway suddenly appeared a girl in a dirty apron. She was about fourteen years old, had a rosy dark face, a bunch of short black curls, very fine and free, and dark eyes; shy, questioning, a little resentful of the strangers, she disappeared (115).

Shortly after this follows the vivid incident in which the brothers jeer at Miriam for being afraid to let the hen peck the corn out of her hand:

> "Now, Miriam," said Maurice, "you come an' 'ave a go."
> "No," she cried, shrinking back.
> "Ha! Baby. The mardy-kid!" said her brothers.
> "It doesn't hurt a bit," said Paul. "It only just nips rather nicely."
> "No," she still cried, shaking her black curls and shrinking.
> "She dursn't," said Geoffrey. "She niver durst do anything except recite poitry."
> "Dursn't jump off a gate, dursn't tweedle, dursn't go on a side, dursn't stop a girl hittin' her. She can do nowt but go about thinkin' herself somebody. 'The Lady of the Lake.' Yah!" cried Maurice. (117)

We are bound to connect this with the later incident of the swing, both of which might be taken "as revelations of Miriam's diminished vitality. She tends to shrink back from life, whether she is making love, feeding chickens, trying to cope with Mrs. Morel's dislike of her, or merely looking at flowers."[28] We see another aspect of Miriam after this quoted part:

> As he went round the back, he saw Miriam kneeling in front of the hencoop, some maize in her hand, biting her lip, and crouching in an intense attitude. The hen was eyeing her wickedly. Very gingerly she out forward her hand. The hen bobbed for her. She drew back quickly with a cry, half of fear, half of chagrin.
> "It won't hurt you," said Paul.
> She flushed crimson and started up.
> "I only wanted to try," she said in a low voice.
> "See, it doesn't hurt," he said, and, putting only two corns in his palm, he let the hen peck, peck, peck at his bare hand. "It only makes you laugh," he said.
> She put her hand forward, and dragged it away, tried again, and started back with a cry. He frowned.
> "Why, I'd let her take corn from my face," said Paul, "only she bumps a bit. She's ever so

neat. If she wasn't, look how much ground she'd peck up every day."
He waited grimly, and watched. At last Miriam let the bird peck from her hand. She gave a little cry—fear, and pain because of fear—rather pathetic. But she had done it, and she did it again.
"There, you see," said the boy. "It doesn't hurt, doesn't it?"
She looked at him with dilated dark eyes.
"No." she laughed, trembling. (117-8)

The scene shows more than timidity; it also shows her extreme sensitivity, along with her shy desire for new experience: she wants to try, she wants to learn; if rightly encouraged she will and can learn, and then she can respond with laughter and trembling excitement. The whole initial sketch is suffused with her "beautiful warm coloring" and accompanied by her "musical, quiet voice." She is a girl of rich potential.

She is a girl who is "mad to have learning whereon to pride herself" (132); and for all these causes, she neglects and ignores her physical being: "Her beauty—that of a shy, wild, quiveringly sensitive thing—seemed nothing to her, even her soul. So strong for rhapsody, was not enough. She must have something to reinforce her pride, because she felt different from other people" (133). At the same time, her misty emotions lead her towards a desire to dominate Paul:

> Then he was so ill, and she felt he would be weak. Then she would be stronger than he. Then she could love him. If she could be mistress of him in his weakness, take care of him, if he could depend on her, if she could, as it were, have him in her arms, how she would love him! (133)

From here we get the views of Miriam frequently expressed by Paul himself: that she is too spiritual, too abstract, that she shrinks away from reality, and that she has a stifling desire to absorb and possess his soul.

The struggle between Gertrude Morel and Miriam is not simply the vying of two women for Paul's love, but the jealous struggle of two patronesses for the homage of the artist and the right to control him. Miriam, in fact, often seems to be a muse—a "shy, wild, quiveringly sensitive thing" (133) who "always looked so lost and out of place among people" (134). No wonder that Paul thinks: "she could scarcely stand the shock of physical love, even a passionate kiss" (165). Yes, because for Lawrence "the artist's muse cannot be dissociated from his sexuality, Paul uses Miriam to bring forth his art in a way that Lawrence describes in obviously sexual terms"[29]:

There is for him the most intense pleasure in talking about his work to Miriam. All his passion, all his wild blood, go into this intercourse with her, when he talks and conceived his work. She brought forth to him his imaginations. "She did not understand, any more than a woman understands when she conceives a child in her womb" (188).

Although Miriam encourages him in art, Paul cannot tolerate the romantic religious mystic in her, who is victimized by her mother into the conviction that "'there is one thing in marriage that is always dreadful, but you have to bear it'. And I believe it"(120). In Miriam's presence, "It could never be mentioned that the mare was in foal" (116). Even at the most relaxed moment of her final sexual surrender to Paul, the act has about it the explicit quality of "surrender". Miriam's "spirituality" extends, however, to the world outside sex. Her religious intensities characterize the simplest acts.

In view of this, it is not surprising that Paul's possessing her physically should become a dramatic necessity for the novel. Only then does Paul realize that even as muse she is false. She gives herself to him as a kind of sacrifice, but her aim is to possess by giving, without realizing that she must either keep her distance like a true muse or really be sacrificed. If Paul were to move from one phase of his artistic development to another, she would always be interested in him, as he appeared in his work and essentially indifferent to him physically. Like his mother, therefore, she is not jealous of Clara Dawes, for she thinks that after Paul has achieved his baptism of fire in passion, he will return to her, for he would want to be owned, so that he could work. Like his mother, too, she is not repudiated even after she has been sacrificed, for she has become assimilated into Paul. In keeping Miriam's function as muse, it is her visit to Paul's apartment in the last chapter that reawakens his interest in his art and enables him to realize that "work can be everything to a man" (385).

What Miriam and Paul are less aware of is the degree to which she is cast in the same mold as Mrs. Morel. Yet Paul's decisive letter to her bears out his general awareness of the resemblance: "You see, I can give you a spirit love. I have given it you this long, long time; but not embodied passion. See, you are a nun. I have given you what I would give a holy nun—as a mystic monk to a mystic nun. Surely you esteem it best" (233). …Miriam chafes under the imputation of her nun's estate; but she tends to see the mother as the impediment rather than her own similarity to Mrs. Morel's Puritanism, which affects Paul in the same life-negating way. She therefore mythologizes the maternal intruder in an overly simple figure: "But there was a serpent in her Eden". …

(158) The serpent in Miriam's Eden is, of course, her own repressed and converted sexuality. Yet she stands under the self-accusation of wanting him. In bitter perplexity she kneels down and prays:

> "O lord, let me not love Paul Morel. Keep me from loving him, if I ought not to love him." Something anomalous in the prayer arrested her. She lifted her head and pondered. How could it be wrong to love him? Love was God's gift. And yet it caused her shame. That was because of him, Paul Morel. But, then, it was not his affair, it was her own, between herself and God. She was to be a sacrifice. But it was God's sacrifice, not Paul Morel's or her own. After a few minutes she hid her face in the pillow again, and said:
> "But, Lord, if it is Thy will that I should love him, make me love him—as Christ would, who died for the souls of men. Make me love him splendidly, because he is Thy son." (159)

Their friendship is always at an intensely spiritual and intellectual level, so that even the simplest contact seems repellent: "His consciousness seemed to split. The place where she was touching him ran hot with friction. He was one internecine battle, and he became cruel to her because of it" (164). Again, when the two chaste lovers are out for a walk one night, Paul suddenly stands transfixed at the sight of an enormous orange moon. His blood concentrates "like a flame in is chest," but this time Miriam shrinks away from actual contact: "it was as if she could scarcely stand the shock of physical love, even a passionate kiss, and then he was too shrinking and sensitive to give it" (165).

So the lovers part once more, Miriam's frigidity is rooted in her own nature, and not in mere ignorance of sex. Her purity is nullity rather than innocence; she lacks real warmth, and Paul is unable to rouse it in her. Although they meet again, after his mother's death, they are still divided by her incompleteness. Paul is shattered and adrift toward death himself; he wants her to respond to him out of warmth, out of womanly instinct. But she merely offers the old familiar sacrifice, and Paul rejects it because he does not hope to give life to her by denying his own.

Although Miriam encourages Paul's painting and his ideas, she indeed wants to suck him and dominate him, which are what Mr. Morel senses and hates. It operates in effect as the subtlest kind of flattery, one that drains his manliness and brings him under her control. As the inevitable result of his mother's example, Paul wants a woman, who opposes him, fights him, questions him, and challenges his maleness into vigorous proof. And this Miriam could not do. So Paul finds Clara.

E. The Semiosis of Clara

The third frustrated woman is Clara Dawes. We can regard her as a symbol of flesh in contrast with Miriam as a symbol of spirit. Like Mrs. Morel, she is unhappily married to a man whom industrial work and scanty education have brutalized. Like Miriam, she has sought to escape her position through education, with the result that she finds factory labor more confining and demeaning than before. Unlike the other two women, however, she is a militant feminist, seeking to achieve the collective advancement of women and to regain a sense of her own dignity through the feminist movement.... Yet Lawrence treats Clara's association with the feminist movement as a casual or amusing fact about her, even though that feminism is a direct expression of the historical situation which binds together all of the frustrated women in the novel. Once again his individualist perspective suppresses the actual social connections between characters and events.

In the light of his own needs, Paul always regards Clara as a sensual object and ignores her social aspirations. He interprets her social frustrations as sexual frustrations, her desire for education, meaningful work and a dignified place in the community as a mask for sexual yearning. Accordingly he returns her at the end to Baxter Dawes, his own amorous attentions having "healed" her, although her social situation is more cramped than ever. Lawrence clearly reveals the narrowness of Paul's perspective, without suggesting any alternative view. When his mother talks about Clara's reputation, he argues that people "know she's a suffragette, and so on"—"and so on" meaning that because Clara "lives separate from her husband, and talks on platforms" she "hasn't much to lose," "her life's nothing to her." Paul has in fact used Clara, without regard to her needs or desire as a person, and without respecting the broader movement for women's emancipation in which she is involved; for one of the goals of that movement, as Clara herself proclaims, is to abolish those attitudes that justify the exploitation women. Although she satisfies Paul's animal needs, Clara is no more a lady than Miriam is, and so she cannot satisfy his social ambition. "Lawrence's own position at the time he was writing *Sons and Lovers* made it difficult for him to present without distortion the humbler, less articulate social aspirations of a Miriam or a Clara."[30]

Clara, as a type of sensual love, represents all that Miriam does not. She is independent, emancipated, experienced and physically uninhibited. While Miriam trespasses on the sanctities that had been the mother's preserve, Clara Dawes stands freely on unoccupied ground. Miriam wants a completely committed love—with all its

concomitants of fidelity, tenderness and understanding. This Paul cannot give; his fidelity and tenderness are already bespoken; and Miriam is condemned to sterile conflict. But Clara's is a frank, physical appeal. The temperamental difference is subtly emphasized. Shortly before his first meeting with Clara, Paul has been reading the Bible to Miriam, and he boggles at a passage about a woman in travail. Anything suggesting the physical relation of man and woman is taboo between them. Not long after, when they are walking with Clara, they meet an elderly spinster lovingly caressing a great horse. They find her odd, and Clara blurts out flatly, "I suppose she wants a man" (214). Immediately after as he sees Clara striding ahead, Paul feels a hot wave of excitement run through him.

The excitement grows. Paul drifts away from Miriam into a Socialist-Suffragette-Unitarian group around Clara. She comes to work under Paul in the factory where he is employed, and her husband also works there. The development of their relation is wholly without the tender pastoral glow of the farmhouse idyll with Miriam, but also, in spite of obvious complications, without the hidden obstacles and inhibitions. He does not even realize at first that he desires her sexually:

> Sex had become so complicated in him that he would have denied that he ever could want Clara or Miriam or any woman whom he knew. Sex desire was a sort of detached thing, that did not belong to a woman. He loved Miriam with his soul. He grew warm at the thought of Clara, he battled with her, he knew the curves of her breast and shoulders as if they had been moulded inside him; and yet he did not positively desire her. He would have denied it forever. (255)

This passage is taken from chapter XII, significantly entitled "Passion", where Paul, finally rejecting Miriam, seeks a physical relationship with Clara. At this point they are already lovers and Paul has taken Clara to the theatre in Nottingham:

> And he was to sit all the evening beside her beautiful naked arm, watching the strong throat raise from the strong chest, watching the breasts under the green stuff, the curve of her limbs in the tight dress. Something in him hated her again for submitting him to this torture of nearness. And he loved her as she balanced her head and stared straight in front of her, pouting, wistful, immobile, as if she yielded herself to her fate because it was too strong for her. She could not help herself; she was in the grip of something bigger than herself. A kind of eternal look about her, as if she were a wistful sphinx, made it necessary for him to kiss her. He dropped his programme, and crouched down on the floor to get it, so that he could kiss her hand and wrist. (308)

The passage stresses Clara's physical presence and Paul's awareness of it. Paul's frustration is expressed in paradox: he both loves and hates her; her proximity is a torture to him. Paul's consciousness is at the center and we share his conflict of emotion. Clara, on the other hand, is seen more externally as a mysterious object, "a wistful sphinx". While she sits immobile, Paul is frenzied both in consciousness and action. He drops the program to kiss her hand, but Clara is passive: she "yields" to her fate, swept along by forces outside herself.

His mother is not displeased; she thinks he is getting away from Miriam. And even Miriam is little disturbed by the new situation; she is sure there is nothing in it:

> Miriam knew how strong was the attraction of Clara for him; but still she was certain that the best in him would triumph. His feeling for Mrs. Dawes—who, moreover, was a married—was shallow and temporal, compared with his love for herself. He would come back to her, she was sure. (256)

So Paul is cleared of his only real sexual relation, and the bond with the dead mother is unimpaired.

The mother cannot bear to release Paul to Miriam. She must meet Miriam with cold, unfriendly curtness, while the married woman, Clara, may receive a friendly welcome from the mother. Clara offers no threat: "Mrs. Morel measured herself against the young woman, and found herself easily stronger" (299). "Yes, I like her," she says in answer to Paul's inquiry. "But you'll tire of her, my son: you know you will" (306). And so she encourages the affair with Clara: the adulterous relation will serve the son's physical needs, while the mother can retain the son's deeper life and loyalty. Mrs. Morel senses what she is doing, but evades the facts:

> Mrs. Morel considered. She would have been glad now for her son to fall in love with some woman who would—she did not know what. But he fretted so, got so furious suddenly, and again was melancholic. She wished he knew some nice woman—She did not know what she wished, but left it vague. At any rate she was not hostile to the idea of Clara. (242-3)

Of course Paul goes straight to Clara; and easily, naturally, with forethought or complication, he has of her what he has wanted for years.

Ultimately, though, Paul and Clara draw apart simply because she demands too much of him. She wants to love all the time—during the day, in broad sunlight, at work:

> And she was mad with desire of him. She could not see him without touching him. In the

factory, as he talked to her about Spiral hose, she ran her hand secretly along his side. She followed him out into the basement for a quick kiss; her eyes, always mute and yearning, full of unstrained passion, she kept fixed on his. He was afraid of her, lest she should too flagrantly give herself away before the other girls. She invariably waited for him at dinnertime for him to embrace her before she went. He felt as if she were helpless, almost a burden to him, and it irritated him.

"But what do you always want to be kissing and embracing for?" he said. "Surely there's a time for everything."

She looked up at him, and the hate came into her eyes.

"DO I always want to be kissing you?" she said.

"Always, even if I come to ask you about the work. I don't want anything to do with love when I'm at work. Work's work—

"And what is love?" she asked. "Has it to have special hours?"

"Yes; and according to the freedom from business of any sort."

"It is only exist in spare time?"

"That's all, and not always then—not the kissing sort of love."

"And that's all you think of it?"

"It's quite enough."

"I'm glad you think so." (331)

Thus Clara is soon dissatisfied with impersonal love; like Miriam, she wants to grasp Paul and to possess him personally. So she begins to crowd her love into daytime hours at Jordan's factory. She presses Paul for little personal intimacies, but he shrinks away from this: "The night is free to you," he says, "In the daytime I want to be myself" (331). But Paul is even more disturbed about another failing: he believes that Clara is unable to "keep his soul steady." He is simply beyond her, in his creative and intellectual self, and in the breadth and depth of his emotional—which anticipates a later belief: "that men and women must be in balance with each other, as individuals with distinct 'life-flows' of their own, before genuine love can flourish."[31] Clara falls short on this count: her "balance" with Paul is scarcely stable, and the growing uneasiness in their affair can be traced, for the most part, to her own inadequacy as an independent being. But even their common bond in passion begins to weaken, under this double burden of "imbalance" and "possessive love."

Gradually some mechanical effort spoils their loving and makes them separately. Clara learns that she has never possessed Paul, that he has never sought her, only the woman in her. Unlike Baxter, the husband from whom she has parted, he can never escape himself. Gradually she is convinced that Baxter wants her for herself and

reconciled with him:

> So there went on battle between them. She knew she never fully had him. Some part, big and vital in him, she had no hold over; nor did she ever try to get it, or even to realize what it was. And he knew in some way that she held herself still as Mrs. Dawes. She did not love Dawes, never had loved him; but she believed he loved her, at least depended on her, ...but she never believed that her life belonged to Paul Morel, nor his to her. They would separate in the end. ... (336)

At last, Paul has succeeded in finding pleasure without the sense of guilt; and his need for this is probably the key to another curious episode, otherwise hard to explain. Baxter Dawes, Clara's husband, has degenerated into a drunken bully. He wants his revenge on Paul, waylays him and beats him up. Paul is severely hurt and becomes ill as a result. Pneumonia follows, and while his mother is nursing him, both Clara and Miriam are rejected. Paul has had his pleasure, allowed himself to be punished for it, and now returns safely to his mother's care. But it is too late. Immediately afterwards his mother's illness declares itself: it is a fatal cancer. Paul is prostrated with grief. While visiting his mother in hospital, he learns that Dawes is there, too, and he goes to visit him. Between typhoid and drink, Dawes is brought pretty now, and the two meet on the ground of their common misery. A sort of friendship develops between them, and a little later, Paul suggests to Clara that she has used her husband badly. Clara is inclined to agree with him. Paul is so broken by his mother's illness that he becomes estranged from Clara, and she begins to tire of him. He tells Dawes that she has finished with him. During the last days of his mother's illness he sees little of Clara and Miriam, and they mean nothing to him when he does; but his role as Dawes' friend and protector continues to develop. He visits him in a convalescent home, tries to cheer him up and give him the courage to start in life again. Paul says that he feels in a worse mess than Dawes—as if he were in a tangled sort of hole, rather dark and dreary, and no road anywhere. Paul indeed is withering away. Clara joins them, and she finds Paul paltry and insignificant, finds that her husband in his defeat had more manly dignity—even a certain nobility. Paul is convinced that he is finished, and in a final act of self-negation he slips away and leaves the two together. And it does not take Clara long to recognize her real mate.

F. Tzvetan Todorov's Approach, as Illustrated in His Grammar

Todorov's grammar[32] has two main features. He reduces novels to plot structures that

can be represented by a simple symbolic logic, and he codes the semantic features of his symbolic notation so that they reveal the principal thematic concerns of the action in any story. By using Todorov's method, first, a summary of the story's action is to be made and then the summary is to be reduced to symbolic form. But as Robert Scholes points out, this procedure has two large faults. "First, the summary must be intuitive, governed by no explicit system; and second, the resulting notation has a spurious exactitude, based upon its resemblance to the summary rather than to the fiction itself."[33]

Nevertheless Todorov's approach is often employed as a heuristic tool to criticize modern fictional text. That is a way of focusing interpretation upon certain features of all fictional texts. Our interpretation of fictions depends in part upon our understanding of what Barthes calls the code of actions. We recognize a story because it has, as Aristotle pointed out, a beginning, middle, and end. Todorov offers us a way of isolating the major action in any fictions so as to bring it to the foreground of our attention. By using his approach, we seek the story within any fictions. Obviously, most fictions are more than stories, especially modern fictions; and some fictions are anti-stories, pseudo-stories, in which the idea of story itself is parodied or denied for some ideological or thematic purpose. Todorov offers us a way to seek the story in any fiction and to record the results of that search.

But what is a story? Todorov will help us to answer that question precisely. A story is a certain kind of sequence of propositions. Fictional propositions are two kinds: attributions and actions. The most fundamental fictional sequence is attribution, action, and attributions—beginning, middle, and end. Here an example from Todorove is quoted[34]: If characters are nouns, attributes are adjectives, and actions are verbs, we can present a simple story in the following way:

X_A + (XA) optX Xa Xa

Where

X = Boy

A = love, to be lived by someone

Aa= to seek love, to woo

OptX = Boy (X) wishes (opt)

_ = negation of attribute: _A is to lack love, to be unloved.

Thus the sequence reads Boy lacks loves plus Boy wants to be loved which yields Boy seeks love which yields Boy is loved. We know this is a story because it is a

sequence of propositions involving the same subject, in which the last proposition is a transformation of the first. An unhappy ending might be a simple repetition of the first proposition: X_A. A very unhappy ending might be X_A! Boy lacks love with a vengeance. But happy or unhappy, what makes the sequence a story is the return to the opening proposition at the end. Stories are about the successful or unsuccessful transformation of attributes.

In applying Todorov's method to modern stories, the first problem is often to isolate the major sequence of actions, to find the master story. Although *Sons and Lovers* is such a long and difficult novel, we can get the master story by reducing the complex of qualities associated with the characters (what Barthes calls the connotative code) to a few summary features that are activated by the story itself. This semantic summarizing is the most crucial aspect of the interpretive process at this level of analysis. In actual practice, the interpreter must simply try out attributions until they seem incapable of further refinement. Here is a version of the story of "*Sons and Lovers*":

1 2 3 4 5 6 7 8 9

(XH + Xe) - GYfiXwA+(A-GYfi)+(BcA+XnotGB)+(Ab+CvA)predA+(A-G)

10

(BD+CD+Xd +AD) ! imp

X = Mrs. Morel

Y = Mr. Morel

A = Paul

B = Miriam

C = Clara

H = middle-class origin

D = failure

G = able to love; like

e = to seek middle class life

f = to drink

i= to be a miner

w = to offer abnormal love to

_ = negative of attribute

not = negative of attribute

c = to offer spirit communion

b = to seek passion

v = to offer passion

d = to die

pred = predicts or expects

imp = is implied by discourse

The annotation may be read as follows: Mrs. Morel gets married to a miner who is vigorous but drinks too much, so her love to him disappears. As compensation she gives her all love to the sons and encourages them enter middle-class life. The fourth proposition indicates because of the mother's influence, the children hate their father (here Paul is a representative). The fifth and the sixth propositions indicate that when Paul becomes an adolescent, he seems to have fallen in love with Miriam, a girl who is so pure and dipping in religious emotions. She can just offer him spiritual love and seek for a kind of spirit communion. Moreover, Paul is controlled by his mother, does not know how to love. At the same time, the mother does not like the girl, because she believes that the girl would absorb all his soul and that is just what she wants. So Paul goes for passion (the seventh and the eighth). Clara, a married woman, was accepted by Mrs. Morel. Mrs. Morel knows that Paul will be tired of her, for they cannot have a full communication in their spirit. Paul is fully controlled by his mother and depends on his mother, as Miriam tells him that he is just a four-year-old boy, he cannot love. The tenth proposition shows that the power of the mother is so great that both Miriam and Clara fail. The mother, who is aware of her influence on her son, died. Paul feels frustration and isolation and tries to find a new life.

Looking simply at the syntactic configuration here we see that the relationship among people is clear: the tension between Mrs. Morel and Mr. Morel, among Paul and Miriam and Clara and the results it leads to. Paul suffers an emotional and physical "split" which rends him incapable of having an emotional as well as physical bond with the same woman. With women such as his mother and Miriam he has an emotional and intellectual affinity, while with Clara Dawes he is involved in a purely physical relationship. Because of his mother's possessive form of love, Paul perceives all women as beings that want to destroy his autonomy and consume him. In order to preserve his fragile sense of self, Paul is able to give only a portion of him to each and must ultimately flee in order to find the freedom necessary to develop as a man and artist.

Chapter Three

The Semiosis of Flowers

A. The Flowers Related to Mrs. Morel

Everything Paul does is for his mother, the flowers he picks as well as the prizes he wins at school. His mother is his intimate and his confidant; he has no other chums. We can see this at any occasion in the novel:

> Then Paul fished out a little spray. He always brought her one spray, the best he could find. (63)
>
> They found a little gate, and soon were in a broad green alley of the wood, with a new thicket of fir and pine on one hand, an old oak glade dipping down on the other. Among the oaks the bluebells stood in pools of azure, under the new green hazels, upon a pale fawn floor of oak-leaves. He found flowers for her.
>
> "Here's a bit of new-mown hay," he said; then, again, he brought her forget-me-nots. And, again, his heart hurt with love, seeing her hand, used with work, holding the little bunch of flowers he gave her. She was perfectly happy." (114)
>
> When Paul takes his mother to Lincoln. "She was bright and enthusiastic as ever, but as he sat opposite her in the railway carriage, she seemed to look frail. He had a momentary sensation as if she were sleeping away from him. Then he wanted to get hold of her, to fasten, almost to chain her. He felt he must keep hold of her with his hand." When they have a meal, "You never mind my money," he said. "You forget I'm a fellow taking his girl for an outing."
>
> And he bought her some blue violets. (222-3)

We know that the mother's love to the son is abnormal, but they are not aware of it. This feeling grows unconsciously just like the scyllas flowers growing quietly when Mrs. Morel doesn't know:

> While Paul is reading, he hears his mother's voice from the garden, he went to her side, under the fence, in a little bed, was a ravel of poor grassy leaves, such as come from very immature bulbs, and three scyllas in bloom. Mrs. Morel pointed to the deep blue flowers.
>
> "Now, just see those!" she exclaimed. "I was looking at the currant bushes, when, thinks I to myself, 'There's something very blue; is it a bit of sugar-bag?' and there, behold you! Sugar-bag! Three glories of the snow, and such beauties! But where on earth did they come

from?" (152)

It is contrary between the two scenes that Mrs. Morel asks Paul to see the scyllas flowers in the garden and the one that Miriam leads him to see the roses. The scyllas flowers symbolize the unnatural love between the mother and the son, whereas the white roses symbolize the love that Miriam gives to Paul is spiritual love, and Miriam just wants to communicate with Paul in spirit.

The white flowers are often related to Mrs. Morel and Miriam to express their spiritual features, especially Miriam's sense of religious.

Let us examine the passage with which the first chapter of *Sons and Lovers* ends—where Mrs. Morel, pregnant with Paul, wanders deliriously in the garden, shut out of the house by Morel in his drunkenness. In the garden, she stands cold and isolated from the world, with great anguish, feeling the mystery of the nature and sensing the child within her womb:

> She became aware of something about her. With an effort she roused herself to see what it was that penetrated her consciousness. The tall white lilies were reeling in the moonlight, and the air was charged with their perfume, as with a presence. Mrs. Morel gasped slightly in fear. She touched the big, pallid flowers on their petals, then shivered. They seemed to be stretching in the moonlight. She put her hand into one white bin: the gold scarcely showed on her fingers by moonlight. She bent down to look at the binful of yellow pollen; but it only appeared dusky. Then she drank a deep draught of the scent. It almost made her dizzy.
> Mrs. Morel leaned on the garden gate, looking out, and she lost herself awhile. She did not know what she thought. Except for a slight feeling of sickness, and her consciousness in the child, herself melted out like scent into the shiny, pale air. After a time the child too, melted with her in the mixing-pot of moonlight, and she rested with the hills and lilies and houses, all swum together in a kind of swoon. (22)

She finally arouses Morel from his drunken sleep and he lets her in. Unfastening her brooch at the bedroom mirror, she sees that her face is smeared with the yellow dust of the lilies.

It is a mystical moment in which Mrs. Morel transcends her immediate problems. In this very moment she finds peace in the sensation of her unborn child, and she gets relieved in the overpowering scent of the lilies and strange cold light of the moon. The mystery is also associated with the mystery of life itself. The blooming white lilies associated with her youth, and the yellow pollen is pregnant with new life that is related

to the baby inside her. The child growing inside her contributes to her unconscious feelings. Both she and the child are finally overwhelmed by the surroundings, "the hills and lilies and houses", and the obliteration of the human consciousness in her is complete. There is also a sense in which she is drawn closer to the child because of her fighting with Morel, although the child is not yet a separate entity. The central theme of the book is Paul's relationship with his mother and her influence upon his development, and this scene is the first indication of a special bond between the mother and the son.

Although it is very ordinary, sunflower in the novel is a symbol, too. It symbolizes the shelter that Paul seeks for. At the beginning of coming into the society, he "looked wistfully out of the window. Already he was a prisoner of industrialism. Large sunflowers stared over the old red wall of the garden opposite, looking in their jolly way down on the women who were hurrying with something for dinner" (83). Here Lawrence calls Paul a prisoner of industrialism. The sunflower is the symbol of freedom because it "stared over the old red wall". Similarly, wherever Paul goes, whatever he meets, he seeks consolation from his mother, he takes his mother as his shelter, and his mother thinks so. We can see it from the following two scenes:

When she is suffering the fatal disease:

> There was a lovely yellow ravel of sunflowers in the garden. She looked out of the window.
> "There are my sunflowers!" she said. (352-3)
> She sat propped in her chair, smiling, and so pretty. The gold wedding - ring shone on her white hand; her hair was carefully brushed. And she watched the tangled sunflowers dying, the chrysanthemums coming out, and the dahlias.
> Paul and she were afraid of each other. He knew, and she knew, that she was dying. (357-8)

When Mrs. Morel is alive, the sunflower is flourishing, and when she is dying, the sunflowers are dying. Both Paul and his mother get frightened.

B. The Flowers Related to Miriam

Miriam loves flowers, but her love is unnatural. She "caressing it [the flower] with her mouth and cheeks and brow" (201). To her, "flowers appeared with such strength she felt she must make them part of herself" (160). The description of Miriam's love to the flowers indicates two aspects: 1. It is not appreciation of nature, but a sense of possession. 2. A sense of nun's religion. For her "she was cut off from ordinary life by her religious intensity which made the world for her either a nunnery garden or a paradise, where sin

and knowledge were not, or else are ugly, cruel thing" (138). As a result, the love between Paul and her is doomed a failure. We can see this view from the following excerpt:

> One evening in midsummer Miriam called at the house, warm from climbing. Paul was alone in the kitchen; his mother could be heard moving about upstairs.
> "Come and look at the sweet-peas," he said to the girl.
> They went into the garden. The sky behind the townlet and the church was orange-red; the flower-garden was flooded with a strange warm light that lifted every leaf into significance. Paul passed along a fine row of sweet-peas, gathering a blossom here and there, all cream and pale blue. Miriam followed, breathing the fragrance. To her, flowers appealed with such strength she felt she must make them part of herself. When she bent and breathed a flower, it was as if she and the flowers were loving each other. Paul hated her for it. There seemed a sort of exposure about the action, something too intimate. (160-1)

Miriam loves the flowers in a very intimate way; she always embraces and breathes the flowers, as if they loved each other. It seems that she wants to possess them. Just as Paul said that she wants to suck them, it also shows Miriam's unusual love to things including Paul.

> There was a bright little brook that ran into a bog at the foot of a very steep bank. Here they wandered, picking still a few marsh-marigolds and many big blue forget-me-nots. Then she sat on the bank with her hands full of flowers, mostly golden water-blobs. As she put her face down into the marigolds, it was all overcast with a yellow shine.
> "You face is bright," he said, "like a transfiguration." (267)

The narration of Miriam always connects with white roses and Christian figures to show her pure spirit and religious emotions. She always loves Paul in a detached way,

> He felt that she wanted the soul out of his body, and not him. All his strength and energy she drew into herself through some channel which united them. She did not want to meet him, so that there were two of them, man and woman together. She wanted to draw all of him into her." (179-80)

As Paul's letter says: "You see, I can give you a spirit love, I have given it you this long, long time; but not embodied passion. See, you are a nun. I have given you what I would give a holy nun—as a mystic monk to a mystic nun" (233).

The human attempt to distort and corrupt that selfhood is reflected in Miriam's attitude toward flowers:

> Round the wild, tussocky lawn at the back of the house was a thorn hedge, under which daffodils were craning forward from among their sheaves of grey-green blades. The cheeks of the flowers were greenish with cold. But still some had burst, and their gold ruffled and glowed. Miriam went on her knees before on a cluster, took a wild-looking daffodil between her hands, turned up its face of gold to her, and bowed down, caressing it with her mouth and cheeks and brow. He stood aside, with his hands in his pockets, watching her. One after another she turned up to him the faces of the yellow, bursten flowers appealingly, fondling them lavishly all the while....
> 'Why must you always be fondling things!' he said irritably. ...'Can you never like things without clutching them as if you wanted to pull the heart out of them?'...You're always begging things to love you.... Even the flowers, you have to fawn on them-'
> Rhythmically, Miriam was swaying and stroking the flower with her mouth....
> 'You don't want to love—your eternal and abnormal craving is to be loved. You aren't positive, you're negative. You absorb, absorb, as if you must fill yourself up with love, because you've got a shortage somewhere.' (201-2)

As Dorothy Van Ghent points out that

> ... the relationship of the girl to the flowers is that of a blasphemous possessorship which denies the separateness of living entities—the craving to break down boundaries between thing and thing, that is seen also in Miriam's relationship with Paul, whom she cannot love without trying to absorb him.[35]

In contrast, there is the flower imagery in chapter XI, where Paul goes out into the night and the garden in a moment of emotional struggle:

> It grew late. Through the open door, stealthily, came the scent of Madonna lilies, almost as if it were prowling abroad. Suddenly he got up and went out of doors.
> The beauty of the night made him want to shout. A half-moon, dusky gold, was sinking behind the black sycamore at the end of the garden, making the sky dull purple with its glow. Nearer, a dim white fence of lilies went across the garden, and the air all round seemed to stir with scent, as if it were alive. He went across the bed of pinks, whose keen perfume came sharply across the rocking, heavy scent of the lilies, and stood alongside the white barrier of flowers. They flagged all loose, as if they were panting. The scent made him drunk. He went down to the field to watch the moon sink under.
> A corncrake in the hay-close called insistently. The moon slid quite quickly downwards, growing more flushed. Behind him the great flowers leaned as if they were calling. And then, like a shock, he caught another perfume, something raw and coarse. Hunting round, he found the purple iris, touched their fleshy throats and their dark, grasping hands. At any rate, he had found something. They stood stiff in the darkness. Their scent was brutal. The

> moon was melting down upon the crest of the hill. It was gone; all was dark. The corncrake called still. (272)

The flowers here have a fierce "thereness" or "otherness" establishing them as existences in their own right—as separate, strange selves—and the demiurgic Eros is rudely insistent in their scent. Paul's perception of that independent life puts him into relation with himself, and the moment of catalytic action is marked by the brief sentence: "At any rate, he had found something." The "something" that he finds is simply the iris, dark, fleshy, mysterious, alien. He goes back into the house and tells his mother that he has decided to break off with Miriam.

Lawrence uses flowers to objectify the considerably milder sexual attraction of Miriam. In chapter VII:

> The place was decorated for Easter. In the front hundreds of white narcissi seemed to be growing. The air was dim and coloured from the windows and thrilled with a subtle scent of lilies and narcissi. In that atmosphere Miriam's soul came into a glow. Paul was afraid of the things he mustn't do; and he was sensitive to the feel of the place. Miriam turned to him. He answered. They were together. He would not go beyond the Communion-rail. She loved him for that. Her soul expanded into prayer beside him. He felt the strange fascination of shadowy religious places. All his latent mysticism quivered into life. She was drawn to him. He was a prayer along with her. (155)

The scent of lilies and narcissi among the Ester decorations in Alfreton Church makes her soul glow. She is drawn to Paul; all his latent mysticism quivers into life, and he becomes "a prayer along with her". Sex-consciousness fills her with shame; she shrinks from it in "convulsed, coiled torture". Here Lawrence alludes to the "serpent in her Eden". The fall did not occur when Adam first "knew" Eve, but when "knowledge-poison" entered their consciousness, Lawrence tells us in his essay on *The Scarlet Letter*: "the mind and the spiritual consciousness of man simply hates the dark potency of blood-acts."[36]

According to Avrom Fleishman, Miriam is presented mainly in terms of virginal heroines: "St. Catherine, the Virgin Mary at the annunciation, and cloistered nuns in general. But in contact with Paul she plays a role in an Old Testament scene,"[37] leading him to a "revelation" of the virile force in nature as focused in a wild-rose bush:

> The tree was tall and straggling. It had thrown its briers over a hawthorn-bush, and its long streamers trailed thick, right down to the grass, splashing the darkness everywhere with

great split stars, pure white. In bosses of ivory and in large splashed stars the roses gleamed on the darkness of foliage and stems and grass. Paul and Miriam stood close together, silent, and watched. Point after point the steady roses shone out to them, seeming to kindle something in their souls. The dusk came like smoke around, and still did not put out the roses.

Paul looked into Miriam's eyes. She was pale and expectant with wonder, her lips were parted, and her dark eyes lay open to him. His look seemed to travel down into her. Her soul quivered. It was the communion she wanted. He turned aside, as if pained. He turned to the bush.

"They seem as if they walk like butterflies, and shake themselves," he said.

She looked at her roses. They were white, some incurved and holy, others expanded in an ecstasy. The tree was dark as a shadow. She lifted her hand impulsively to the flowers; she went forward and touched them in worship.

"Let us go," he said.

There was a cool scent of ivory roses—a white, virgin scent. Something made him feel anxious and imprisoned. The two walked in silence. (148-9)

Lawrence seems to be urging us in the direction that Miriam insists on a moment soul-communion with him to represent her tendency towards "a blasphemous possessorship". It is this "something" that makes Paul "feel anxious and imprisoned". Yet in itself the scene may be taken to represent, amid this wild profusion of natural growth, a moment of natural communion in the human relationship, a potential marriage of senses and the soul. This is, for Miriam, an "ecstasy" in which nature is not abstracted, but realized in all its wild perfection. Paul breaks the mood and runs away towards home. And when he reaches home we may grasp the true manner of his imprisonment:

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 up 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. And she did not care for Miriam. "She is one of those who will want to suck a man's soul out till he has none of his own left," she said to herself; "and he just such a gaby as to let himself be absorbed. She will never let him become a man; she never will." So, while he was away with Miriam, Mrs. Morel grew more and more worked up.

She glanced at the clock and said, coldly and rather tired:

"You have been far enough to-night."

His soul, warm and exposed from contact with the girl, shank. (149)

Miriam offers him the freedom of natural growth within a mature relation, though Paul soon adopts the mother's view of Miriam's possessive nature. He cannot help himself.... The fact is that Paul needs both his mother and Miriam for his true development, as he seems to realize quite early in the conflict: A sketch finished, he always wanted to take it to Miriam. Then he was stimulated into knowledge of the work he had produced unconsciously. In contact with Miriam he gained insight; his vision went deeper. From his mother he drew the life-warmth, the strength to produce; Miriam urged this warmth into intensity like a white light.

Their responses to the burning bush are indicative of their spiritual energies: Miriam wants "communion" with Paul in a shared emotional relationship, while Paul is absorbed less by tender emotions and more by the manifestation of power: "It was the communion she wanted. He turned aside, as if painted. He turned to the bush."

In *Critical Essays on D. H. Lawrence* edited by Dennis Jacson and Fleda Brown Jacson , we know that

> Although the Moses-figure does not achieve as much prominence in *Sons and Lovers* as it does later in Aaron's Rod, there is enough mythic heightening in the scene at the bush to give the hero the stature of an isolated but enlightened prophet in touch with the mysteries of the universe.[38]

Paul's flower-picking episode with Miriam and Clara:

> "Ah!" cried Miriam, and she looked at Paul. Her dark eyes dilating. He smiled. Together they enjoyed the field of flowers. Clara, a little way off, was looking at the cowslips disconsolately. Paul and Miriam stayed close together, talking in subdued tones. He kneeled on one knee, quickly gathering the best blossoms, moving from tuft to tuft restlessly, talking softly all the time. Miriam plucked the flowers lovingly, lingering over them. He always seemed to her too quick and almost scientific. Yet his bunches had a natural beauty more than hers. He loved them, but as if they were his and he had a right to them. She had more reverence for them: they held something she had not. (220)

The last clause has a wonderful ambiguity. If we take Paul's point of view, we will say that she is "negative," that she lacks true life. If we ponder the whole action of the book, we will say that what she lacks is the full organic life of the flowers, sexually complete within itself. She cannot grow into her full life without the principle that Paul, with his masculine creativity displays here. The passage shows that a man and a woman are true counter-parts, in mind and body.

C. The Flowers Related to Clara

Clara is a woman different from Mrs. Morel and Miriam. If we say the latter are spiritual, the former is passionate.

When Paul will have a formal meeting with Clara:

> Paul did not come till afternoon. He was early. As he swung off his bicycle, Miriam saw him look round at the house eagerly. He would be disappointed if the visitor had not come. Miriam went out to meet him, bowing her head because of the sunshine. Nasturtiums were coming out crimson under the cool green shadow of their leaves. The girl stood, dark-haired, glad to see him.
> "Hasn't Clara come?" he asked.
> "Yes," replied Miriam in her musical tone. "She's reading" (212)

In the novel, Clara symbolizes passion; she is always connected with crimson. This is the first time that Paul meets Clara in formal occasion. The crimson nasturtiums that come out from the cool green shadow of their leaves predict the coming of Clara and Paul will seek a sort of baptism of fire in passion.

Here is the scene in which Paul picks flowers with Miriam and Clara:

> The flowers were very fresh and sweet. He wanted to drink them. As he gathered them, he ate the little yellow trumpets. Clara was still wandering about disconsolately. Going towards her, he said:
> "Why don't you get some?"
> "I don't believe in it. They look better growing."
> "But you'd like some?"
> "They want to be left."
> "I don't believe they do."
> "I don't want the corpses of flowers about me," she said.
> "That's a stiff, artificial notion," he said. "They don't die any quicker in water than on their roots. And besides, they LOOK nice in a bowl—they look jolly. And you only call a thing a corpse because it looks corpse-like."
> "Whether it is one or not?" she argued.
> "It isn't one to me. A dead flower isn't a corpse of a flower." Clara now ignored him.
> "And even so—what right have you to pull them?" she asked.
> "Because I like them, and want them—and there are plenty of them."
> "And that is sufficient?"
> "Yes. Why not? I'm sure they'd smell nice in your room in Nottingham."
> "And I should have the pleasure of watching them die."

"But then - it does not matter if they do die."

...

She was kneeling, bending forward still to smell the flowers. Her neck gave him a sharp pang, such a beautiful thing, yet not proud of itself just now. Her breasts swung slightly in her blouse. The arching curve of her back was beautiful and strong; she wore no stays. Suddenly, without knowing, he was scattering a handful of cowslips over her hair and neck, saying:

"Ashes to ashes, and dust to dust,
If the Lord won't have you the devil must."

The chill flowers fell on her neck. She looked up at him, with almost pitiful, scared grey eyes, wondering what he was doing. Flowers fell on her face, and she shut her eyes. (220-221)

When Paul and Miriam are picking flowers, Clara wanders about disconsolately. Because she thinks that flowers "look better growing." She says: "I don't want the corpses of flowers about me." She likes things in their natural state and does not want to hurt them. In her notion the flowers possessed by people will become corpses. The beauty of things is in a natural state; possession is destruction and blasphemes to nature. Lawrence closely connects the harmony of sexual relationship of people with the relationship between people and nature. To Paul, "he loved them, but as if they were his and he had a right to them." This indicates Paul's attitude to the world. For Clara, as a suffragette, who is asking for independence, has her own idea, but Paul thinks that she is too shallow to communicate with him; that's unfair. The reason why he cannot love Clara lies in his soul controlled by his mother; he gives his soul to his mother and just goes to find passion and does not want to communicate with her. That is doomed to his failure. What Clara attracted him is her beautiful figure and her concealed passion, so Paul cannot help walking to her and scattering a handful of flowers over her hair and neck

The next scene implies that Paul will refuse Miriam and go to Clara, which we have discussed in Chapter Three, Section Two. Here we see it again:

... And then, like a shock, he caught another perfume, something raw and coarse. Hunting round, he found the purple iris, touched their fleshy throats and their dark, grasping hands. At any rate, he had found something. They stood stiff in the darkness. Their scent was brutal. The moon was melting down upon the crest of the hill. It was gone; all was dark. The corncrake called still.

Breaking off a pink, he suddenly went indoors.

"Come, my boy," said his mother. "I'm sure it's time you went to bed."

> He stood with the pink against his lips.
> "I shall break off with Miriam, mother," he answered calmly.... (272)

The scent of lilies, the keen perfume of pinks and the raw and coarse of purple iris exist as special individuality. Paul feels strongly in the scent of the flowers that make him feel that life exists separately and they spur imagination in his mind. When the scent of the flowers are catalyzing, Paul finds what he wants in his sub-consciousness: the mystery secretion of purple iris. Then he comes into the room, saying to his mother calmly: "I shall break off with Miriam, mother."

The raw and coarse of the purple iris is the goal of Paul's life, which is full of youth and vigor, so he comes towards Clara, a woman who has had a husband. Clara does not possess the religious purity that belongs to Miriam. At that time what Paul sees in the garden is not Clara, but a woman full of passion in the dark, a thing that he loves and worships—but not Clara. She is all obedience to him, and he loves with naked passion. This is a kind of strong and sudden impulse, a kind of original love. Paul just wants to prove his masculinity by loving Clara.

Gradually, Paul builds an intimacy relationship with Clara, and gets what he seeks for. That is in the twelfth chapter "Passion":

> When Paul and Clara went out, "He bought her a bunch of scarlet, brick-red carnations. She put them in her coat, flushing. (284)
> When she arose, he, looking on the ground all the time, saw suddenly sprinkled on the black wet beech-roots many scarlet carnation petals, like splashed drops of blood; and red, small splashes fell from her bosom, streaming down her dress to her feet. (289)

This is the scene in which Paul and Clara get more intimacy. "It had been raining", they went along the river, and "There was the faintest haze over the silvery-dark water and the green meadow-bank, and the elm trees that were spangled with gold. The river slid by in a body, utterly silent and swift, intertwining among itself like some subtle, complex creature" (291). All these things give people a sense of vitality, energy and hope, and water symbolizes purification and renewal. Torrential rain and roaring river indicate that Paul and Clara will accept a baptism, experience a new life. Later, Paul "saw suddenly sprinkled on the black wet beech-roots many scarlet carnation petals, like splashed drops of blood; and red, small splashes fell from her bosom, streaming down her dress to her feet." In the novel, Clara is often connected with crimson indicating that her passion is like fire. Now, the relationship between Paul and her gets a further

improvement, the passion stored in her mind splashed and busted into magnificent flowers.

Paul and Clara are enjoying the joys. Clara gets aware that she is a woman again, feeling proud and content, and she begins to ask for more. She not only demands the combination of the fleshy body, but also eager to the communication of spirit. When Paul gives her a bunch of crimson carnation, thinking the color is fit her most, and tallies with her fervent personality, Clara says: "I'd rather have had something softer" (284). It indicates that she longs for spiritual communication besides passion. Although Paul hopes the harmony of reason and emotion, he ignores Clara's demand, thinking she is too shallow to hold him, and to understand him like Miriam. He tells his mother:

> "You know, mother, I think there must be something the matter with me, that I CAN'T love. When she's there, as a rule, I DO love her. Sometimes, when I see her just as THE WOMAN, I love her, mother; but then, when she talks and criticizes, I often don't listen to her." (326)

Clara's indiscretion makes their first intimacy easy for Paul, despite the hazards. Afterwards, glowing with happiness, they go for tea in the village. An old lady presents Clara with "three tiny dahlias in full blow, neat as bees, and speckled scarlet and white" (.291). The offering is made "because we were jolly."

D. An Illustration to the Semiosis of Objects

As to what things can be signs, Bühler's definition is that "a sign is any object which represents another object". [39] Then the definition of "semiosis" is that "no object can be pointed out as a sign unless it is integrated in a concrete process, in which more than the sign itself will have to be included in order to actually produce meaning. This real and coded process is called a 'semiosis'". [40]

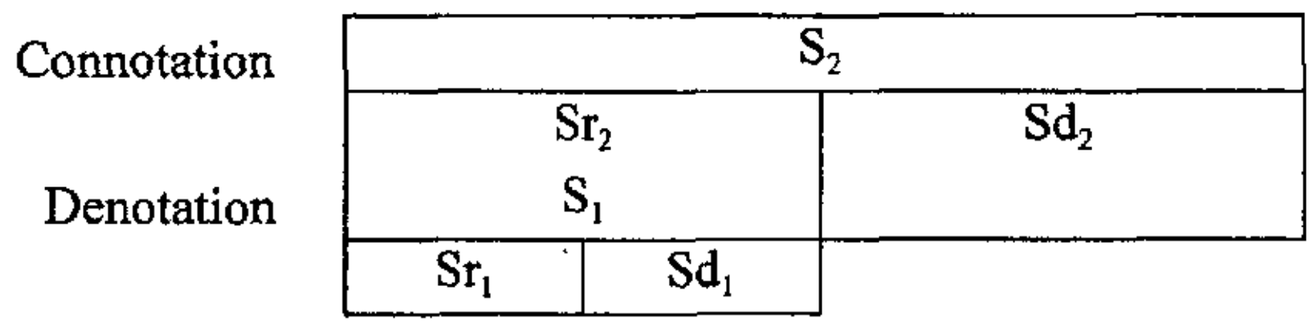
F. D. Saussure is regarded as the founding father of Semiotics; he thinks that "semiosis" is the secondary gradation of the sign itself. So its main purpose is to produce an immanent analysis of the manifestations of specific sign systems. Different from the formal tradition, Bühler's idea is that the formal properties of the sign will not suffice to define it. The semiosis or the representational function is supposed to make up of the sign. According to him, the semiosis is the "integration" of an object into a sign process in such a way that new knowledge concerning the object can be shown in a new sign, which

may be a word, an act, an image, etc. His interest is not the internal structures of the sign itself, but the way the sign-object relation is constituted into the semiosis.

According to Barthes (Barthes, 1972: 113), (initially proposed by Saussure) a sign consists of three constituent elements: (a) the signifier, (b) the signified, and (c) the sign itself. The last one, the sign itself, is a new element that is the combination of the signifier and the signified. This tripartite model of signs offers the same frame regardless of the types of vehicles carrying signs, such as speech, gestures, icons, and so on (Kim, 1996: 5).

The signifier and the signified of a sign are "intimately united and each recalls the other," "forming an inseparable unit like the two sides of a piece of paper" (Chen Zhi'an, Liu Jiarong 1999:74). Ducrot Todorov defines the relationship between the signifier and the signified as signification (Nöth 1990: 93-94). Emphasizing the dynamic aspect of this correlation, Barthes holds that "signification can be conceived as a process," and that "it is the act which binds the signifier and the signified, an act whose product is the sign" (Nöth ibid.). Take for instance a pine tree is used to indicate a long life. In a birthday party, if someone gives a pine tree oil painting to the host, he means "I wish you good healthy and a long life", signification occurs with the birth of a sign, which is the combination of the signifier—that oil painting—and the signified—a long life. Here the signifier is a visual image.

In a language, it is possible that only one signified conventionally corresponds to a certain signifier, that is, a unique sound image, but more often we notice that more than one signified conventionally shares a same signifier. To explain this kind of phenomenon, we will adopt Barthes's model of connotation as the following diagram which is derived from Chen Zhi'an, Liu Jia rong (1999):

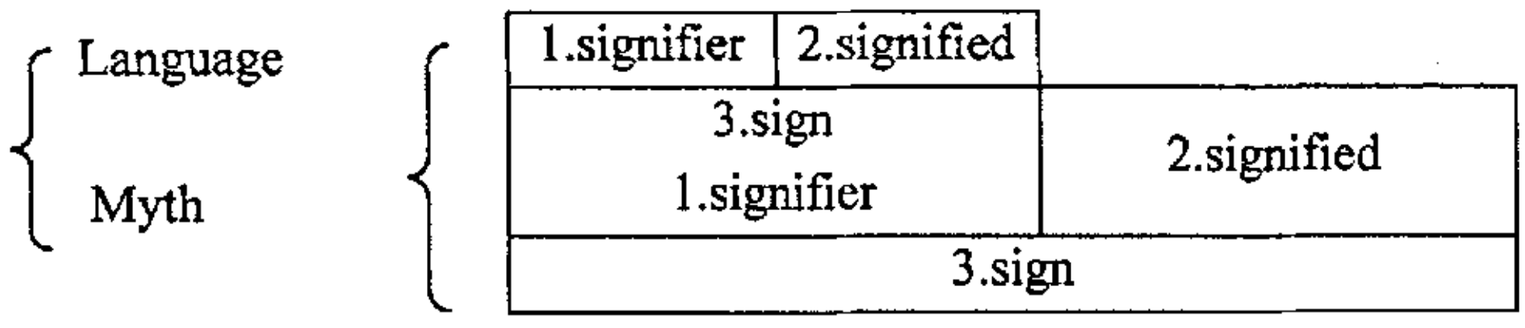


(S: sign, Sr: signifier, Sd: signified)

According to Barthes, two orders of sign system intersect here, are named the primary sign system (S_1) and the secondary sign system (S_2), either of which is composed of a signifier, a signified and the relation between the former two elements. He states that the primary sign system becomes the signifier of the secondary sign system and that the

primary system is the dimension of denotation, with the secondary system being that of connotation. Put differently, connotation takes place when the primary sign system, the combination of a signifier (Sr_1) and a signified (Sd_1) through signification (the primary signification), becomes the signifier on a higher level (Sr_2) which is bound with a new signified (Sd_2) through a secondary signification.

In another place, Barthes (1972) uses the same semiotic model talking about myth. He proposes the following diagram:



According to Barthes, in the primary signification, a signifier is bound with a signified to form the primary sign on the basis of which myth, as the secondary sign system, functions.

So Barthes' model of connotation and myth offers us an approach to analyze the semiosis process of the objects in the literary works. Before we come to analyze the symbols, it is necessary to study Roman Jakobson's theory.

Studying meanings from signs inevitably involves interpretation, so the process of interpretation of signs is semiosis. As Roman Jakobson points out, language must be investigated in all the varieties of its functions. He says: "an outline of these functions demands a concise survey of the constitutive factors in any speech event, in any act of verbal communication."[41] The addresser sends a message to the addressee. To be operative the message requires a context specifying "referent", no matter it is verbal or capable of being verbalized, accepted by the addressee. A code fully, or at least partially, common to the encoder and decoder of the message. Finally, a contact, a physical channel and psychological connection between the addresser and the addressee, enabling both of them to enter and stay in communication. All these factors inalienably involved in verbal communication may be schematized as follows:

CONTEXT

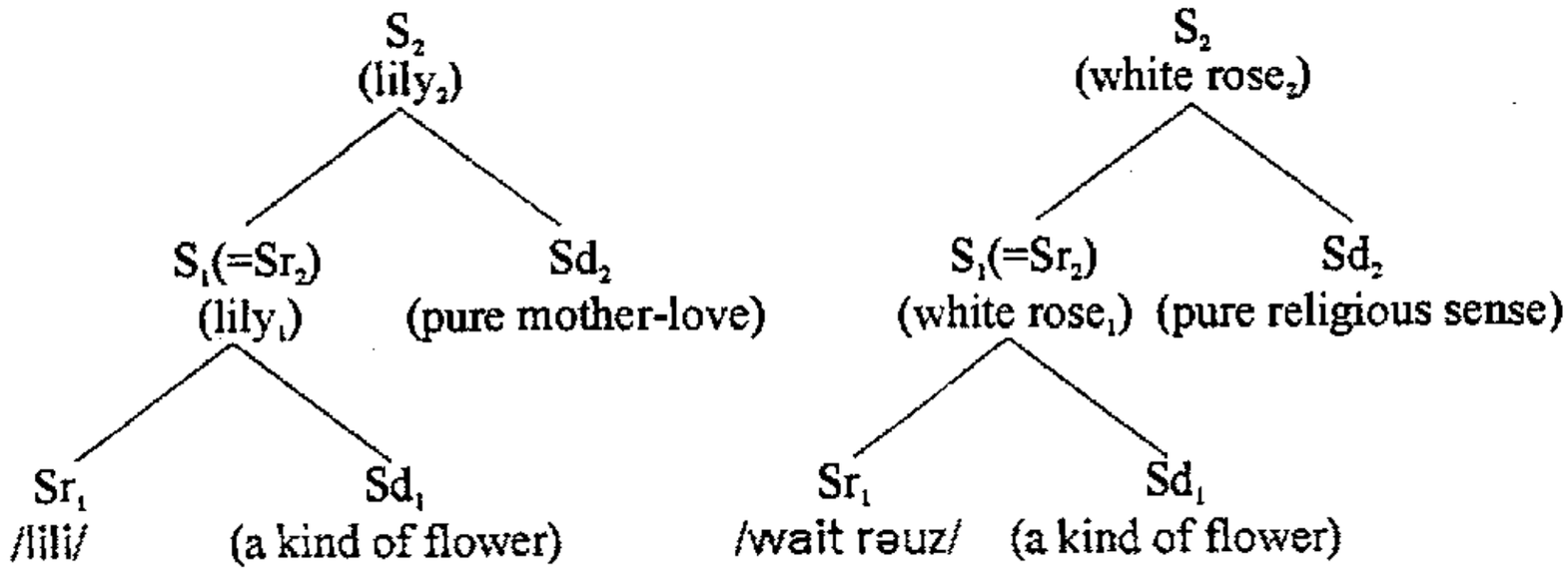
ADDRESSER ---------- MESSAGE---------- ADDRESSEE

CONTACT

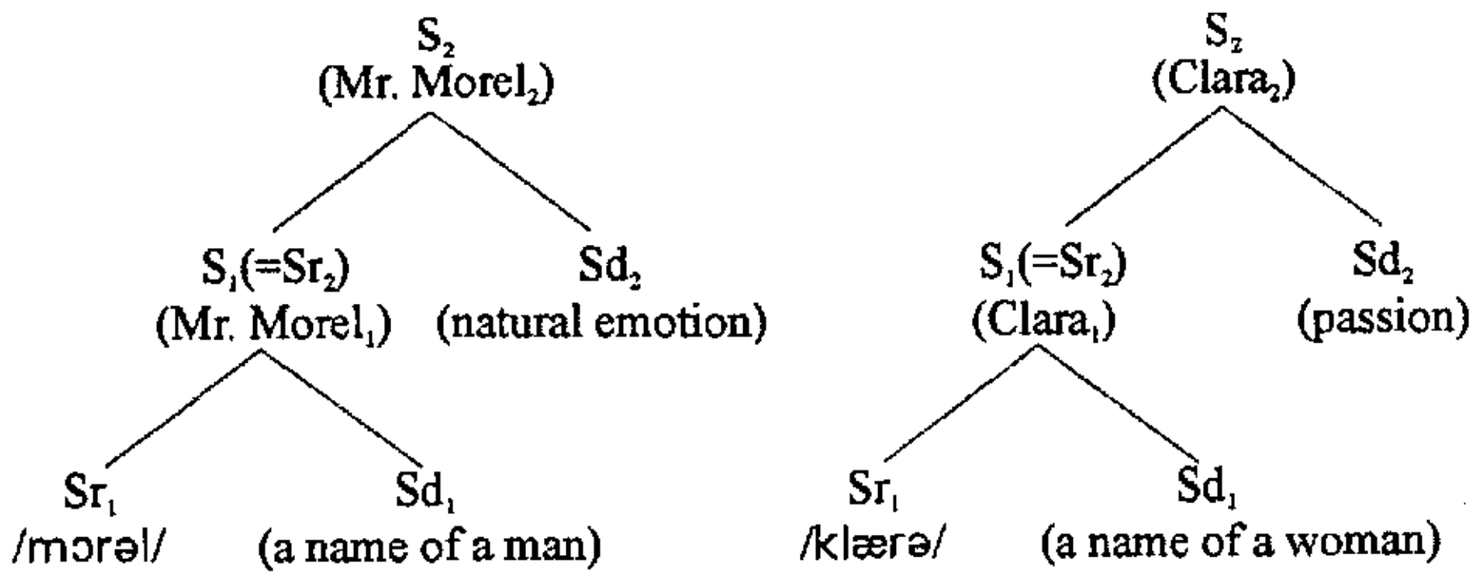
CODE

In the novel, the meanings of the symbols are got by means of making the six factors functioned together. The symbols are offered; the addressee gets the message by contacting under the help of the context, the codes are decoded.

Now, we move to the signs (the flowers) used in the novel and the symbolized characters as illustrated in the above three sections. Following Barthes' semiotic model, we can say that two orders of sign system intersect here, with the conventional sign as the primary sign system. The following diagram shows us the whole scene:



From the above diagrams we can see that flowers are used as symbols of abstract thought. Also, as we mentioned in above paragraphs, the four characters Mr. Morel, Mrs. Morel, Miriam and Clara are signs that carry connotative meanings. In the following diagrams we will show how Walter Morel and Clara Dawes get their concealed meanings.



An Interpretation of the Moon and Darkness

A. The Interpretation of Evenings and Darkness

Lawrence's "blood-consciousness" focuses on the darkness. The dark is opposed to the light (the mental or spiritual). In *Sons and Lovers,* before Miriam sacrifices herself to him, Paul says, "I like the darkness. I wish it were thicker—good thick darkness"(265). Her sacrifice fails, and day for Paul seems a white shadow. Darkness has a special symbolic potency for Lawrence. It is a natural and universal symbol, but it offers itself with special richness to Lawrence's characters. Darkness is half of the rhythm of the day, the darkness of unconsciousness is half of the rhythm of the mind, and the darkness of death is half of the rhythm of life. "Denial of this phase of the universal tide is the great sin, the sin committed by modern economy and modern rationalism."[42] In acceptance of the dark, man is renewed to himself—and to light, to consciousness, to reason, to brotherhood; if refused to accept half of the rhythm, one would become impotent, his reason becomes destructive and he loses the sense of the independence. In chapter XIII of *Sons and Lovers* there is a passage that realizes something of what we have been saying. It occurs just after Paul's love to Clara in a field:

> All the while the pewits were screaming in the field. When he came to, he wondered what was near his eyes, curving and strong with life in the dark, and what voice it was speaking. Then he realized it was the grass, and the peewit was calling. The warmth was Clara's breathing heaving. He lifted his head, and looked into her eyes. They were dark and shining and strange, life wild at the source staring into his life, stranger to him, yet meeting him; and he put his face down on her throat, afraid. What was she? A strong, strange, wild life, that breathed with his in the darkness through this hour. It was all so much bigger than themselves that he was hushed. They had met, and included in their meeting the thrust of the manifold grass-stems, the cry of the peewit, the wheel of the stars. (329)

Lawrence tells us that after such an evening they both were very still, they knew the immensity of passion. They felt small, half-afraid, childish and wondering. They knew it was the tremendous flood that always carried them, making them rest within themselves.

But then we are told, "Clara was not satisfied... She thought it was he whom she wanted... She had not got him; she was not satisfied" (330). This is the impulse toward personal possessorship that constantly confuses and distorts human relationship in Lawrence's books; it is a denial of the otherness of people, and a denial of the great inhuman life force. People have their independent definition as well as their creative community through the primal "otherness". Paul had felt that "his experience had been impersonal, and not Clara"; and he had wanted the same impersonality in Clara, an impersonality consonant with that of the manifold grass stems and the pewits' calling, the wheel of the stars. Andrè Malraux,[43] in his preface to the French translation of *Lady Chatterley's Lover*, says that Lawrence is concerned not with his own individuality or that of his mate, but with "being": "Lawrence has no wish to be either happy or great," Malraux says; "he is only concerned with being." The concern with being, with simple being-a-self, can be understood only in the context of twentieth century man's resignation to herd ideologies, herd rationalizations. Lawrence's missionary and prophetic impulse, like Dostoevsky's, [44] were to combat the excesses of rationalism and individualism, excesses that have led to the release of monstrously destructive irrationals and to the impotence of the individual. He wanted to bring man's self-definition and creativity back into existence through recognition of vital relationship with the rhythms that men shared with the nonhuman world; for he thought that thus men could find the selves that they had denied.

The descent of darkness and the ascent of flame are associated with the secret, essential, scatheless maleness of the father. So also the passionate self-forgetful play of the children is associated with a fiery light in the night—an isolated lamp-post, a blood-red moon, and behind, "the great scoop of darkness, as if all the night were there" (127). It is this symbolism of darkness in Lawrence that gives tragic dignity to the scene when William's coffin is brought home through the darkness of the night:

> Morel and Paul went, with a candle, into the parlour. There was no gas there. The father unscrewed the top of the big mahogany oval table, and cleared the middle of the room; then he arranged six chairs opposite each other, so that the coffin could stand on their beds.
> "You niver seed such a length as he is!" said the miner, and watching anxiously as he worked.
> Paul went to the bay window and looked out. The ash-tree stood monstrous and black in front of the wide darkness. It was a faintly luminous night. Paul went back to his mother.
> At ten o'clock Morel called:

"He's here!"

Everyone started. There was a noise of unbarring and unlocking the front door, which opened straight from the night into the room.

"Bring another candle," called Morel....

There was the noise of wheels. Outside in the darkness of the street below Paul could see horses and a black vehicle, one lamp, and a few pale faces; then some men, miners, all in their shirt-sleeves, seemed to struggle in the obscurity. Presently two men appeared, bowed beneath a great weight. It was Morel and his neighbour.

"Steady!" called Morel, out of breath.

He and his fellow mounted the steep garden step, heaved into the candlelight with their gleaming coffin-end. Limbs of other men were seen struggling behind. Morel and Burns, in front, staggered; the great dark weight swayed.

"Steady, steady!" cried Morel, as if in pain....

The coffin swayed, the men began to mount the three steps with their load. Annie's candle flickered, and she whimpered as the first men appeared, and the limbs and bowed heads of six men struggled to climb into the room, bearing the coffin that rode like sorrow on their living flesh. (127-8)

Here the darkness appears in a mystery indivisible aspect—the darkness of death. Perhaps no other modern writer besides Rilke and Mann[45] has tried so sincerely to bring death into relationship with life as Lawrence did, and each under the assumption of life, to know itself creatively, and its relationship with death. *Sons and Lovers* ends with Paul a derelict in the "drift toward death", which Lawrence thought of as "the disease syndrome of his time and of Europe"[46]. But the death drift, the death worship, is for Lawrence a hideous distortion of the relationship of death to life. In the scene in which William's coffin is brought home, the front door "opened straight from the night into the room". So, in their rhythmic proportions, life and death open straight into each other, as do the light of consciousness and the darkness of the unconscious. Spender[47] calls Lawrence "the most hopeful modern writer". His "dark gods", Spender says,

> ...are symbols of an inescapable mystery: the point of comprehension where the senses are aware of an otherness in objects which extends beyond the senses, and the possibility of a relationship between the human individual and the forces outside himself, which is capable of creating in him a new state of mind. Lawrence is the most hopeful modern writer, because he looks beyond the human to the nonhuman, which can be discovered within the human.[48]

Having progressed through a range of Biblical heroes—from the Joseph-figure

caught up in the rivalries and passions of the family, to the Moses-figure coming into contact with the naked power of the universe, to the Adam-figure realizing his humanity in guiltless repetition of the primal act of sex—Lawrence brings his hero to a consummate stage of existence in the final pages of the novel. His mother having died, his other lovers having been cast off, his own urge to death dominant in him, Paul walks out into the night:

> In the country all was dead still. Little stars shone high up; little stars spread far away in the flood-waters, a firmament below. Everywhere the vastness and terror of the immense night which is roused stirred for a brief while by the day, but which returns, and will remain at last eternal, holding everything in its silence and its living gloom. There was no Time, only Space... Where was he? - One tiny upright speck of flesh, less than an ear of wheat lost in the field. He could not bear it. On every side the immense dark silence seemed pressing him, so tiny a spark, into extinction, and yet, almost nothing, he could not be extinct. Night, in which everything was lost, went reaching out, beyond stars and sun. Stars and sun, a few bright grains, went spinning round for terror, and holding each other in embrace, there in a darkness that outpassed them all, and left them tiny and daunted. So much, and himself, infinitesimal, at the core a nothingness, and yet not nothing. (391)

Paul's trauma is his mother's death. He perceives a vision of unity between the night and the stars, his mother's spirit and his own which sends him back into the fight—fist clenched—after his temporary depression and withdrawal. Even Kate Millett, openly hostile to Lawrence's art, recognizes Paul's movement toward the world of men, evidenced by her description of him as wishing "to be rid of the whole back of his female supporters so that he may venture forth and inherit the masculine world that awaits him."[49]She asserts that Paul is "in brilliant shape when the novel ends."

Naturally, after the death of Mrs. Morel, Paul should undergo a period of despair in which the feeling of emptiness engulfs him. The feeling is so strong that he ceases even to practice his art. He is derelict now, truly alienated in that he feels a barrier between himself and the life around him: "He could not get in touch" (389). Like his father, he too is now an outsider. But this is a period of symbolic death for Paul, necessary if he is to be liberated from the restriction of his apprenticeship, and he waits to be reborn into a new life. The visit from Miriam makes him realize that the past that she represents is now dead for him: "and they went out walking together, he talking, she feeling dead" (390). After he has left her, however, he suddenly experiences a moment of consecration, a moments of baptismal consecration, the feeling of complete aloneness, and the awareness

of perfect stasis even in the midst of movement. Also, he is in terror, twice he whimpers "Mother!" then suddenly knows that "she was gone, intermingled herself". The novel concludes:

> But no, he would not give in. Turning sharply, he walked towards the city's gold phosphorescence. His fists were shut, his mouth set fast. He would not take that direction, to the darkness, to follow her. He walked towards the faintly humming, glowing town, quickly. (391)

The ending is ambiguous, though most readers would agree that it appears to be more affirmative than negative. Here we are shown "a process of self-creation to which the individual emerges distinct from the forces that go into his making."[50] His vision of the starry night is a return to the moment of creation. He will not follow his mother into death, though Lawrence really meant to leave him "with the drift towards death". As he wrote to Garnett[51], he must have meant that Paul cannot leave his mother entirely behind, that he and she and everything are now "intermingled" and that he carries this realization into a new phase of life. If "quickly" suggests life (the quick and dead), as Harry Moore[52] has argued, Paul is committing himself to the "faintly humming, glowing town", at the same time as he rejects the dead life of his past. The sentence that Joyce describes his hero Stephen at the moment of consecration—"His soul had arisen from the grave of boyhood, spurning her grave-clothes"[53]—could be applied to Paul as well. Both Joyce and Lawrence conclude their portraits of the artist with the heroes, having tested and found wanting the claims of love and family, poised for exile, but an exile that is to lead to creative renewal, lead to make a world according to their own images.

B. The Interpretation of the Moon

For Lawrence,

> Real works of art are made by the whole consciousness of man working together in unison and oneness: instinct, mind, intellect all fused into one complete consciousness, and grasping what we may call a complete truth, or a complete vision...[54]

In *The Rainbow*, the three moon scenes develop from equilibrium through disequilibrium to destruction. Lawrence gives us his visual imagery and verbal rhythms by depicting symbolic ritual. The first scene ritualizes the courtship of Will and Anna. Anna, who initiates in the symbolic action, is responding to an "inhuman will" that seeks

expression through her. In offering herself to the Moon, she resembles a priest of Diana or Astarte performing magical fertility rites. Will is a passive instrument of the life-force, who serves her "dutifully," until "a low, deep-sounding will in him"(118)—not his own—begins to "vibrate." As in primitive religious ritual, the rhythm of his being is transmuted into the impersonal rhythms of nature. He no longer draws on his own limited resources, but vibrates in unison with the source of all cosmic energy. These natural rhythms have a spellbinding effect, causing loss of self and potential liberation of being: "There was only the moving to and fro in the moonlight, engrossed, the swinging in the silence, that was marked only by the splash of sheaves, and silence, and a splash of sheaves" (119).

Lawrence's description of symbolic ritual is as rhythmic as Van Gogh's late paintings. Van Gogh "longed for the night atmosphere, the stars, and the moonlight,"[55] says A. M. Hammacher, "for in this way his links with the primeval, nocturnal life forces gained symbolic expression."[56] Similarly, Lawrence's creative impulses were galvanized almost to madness by the moon. Jessie Chambers recalls that

> Some dark power seemed to take possession of Lawrence, and when the final beauty of the moonrise broke upon us, something seemed to explode inside him…his words were wild, and he appeared to be in great distress of mind, and possibly also of body.[57]

Jessie was aware of an inner conflict in Lawrence, she says that he doesn't create an atmosphere of death, but an utter negation of life, as though he has become dehumanized, just as the split in Ursula (heroine in *Women in Love*) between Dionysian being and personal self. In Lawrence, as in Van Gogh, the systole and diastole of creativity seem to have involved "a struggle against destructive forces".

Anna, who sees "the moonlight" flash question on [Will's] face" (118), seems to respond to the moon rather than the man, just as he embraces an essence, a potentiality, rather than a woman: "All the moonlight upon her, all the darkness within her! All the night in his arms, darkness and shine, he possessed of it all! All the night for him now, to unfold, to venture within, all the mystery to be entered, all the discovery to be made" (119). Ursula's exposure to moonlight—a symbol of female anima—becomes more devastating in successive phases, leading to Anton's destruction. It is space, rhythm, and the unknown, rather than personal psychology, which make the dynamics of such scenes.

The second moonlight scene, between Anton and Ursula, is remarkable for its preternatural intensity, matching Van Gogh's visions of nature.

Lawrence's focus frequently shifts from characters to the phenomenology in which they are immersed. Personal subjects disappear, controlled completely by the sensation. Out of this deep, trancelike rhythm, a new awareness develops in Ursula, which might be called "moon-consciousness." In this state, she gives herself to a non-human source of energy: "She turned, and saw a great white moon looking at her over the hill. And her breast opened to it, she was cleaved like a transparent jewel to its light. She stood filled with the full moon, offering herself. ..."(317), the moon is the transcendent force of Eros that transforms sexual into spiritual energy, and offers fullness of being. Skrebensky, who cannot share in this pantheistic communion, is a clog on Ursula's spirit.

The last scene has its closest similarity in painting. Van Gogh wrote to his brother Theo from Arles: " Those who don't believe in this sun are real infidels."[58] His own passionate belief was expressed in "The Sower"[59], which shows the round disc of the rising sun flooding earth and sky with energy. According to Frank Elfar, Van Gogh, in Arles, "was undertaking a rite such as the ancient sun-worshippers performed in their communion with the principle of light. ... In every source of light he saw the heavenly sphere of flame,"[60] and it becomes a symbol of his own "impetuous creative force." Nolde, whose landscapes, flowers, waves, and clouds radiate an intense visionary quality, likewise affirmed: "I believe in the sun and the moon, for I feel their influence. I believe that there is a fire blazing in the bowels of the earth and that it influences us mortals" (in Jacsons, 87). Like Van Gogh and Nolde, Lawrence believed passionately in the sun and the moon as vital forces. In *fantasia of unconsciousness* he writes: "the sun's quick is polarized in dynamic relation with the quick of life in all living things... Likewise, as the sun is the great fiery, vivifying pole of the inanimate universe, the moon is the other pole, cold and keen and vivifying..."[61]

Therefore, in Lawrence's novels, flowers and the moon often emerge simultaneously as symbols to express a profound message. The scene in the first chapter identifies Mrs. Morel with the flowers, and through them, with all the mysterious potentialities of life. At that time she is pregnant with Paul, the scene stressed that the unborn child shares this communion. The night she looks out on is not only nature, it is all that the infinite distance offers:

> The moon was high and magnificent in the August night. Mrs. Morel, seared with passion, shivered to find herself out there in a great white light that fell cold on her, and gave a shock to her inflamed soul. She stood for a few moments helplessly staring at the glistening

> great rhubarb leaves near the door. Then she got the air into her breast. She walked down the garden path, trembling in every limb, while the child boiled within her.... (22)

She hurries out of the side garden to the front, where she can stand as if in an immense gulf of white light, the moon streaming high in face of her; the moonlight standing up from the hills in front, and filling the valley where the Bottoms crouched, almost blindingly. There, panting and half weeping in reaction from the stress, she murmured to herself over and over again: "The nuisance! The nuisance!"

She becomes aware of something about her. With an effort she rouses herself to see what it is that penetrates her consciousness. The tall white lilies are reeling in the moonlight, and the air is charged with their perfume, as with a presence. Mrs. Morel gasps slightly in fear. She touches the big, pallid flowers on their petals, and then shivers. They seem to be stretching in the moonlight. She puts her hand into one white bin: the gold scarcely shows on her fingers by moonlight. She bents down to look at the binful of yellow pollen; but it only appears dusky. Then she drinks a deep draught of the scent. It almost made her dizzy.

> Mrs. Morel leaned on the garden gate, looking out, and she lost herself awhile. She did not know what she thought. Except for a slight feeling of sickness, and her consciousness in the child, herself melted out like scent into the shiny, pale air. (21-22)

The symbolic character of the passage is underlined on the following part, when Mrs. Morel, looking in the mirror, smiles to see "her face all smeared with the yellow dust of lilies". The night into which Mrs. Morel here merges is moonlit, shiny, hoary, silver-gray, riches with scents and sounds the dusky gold of the pollen. And Paul is here baptized into life. Here the moonlight symbolizes omnipresent love from the mother.

The imagery of the streaming moonlight is a vast torrential force, "magnificent" and inhuman. It equates not only with that phallic power of Mrs. Morel but with the greater and universal power of Eros—the power springing in plants and hurling the planets, giving the "glistening great rhubarb leaves" their fierce identity, fecundating and stretching the lilies. The smear of yellow pollen on Mrs. Morel's face is a grossly humorous irony. "This passage is a typifying instance of the spontaneous identification Lawrence constantly found between image and meaning, between real things and what they symbolize."[62]

In the overpowering scent of the lilies and strange cold light of the moon, Mrs.

Morel transcends her immediate problems, and finds peace in the sensation of her unborn child. In this mystical moment, the moon and lilies, we imagine, are actually there in the garden, but they also become potent symbols. They symbolize a world of nature that is indifferent to the small problems of people. The moon's light falls "cold" on Mrs. Morel. The lilies and the moon are nature shown in a cold, hard form, totally separated from human life. It is in part this realization that makes Mrs. Morel "dizzy" and "swoon". The mystery is also associated with the mystery of life itself. The child growing inside her contributes to her unconscious feelings. Both she and the child are finally overwhelmed by the surroundings, "the hills and lilies and houses", and the "obliteration of the human consciousness in her is complete."[63] There is also a sense that after her fighting with Morel, she is drawn closer to the child, although the child is not yet a separate entity. The central theme of the book is Paul's relationship with his mother and her influence upon his development. So this scene is also of great importance. It is the first indication of a special bond between the mother and the son.

"The moon is a dead satellite reflecting the light of the sun; a white moon for Lawrence represents inhibited or 'spiritual', idealized love, the 'self-aware-of-itself' as opposed to the spontaneous self."[64] In "Study of Thomas Hardy" Lawrence asks how Jude could "take with his body the moonlit cold body of a woman who did not live to him, and did not want him."[65] The heroine of *The trespasser* (Salgado, 1988: 34) is sympathetic to Siegmund, but her responses are passionless. In this novel, white is the key color in the scene that introduces her. White moonlight makes Siegmund think of her. The burning sun denotes his passion, but it is his destiny that prompts him to see her ivory face, the white and cold sea, when they stand folded together, gazing into the white heart of the night. While he is thinking of the separation that must end their brief holiday, the fiery gold of the rising moon is outpoured; he then turns to Helen and finds her face white and shining as the empty moon.

In *The Rainbow*, a white moon signifies apartness, even coldness in love, and whiteness is the dominant symbol that presents a denial of life. In *Sons and Lovers*, the moon is the barrier of normal love between Paul and Miriam.

At the structural center of the novel, at the critical moment when Paul rejects Miriam finally for Clara, there is a second night-communion that in part repeats, in part subtly qualifies and extends, the symbolism of the first. The lilies are now described as Madonna lilies:

> Through the open door, stealthily, came the scent of Madonna lilies, almost as if it were prowling abroad.... The moon slid quite quickly downwards, growing more flushed. Behind him the great flowers leaned as they were calling. And then, like a shock, he caught another perfume, something raw and coarse. Hunting round, he found the purple iris, touched their fleshy throats and their dark, grasping hands. At any rate, he had found something. They stood stiff in the darkness. Their scent was brutal. The moon was melting down upon the crest of the hill. It was gone; all was dark. (272)

We remember from the earlier scene the overpowering perfume, the streaming white light of the full moon, the whiteness of all the flowers. In the later scene there is a half-moon, dusky gold, which makes the sky dull purple, and which disappears below the hill at the very moment when Paul catches "another perfume, something raw and coarse". The shadow of the half-moon symbolizes the shadow of the mother, which turns into a half and disappears when Paul finds Madonna lilies.

The next chapter is called "Passion". The intense whiteness of the full moon and the lilies, formerly a condition of Paul's growth within an all-encompassing mother-love, is now becoming a weight upon him, a "barrier" to his further maturing. "The blanched white light is the possession of his soul by women who, as mother and virgin, cannot foster the life of the body and the development of a strong, self-sufficient masculinity."[66]

In some chapters, the moon is immense and ruddy. One evening Paul and Miriam went up the great sweeping shore of sand towards Theddlethorpe:

> The long breakers plunged and ran in a hiss of foam along the coast. It was a warm evening. There was not a figure but themselves on the far reaches of sand, no noise but the sound of the sea. Paul loved to see it clanging at the land. He loved to feel himself between the noise of it and the silence of the sandy shore. Miriam was with him. Everything grew very intense. It was quite dark when they turned again. The way home was through a gap in the sandhills, and then along a raised grass road between two dykes. The country was black and still. From behind the sandhills came the whisper of the sea. Paul and Miriam walked in silence. Suddenly he started. The whole of his blood seemed to burst into flame, and he could scarcely breathe. An enormous orange moon was staring at them from the rim of the sandhills. He stood still, looking at it.
>
> "Ah!" cried Miriam, when she saw it.
>
> He remained perfectly still, staring at the immense and ruddy moon, the only thing in the far-reaching darkness of the level. His heart beat heavily, the muscles of his arms contracted.
>
> "What is it?" Murmured Miriam, waiting for him.
>
> He turned and looked at her. She stood beside him, forever in shadow. Her face, covered

with the darkness of her hat, was watching him unseen. But she was brooding. She was slightly afraid—deeply moved and religious. That was her best state. He was impotent against it. His blood was concentrated like a flame in his chest. But he could not get across to her. There were flashes in his blood. But somehow she ignored them. She was expecting some religious state in him. Still yearning, she was half aware of his passion, and gazed at him, troubled.

"What is it?" she murmured again.

"It's the moon," he answered, frowning.

"Yes," she assented. "Isn't it wonderful?" She was curious about him. The crisis was past. (165)

In his *Fantasia and Unconsciousness* (Pinion 1984:72) Lawrence points out that day and night are cycling and un-fungible. For man, it is in the daytime that he lives independently and creates great things, whereas at night he enters darkness with his woman. The moon is Eros and transforms sexual into spiritual energy, Paul feels that "the whole of his blood seemed to burst into flame," and "His blood was concentrated like a flame in his chest." But Miriam "is brooding", "she was afraid—deeply moved and religious." Now, the moon becomes the symbol of victory of woman, the symbol of dignity, which tries to control man with her strong mind, and her independence. "Man and woman merge into polarized forces of light and darkness."[67] The omnipresent moon embodies that the inner life of the female is a world that cannot predict, and the goddess is placed on a dominant position. So Paul "did not know himself what was the matter."

He was naturally so young, and their intimacy was so abstract, he did not know he wanted to crush her on to his breast to ease the ache there. He was afraid of her. The fact that he might want her as a man wants a woman had in him been suppressed into a shame. When she shrank in her convulsed, coiled torture from the thought of such a thing, he had winced to the depths of his soul. And now this "purit?" prevented even their first love-kiss. It was as if she could scarcely stand the shock of physical love, even a passionate kiss, and then he was too shrinking and sensitive to give it. (165-6)

The controlling idea is expressed in the various episodes—the narrative logic of the book. It is also expressed in imagery—the book's poetic logic. Perhaps in no other novelist do we find the images so largely replacing episode and discursive analysis, and taking over the expressive functions of these, as it does in Lawrence. One of subjects of Lawrence's novels is the character of the idea, so extraordinary predominance of the image is one of his absolute expressive mediums. He makes us sensitively aware of the

profound life force whose rhythms the natural creature obeys; aware of the terminal individuality—the absolute "otherness" or "outsideness"—that is the natural form of things and of the uncorrupted person. He also makes us aware of these through the feelings of his people. For only in feeling have the biological life force and the sense of identity—either the identity of self or of others. He seeks the objective equivalent of feeling in the image. As Francis Fergusson says, Lawrence's imagination was so concrete that he seems not "to distinguish between the reality and the metaphor or symbol which makes it plain to us."[68] But the most valid symbols are the most concrete realities. Lawrence's great gift for the symbolic image was a function of his sensitivity to and passion for the meaning of real things. In other words, his gift for the image arose directly from his vision of life as infinitely creative of individual identities, each whole and separate and to be reverenced as such.

C. Barthes's Theory for Interpretation

In S/Z, his book-length analysis of Balzac's story "Sarrasine," Barthes works his way through the text, a few phrases or sentences at a time, interpreting these "lexias," as he calls them, according to the ways they generate meanings in five signifying systems or codes. His five codes are as follows:

1. The proairetic code of actions, which he calls "the main armature of the rederly text"[69]—by which he means, among other things, all texts that are in fact narrative. Barthes (in theory) sees all actions as codable, from the most ordinary plot to a romantic adventure. In practice, he applies some principles of selectivity. We organize actions because we are able to name them. In most fiction, we expect actions to be completed; thus the principal action becomes the main armature of such a text.

2. The hermeneutic code or code of puzzle plays on the reader's desire for "truth," for the answers raised by the text. In examining "Sarrasine" Barthes names ten phases of hermeneutic coding, from the initial posing of a question or thematization of a subject that will become enigmatic, to the ultimate disclosure and decipherment of what has been withheld. Like the code of actions, the code of enigmas is a principal structuring agent of traditional narrative. Between the posing of a riddle and its solution in narrative, Barthes locates eight different ways of keeping the riddle alive without revealing its solution, including equivocations, snares, partial answers, and so forth. In certain kinds of fiction, such as detective stories, the hermeneutic code dominates the entire discourse. Together

with the code of actions it is responsible for narrative suspense, for the reader's desire to complete, to finish the text.

3. The cultural codes. There are many of these. They constitute the text's references to things already "known" and codified by a culture. Barthes sees traditional realism as defined by its reference to what is already known. The axioms and proverbs of a culture or a subculture constitute already coded bits upon which novelists may rely. Balzac's work is heavily coded in this way.

4. The connotative codes. Under this rubric we find not one code bur many. In reading, the reader finds the main idea of the text; he notes that certain connotations of words and phrases in the text may be grouped with similar connotations of other words and phrases. As we recognize a "common nucleus" of connotations we locate a theme in the text. As clusters of connotation cling to a particular proper name we recognize a character with certain attributes.

5. The symbolic field. This is the aspect of fictional coding that is most specifically "structuralist"—or, more accurately, poststructuralist—in Barthes's presentation. It is based on the notion that meaning comes from initial binary opposition or differentiation that the signs are decoded mythologically. Whether at the level of sounds becoming phonemes in the production of speech; or at the level of psychosexual opposition; or at the level of primitive cultural separation of the world into opposing forces or values. Through the level of psychosexual opposition a child learns that mother and father are different from each other. This difference also makes the child the same as one of them and different from the other. In a verbal text this kind of symbolic opposition may be encoded in rhetorical figures such as antithesis, which is a privileged figure in Barthes's symbolic system.

Since the space and time for a Barthesian amble through the lexias of *Sons and Lovers* are not available, we will invert his procedure and simply locate some elements of each code as found in the novel.

1. Code of Actions (Proairetic)

In *Sons and Lovers*, The main actions of five main characters illustrate each character's live process.

1) Mrs. Morel "struggles" with her husband because of the different living taste results from difference of social class. Since she is extremely "disappointed" with and "despises" her husband, she turns to her children for fulfillment. She "holds" them so that they can never "really love another woman." The mother is aware of that then she "died".

2) Mr. Morel is a vigorous man. Because of the hardworking and the destruction of industrial civilization, he "suffers" greatly from the depression and often "gets drunk", so despised by his wife and children. Although he lives when his wife died, he is "destroyed".

3) Paul Morel suffers from an emotional and physical "split" which renders him "incapable of having" an emotional as well as physical bond with the same woman. With women such as his mother and Miriam he has an emotional and intellectual affinity, while with Clara Dawes he is involved in a purely physical relationship. After the death of his mother, he "casts" all his lovers and tries to find a new life.

4) Miriam is "physical afraid", living in a world of literary romance, "is religious" like her mother, and inclined to be mystical; her name implies "exalted". As a result of her religious intensity she "shrinks" from the real life and sees the world as "either a nunnery garden or a paradise, … or else an ugly, cruel thing".

5) Clara "lives separated" from her husband, "offers" passion to Paul. At last "reconciles" with her husband.

2. Code of Enigmas (Hermeneutic)

When we are going to read the novel, we begin with some questions about why William dies? Why Paul cannot love? Why do the marriages in the novel are unhappy? Why Miriam cannot hold Paul's love? And why Clara is sent back to her husband? The final enigma is how Paul's future will be? To decode these riddles, readers hope to complete, to finish the entire discourse for finding the truth.

3. Cultural Codes

The cultural codes in this novel include four parts:

1) Industrial civilization ruins nature as well as destroys the personality of people.

2) The society the characters are living places an emphasis on reason, will and intelligence to seek for a higher social position and success, and ignores the demand of emotion.

3) The deep religious influence enables Miriam to be over-pure and even mystic. This is one of obstacles to the love between Paul and her.

4) The influence of the feminist movement enables Paul to develop an intimacy relation with Clara easily.

4. Connotative Codes

The dominant connotative codes are that of split and distortion, which are major

elements in the whole novel. Mr. Morel and Mrs. Morel are distorted in the conflict between the individual and the society that they live. Paul is a divided man. His love and his passion were separated. "The chief 'split' between Paul and Miriam comes from the abstract nature of their love."[70] The result of the relationship between Paul and Clara lies in the fact that his mother holds Paul, so clearly both Clara and he are not satisfied with the passion.

5. The Symbolic Code

In *Sons and Lovers*, Lawrence expresses the idea that the tragedy of the characters results from the distortion of relationships among people. The primal oppositions are reason versus emotion and spiritual versus flesh. So Mr. Morel can be regarded as a symbol that closes to nature, enjoys life. But the double burdens from the society and his wife twist him. Undoubtedly, Mrs. Morel symbolizes the reason, a strong-willed woman; the main symbols related to her are white lily and the cold moon. The white lily symbolizes the mother's love for the child, also the cold moon indicates her omnipresent mother love; of course later the moon is covered by shadow. As a spiritual symbol, Miriam often relates to white roses and narcissi that figure as her purity and religious sense. The moon appears when Paul and she are dating, functions as obstacle of love between them, and showing Miriam's lack of passion. And Miriam's spirituality is in conflict with Clara's passion. The crimson flowers that are closely connected with Clara project her desire for Paul. Darkness versus daytime, night and day is the cycle of the universe. It illustrates Lawrence's idea that man belongs to work in the daytime, whereas in the darkness, man belongs to himself. It's the time for him to come into unconsciousness and to be a real man.

Thus, the basic theme of this novel is "split". All the characters and the relationships among them are split. The split results in failure. Furthermore, the split comes from the destructive ruins created by modern industrial development. It ruins both nature and human being. So according to Mr. Lawrence, a new relationship between person and nature, person and person should be established.

Conclusion

The novel *Sons and Lovers* not only shows the mother-son relationship directly but also places it at the center of a real world, which is built up in a complex human environment. In the early chapters the mother's shift of her affections from her husband to her sons is depicted against a background that includes the social and economic history of the Nottinghamshire border region. Paul's visit to the Leivers' farm unfolds full descriptions of the countryside, which contrasts so clearly with the grimy village where he is living. When he takes a job in Nottingham the view of Midlands broadens. We come to understand the exact routines of a small Victorian factory, and its human environment as well. And we learn of the surrounding city, with its great grey castle, swift river, hurtling trams, and enormous mills.

This background is deeply relevant to the central conflicts of the book. It conditions the struggles of some of the characters, lets them realize themselves and helps them explain the confused compromise that other characters make in this place. It becomes possible to measure the precise degree of freedom or un-freedom enjoyed by each major character in relation to the full human environment.

It is worth mentioning that Gertrude Morel's incompatibility with her husband is conditioned by particular social facts. Her father had been a Nottingham lace manufacturer ruined by an industrial slump. When she comes to the village of Bestwood to live with Morel, she leaves a large city for a narrow, spiritually and economically impoverished mining community. The mining community is dominated by traditional codes that are affecting all areas of life, from child-care to the way of living. Here a collier divides his time and money, back and forth between the pub and the home. She tries to adapt herself, but is soon put off by the uncouth slackness of her husband. Yet his qualities are also conditioned by social facts. His fecklessness is in tune with the community as a whole… The warm physical nature that had attracted Gertrude to him is soon ruined by hard work, by serious accidents occurring in the pit at regular intervals, and by drink. Although inevitable, the rupture between husband and wife is never total. When holding her husband in contempt, she respects what he once was; and Morel hides

his inarticulate admiration for her in his drunkenness.

Still, it is equally inevitable that she should turn to her sons as they mature toward manhood. They become the channels into which she pours her long-controlled spiritual energy. She cannot help using them destructively to break a way through the walls separating her from a larger world. The older son is taken over completely. He wears himself out in ambitious pursuits reflecting an intensity of frustration that is more his mother's than his own. Paul, an artist with some of the traditional slipperiness, evades the full force of the mother's will, but is severely injured by the erotic concomitants of her drive for self-realization through his life. So both sons' choices are closely circumscribed by social facts. They could have followed the father into the pit—while fully idiomatic, if they had not sided with their mother in favor of culture, education, and money.

Morel's failure should be grounds for criticizing the industrial and economic system that has maimed him, rather than for criticizing the man. Mrs. Morel's bitter repudiation of her married state expresses more than class prejudice. Her outrage and Morel's ruin were to be translated by Lawrence into a basic critique of the social order that had produced his humanly degraded way of life. This woman is determined not only to help her children escape the financial straits in which she finds herself, but also to liberate them from the brutal working conditions and from the domestic squalor which the industrial order has imposed upon generations of Morels. To her son she transmits both outrage and frustration, and she teaches him to defend precisely those values of industrial system, which is associated with politics, economics, housing and schools.

The same sort of conditioning operates on characters other than the Morels. Miriam's frigid attitude toward sex and her masochistic, compensatory version of Christian belief comes to her from her mother. She is a town woman of rather low physical vigor and is forced to live on a small tenant farm where all must work to the point of exhaustion because the rent is to be cleared each year. Exhausted by her work and childbearing, repelled by the spectacle of farm animals in heat or giving birth, Mrs. Leivers recoils from the sex relation and solaces herself with chapel religion. Clara Dawes's poignant blends hauteur with humility, as well as her bitter quarrel with Baxter, reflects the conflict between her aspirations and her circumstances. She wants freedom to become someone, but is only free to choose between the factory and a damaged marriage to an ordinary workman. As a suffragette she blames her troubles on the unfranchised status of women, yet the novel makes clear that her lot is the same as her husband's and

like that of poor people generally.

So there are no satisfied women in *Sons and Lovers*, and the most important four—Mrs. Morel, Mrs. Leivers, Miriam and Clara—are downright frustrated. All of them squirm in the cramped circumstances that they have been allotted by marriage or birth. All of them seek to escape the narrow bounds of their existence, either through education, religion, and political activity or through men.

It is against this historical background of feminist unrest and dissent that Lawrence's four frustrated women must be viewed. The common source of their frustration is:

During the latter decades of the nineteenth century and the first decades of the twentieth, women's education expanded faster than the social opportunities that were available to them; "their political awareness increased while they remained politically impotent; their rising self-estimate conflicted with their low status in society."[71] These contradictions in the social condition of women issued, during the decade before the war, in a militant and violent feminist movement.

As a writer, Lawrence has a great influence on Modern English literature. Living in a time when the capitalist society was at its high speed of development, he saw the empty soul that was prominent of the society. He hated all religions and the so-called modern civilization. He thinks that nature and humanity are destroyed by the capitalist wealth and the increasing mechanization. In his novels, the industrial development drove man's root out of its natural base, distorted and twisted his nature and humanity. So Paul's tragedy is not a mere family tragedy in the narrow sense, to Lawrence, it is "the real tragedy of England". Therefore, he hopes to institute a new world for mankind which should be based on complete fulfillment in the flesh of all strong desire, for he proves in his *Sons and Lovers* that all the characters feel frustrated because of the failure of the communion of flesh and soul. We know that to cure and to solve the social system by depending on the renewed humanity and the animal instincts of man is just a dream of Lawrence. He was doomed to fail. However, he did as much as he could as a responsible writer, and he devoted greatly to the world literature for the appreciation of the distorted people who are struggling and fighting in his time.

Notes

[1]Neil Champion, *D. H. Lawrence: Life & Works* (Hove: Wayland, 1989) 12.

[2] Gamini Salgado, *D. H. Lawrence: Sons and Lovers* (Houndmills: Macmillan, 1969) 165.

[3]Neil Champion, *D. H. Lawrence: Life & Works* (Hove: Wayland, 1989) 64.

[4]Ibid.168.

[5] F. B. Pinion, *A D. H. Lawrence Companion: Life, Thought, and Works* (Houndmills: Macmillan, 1978) 65.

[6] Gamini Salgado, *D. H. Lawrence: Sons and Lovers* (Houndmills: Macmillan, 1969) 169.

[7] James T. Boulton, ed., *The Cambridge Edition of the Letters and Works of D. H. Lawrence* (London: Cambridge, 1979) 476-7.

[8]Neil Champion, *D. H. Lawrence: Life & Works* (Hove: Wayland, 1989) 40.

[9] Aldous Huxley, ed., *The Letters of D. H. Lawrence* (London: Heinemann, 1932) 77

[10] Dennis Poupard and James E. Person, ed., *Twentieth-century Literary Criticism, Vol. 16* (Detroit: Gale Research Company Book Tower, 1985) 289.

[11] Nigel Messenger, *How to Study a D. H. Lawrence Nove*l (Houndmills: Macmillan, 1989) 2.

[12] K. M. Newton, *Twentieth-century Literary Theory* (London: Macmillan, 1988) 171

[13] Martin Krampen and Klaus Oehler, ed., *Classics of Semiotics* (New York: Plenum, 1987) ix.

[14] Terry Eagleton, *Literary Theory: An introduction* (Oxford: Basil Blackwell,1983) 471

[15] Gamini Salgado and G. K. Das, ed., *The Spirit of D. H. Lawrence* (London: Macmillan, 1988) 43.

[16] Ibid. 34.

[17] F. B. Pinion, *A D. H. Lawrence Companion: Life, Thought, and Works* (Houndmills: Macmillan, 1978) 138.

[18] Robert E. Innis, *Semiotics: an Introductory Anthology* (London: Hutchinson, 1986) 1-2.

[19] Chen Zhi'an and Liu Jiarong, *New Horizons in Language and Semiotics in China* (Chengdu: Sichuan Science and Technology Press, 1999) 83.

[20] D. H. Lawrence, *Sons and Lovers* (Beijing: China International Business and Economics Press, 2000) 5.
Future references to this novel will be by page number only in the text.

[21] Gamini Salgado, *D. H. Lawrence: Sons and Lovers* (Houndmills: Macmillan, 1969) 134.

[22] Martin Krampen and Klaus Oehler, ed., *Classics of Semiotics* (New York: Plenum, 1987) 5.

[23] Ibid. 6.

[24] Gamini Salgado, *D. H. Lawrence: Sons and Lovers* (Houndmills: Macmillan, 1969) 123.

[25] Martin Krampen and Klaus Oehler, ed., *Classics of Semiotics* (New York: Plenum, 1987) 6.

[26] Gamini Salgado, *D. H. Lawrence: Sons and Lovers* (Houndmills: Macmillan, 1969) 122.

[27] Dennis Jackson and Fleda Brown Jacson, ed., *Critical Essays on D. H. Lawrence* (G.K.H: Massachusetts, 1988) 50.

[28] Gamini Salgado, *D. H. Lawrence: Sons and Lovers* (Houndmills: Macmillan, 1969) 181.

[29] Dennis Poupard and James E. Person, ed., *Twentieth-century Literary Criticism, Vol. 16* (Detroit: Gale Research Company Book Tower, 1985) 316.

[30] Ibid. 291..

[31] Robert Scholes, *Semiotics and Interpretation* (New Haven: Yale University Press,1982) 88.

[32] Ibid.

[33] Ibid.

[34] Ibid.

[35] Gamini Salgado, *D. H. Lawrence: Sons and Lovers* (Houndmills: Macmillan, 1969) 124.

[36] Gamini Salgado and G. K. Das, ed., *The Spirit of D. H. Lawrence* (London:

Macmillan, 1988) 35.

[37] Dennis Jackson and Fleda Brown Jacson, ed., *Critical Essays on D. H. Lawrence* (G.K.H: Massachusetts, 1988) 69.

[38] Ibid. 70.

[39] Chen Zhi'an and Liu Jiarong, *New Horizons in Language and Semiotics in China* (Sichuan: Chengdu, 1999) 82-3.

[40] Ibid. 74-76.

[41] Robert E. Innis, *Semiotics: an Introductory Anthology* (London: Hutchinson, 1986) 150-1.

[42] Gamini Salgado, *D. H. Lawrence: Sons and Lovers* (Houndmills: Macmillan, 1969) 125.

[43] Ibid. 127.

[44] Ibid. 129.

[45] Ibid.

[46] Ibid.

[47] Ibid.

[48] Ibid.

[49] Dennis Poupard and James E. Person, ed., *Twentieth-century Literary Criticism, Vol. 16* (Detroit: Gale Research Company Book Tower, 1985) 320

[50] Dennis Jackson and Fleda Brown Jacson, ed., *Critical Essays on D. H. Lawrence* (G.K.H: Massachusetts, 1988) 71.

[51] Gamini Salgado, *D. H. Lawrence: Sons and Lovers* (Houndmills: Macmillan, 1969) 188

[52] Ibid.

[53] Ibid. 189.

[54] Dennis Jackson and Fleda Brown Jacson, ed., *Critical Essays on D. H. Lawrence* (G.K.H: Massachusetts, 1988) 73.

[55] Ibid. 78.

[56] Ibid. 79.

[57] Ibid. 87.

[58] Ibid.

[59] Ibid.

[60] Ibid.

[61] Ibid.

[62] Gamini Salgado, *D. H. Lawrence: Sons and Lovers* (Houndmills: Macmillan, 1969) 212.

[63] Ibid. 116.

[64] Neil Champion, *D. H. Lawrence: Life & Works* (Hove: Wayland, 1989) 48-49.

[65] Gamini Salgado and G. K. Das, ed., *The Spirit of D. H. Lawrence* (London: Macmillan, 1988) 34.

[66] Gamini Salgado, *D. H. Lawrence: Sons and Lovers* (Houndmills: Macmillan, 1969) 211-2.

[67] Dennis Jackson and Fleda Brown Jacson, ed., *Critical Essays on D. H. Lawrence* (G.K.H: Massachusetts, 1988) 81

[68] Gamini Salgado, *D. H. Lawrence: Sons and Lovers* (Houndmills: Macmillan, 1969) 116.

[69] Robert Scholes, *Semiotics and Interpretation* (New Haven: Yale University Press,1982) 99-101.

[70] Dennis Poupard and James E. Person, ed., *Twentieth-century Literary Criticism, Vol. 16* (Detroit: Gale Research Company Book Tower, 1985) 290.

[71] Ibid. 315.

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