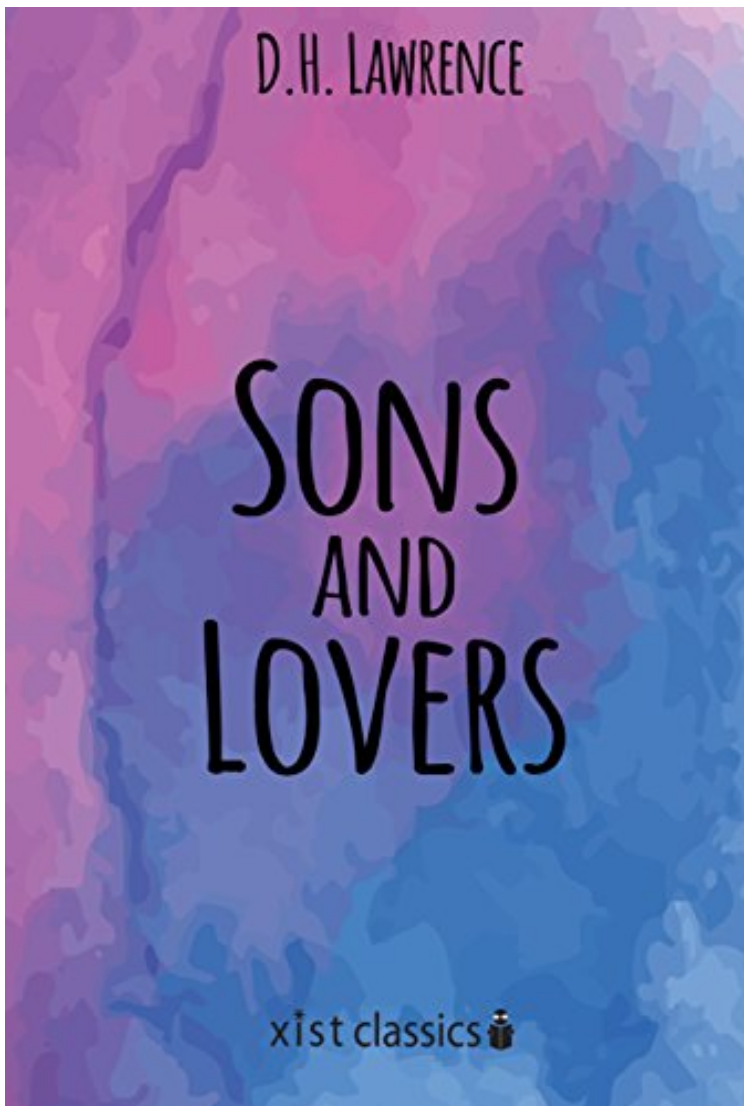


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# Sons and Lovers



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## Description :

Prsentation de l'diteurSons and Lovers is D.H. Lawrence's masterpiece novel that has been listed as one of the top ten novels of the 20th century. The novel centers around the life of Paul Morel. Born into an unhappy marriage, Paul is determined to please his mother, even when it means destroying his own life in the process.

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Sons and Lovers was the first modern portrayal of a phenomenon that later, thanks to Freud, became easily recognizable as the Oedipus complex. Never was a son more indentured to his mother's love and full of hatred for his father than Paul Morel, D.H. Lawrence's young protagonist. Never, that is, except perhaps Lawrence himself. In his 1913 novel he grappled with the discordant loves that haunted him all his life--for his spiritual childhood sweetheart, here called Miriam, and for his mother, whom he transformed into Mrs. Morel. It is, by Lawrence's own account, a book aimed at depicting this woman's grasp: "as her sons grow up she selects them as lovers--first the eldest, then the second. 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." Of course, Mrs. Morel takes neither of her two elder sons (the first of whom dies early, which further intensifies her grip on Paul) as a literal lover, but nonetheless her psychological snare is immense. She loathes Paul's Miriam from the start, understanding that the girl's deep love of her son will oust her: "She's not like an ordinary woman, who can leave me my share in him. She wants to absorb him." Meanwhile, Paul plays his part with equal fervor, incapable of committing himself in either direction: "Why did his mother sit at home and suffer?... And why did he hate Miriam, and feel so cruel towards her, at the thought of his mother. If Miriam caused his mother suffering, then he hated her--and he easily hated her." Soon thereafter he even confesses to his mother: "I really don't love her. I talk to her, but I want to come home to you." The result of all this is that Paul throws Miriam over for a married suffragette, Clara Dawes, who fulfills the sexual component of his ascent to manhood but leaves him, as ever, without a complete relationship to challenge his love for his mother. As Paul voyages from the working-class mining world to the spheres of commerce and art (he has fair success as a painter), he accepts that his own achievements must be equally his mother's. "There was so much to come out of him. Life for her was rich with promise. She was to see herself fulfilled... All his work was hers." The cycles of Paul's relationships with these three women are terrifying at times, and Lawrence does nothing to dim their intensity. Nor does he shirk in his vivid, sensuous descriptions of the landscape that offers up its blossoms and beasts and "shimmeriness" to Paul's sensitive spirit. Sons and Lovers lays fully bare the souls of men and earth. Few books tell such whole, complicated truths about the permutations of love as resolutely without resolution. It's nothing short of searing to be brushed by humanity in this manner. --Melanie Rehak

Extrait Chapter One The Early Married Life of the Morels

The bottoms" succeeded to "Hell Row." Hell Row was a block of thatched, bulging cottages that stood by the brookside on Greenhill Lane. There lived the colliers who worked in the little gin-pits two fields away. The brook ran under the alder trees, scarcely soiled by these small mines, whose coal was drawn to the surface by donkeys that plodded wearily in a circle round a gin. And all over the countryside were these same pits, some of which had been worked in the time of Charles II, the few colliers and the donkeys burrowing down like ants into the earth, making queer mounds and little black places among the corn-fields and the meadows. And the cottages of these coal-miners, in blocks and pairs here and there, together with odd farms and homes of the stockingers, straying over the parish, formed the village of Bestwood. Then, some sixty years ago, a sudden change took place.

The gin-pits were elbowed aside by the large mines of the financiers. The coal and iron field of Nottinghamshire and Derbyshire was discovered. Carston, Waite and Co. appeared. Amid tremendous excitement, Lord Palmerston formally opened the company's first mine at Spinney Park, on the edge of Sherwood Forest. About this time the notorious Hell Row, which through growing old had acquired an evil reputation, was burned down, and much dirt was cleansed away. Carston, Waite Co. found they had struck on a good thing, so, down the valleys of the brooks from Selby and Nuttall, new mines were sunk, until soon there were six pits working. From Nuttall, high up on the sandstone among the woods, the railway ran, past the ruined priory of the Carthusians and past Robin Hood's Well, down to Spinney Park, then on to Minton, a large mine among corn-fields; from Minton across the farmlands of the valleyside to Bunker's Hill, branching off there, and running north to Beggarlee and Selby, that looks over at Crich and the hills of Derbyshire: six mines like black studs on the countryside, linked by a loop of fine chain, the railway. To accommodate the regiments of miners, Carston, Waite and Co. built the Squares, great quadrangles of dwellings on the hillside of Bestwood, and then, in the brook valley, on the site of Hell Row, they erected the Bottoms. The Bottoms consisted of six blocks of miners' dwellings, two rows of three, like the dots on a blank-six domino, and twelve houses in a block. This double row of dwellings sat at the foot of the rather sharp slope from Bestwood, and looked out, from the attic windows at least, on the slow climb of the valley towards Selby. The houses themselves were substantial and very decent. One could walk all round, seeing

little front gardens with auriculas and saxifrage in the shadow of the bottom block, sweet-williams and pinks in the sunny top block; seeing neat front windows, little porches, little privet hedges, and dormer windows for the attics. But that was outside; that was the view on to the uninhabited parlours of all the colliers' wives. The dwelling-room, the kitchen, was at the back of the house, facing inward between the blocks, looking at a scrubby back garden, and then at the ash-pits. And between the rows, between the long lines of ash-pits, went the alley, where the children played and the women gossiped and the men smoked. So, the actual conditions of living in the Bottoms, that was so well built and that looked so nice, were quite unsavoury because people must live in the kitchen, and the kitchens opened on to that nasty alley of ash-pits. Mrs. Morel was not anxious to move into the Bottoms, which was already twelve years old and on the downward path, when she descended to it from Bestwood. But it was the best she could do. Moreover, she had an end house in one of the top blocks, and thus had only one neighbour; on the other side an extra strip of garden.

And, having an end house, she enjoyed a kind of aristocracy among the other women of the "between" houses, because her rent was five shillings and sixpence instead of five shillings a week. But this superiority in station was not much consolation to Mrs. Morel. She was thirty-one years old, and had been married eight years. A rather small woman, of delicate mould but resolute bearing, she shrank a little from the first contact with the Bottoms women. She came down in the July, and in the September expected her third baby. Her husband was a miner. They had only been in their new home three weeks when the wakes, or fair, began. Mrs. Morel, she knew, was sure to make a holiday of it. He went off early on the Monday morning, the day of the fair. The two children were highly excited. William, a boy of seven, fled off immediately after breakfast, to prowling round the wakes ground, leaving Annie, who was only five, to whine all morning to go also. Mrs. Morel did her work. She scarcely knew her neighbours yet, and knew no one with whom to trust the little girl. So she promised to take her to the wakes after dinner. William appeared at half-past twelve. He was a very active lad, fair-haired, freckled, with a touch of the Dane or Norwegian about him. "Can I have my dinner, mother?" he cried, rushing in with his cap on. "'Cause it begins at half-past one, the man says so.'" "You can have your dinner as soon as it's done," replied the mother. "Isn't it done?" he cried, his blue eyes staring at her in indignation. "Then I'm goin' be-out it." "You'll do nothing of the sort. It will be done in five minutes. It is only half-past twelve." "They'll be beginnin'," the boy half cried, half shouted. "You won't die if they do," said the mother. "Besides, it's only half-past twelve, so you've a full hour." The lad began hastily to lay the table, and directly the three sat down. They were eating batter-pudding and jam, when the boy jumped off his chair and stood perfectly still. Some distance away could be heard the first small braying of a merry-go-round, and the tooting of a horn. His face quivered as he looked at his mother. "I told you!" he said, running to the dresser for his cap. "Take your pudding in your hand and it's only five past one, so you were wrong; you haven't got your twopence," cried the mother in a breath. The boy came back, bitterly disappointed, for his twopence, then went off without a word. "I want to go, I want to go," said Annie, beginning to cry. "Well, and you shall go, whining, wizzening little stick!" said the mother. And later in the afternoon she trudged up the hill under the tall hedge with her child. The hay was gathered from the fields, and cattle were turned on to the eddish. It was warm, peaceful. Mrs. Morel did not like the wakes. There were two sets of horses, one going by steam, one pulled round by a pony; three organs were grinding, and there came odd cracks of pistol-shots, fearful screeching of the cocoanut man's rattle, shouts of the Aunt Sally man, screeches from the peep-show lady. The mother perceived her son gazing enraptured outside the Lion Wallace booth, at the pictures of this famous lion that had killed a negro and maimed for life two white men. She left him alone, and went to get Annie a spin of toffee. Presently the lad stood in front of her, wildly excited. "You never said you was coming isn't the' a lot of things? that lion's killed three men I've spent my tuppence can' look here." He pulled from his pocket two egg-cups, with pink moss-roses on them. "I got these from that stall where y'ave ter get them marbles in them holes. An' I got these two in two goes' a penny a go they've got moss-roses on, look here. I wanted these." She knew he wanted them for her. "H'm!" she said, pleased. "They are pretty!" "Shall you carry 'em, 'cause I'm frightened o' breakin' 'em?" He was tipful of excitement now she had come, led her about the ground, showed her everything. Then, at the peep-show, she explained the pictures, in a sort of story, to which he listened as if spellbound. He would not leave her. All the time he stuck close to her, bristling with a small boy's pride of her. For no other woman looked such a lady as she did, in her little black bonnet and her cloak. She smiled when she saw women she knew. When she was tired she said to her son: "Well, are you coming now, or later?" "Are you goin' a'ready?" he cried, his face full of reproach. "Already? It is past four, I know." "What are you goin' a'ready for?" he lamented. "You needn't come if you don't want," she said. And she went slowly away with her little girl, whilst her son stood

watching her, cut to the heart to let her go, and yet unable to leave the wakes. As she crossed the open ground in front of the Moon and Stars she heard men shouting, and smelled the beer, and hurried a little, thinking her husband was probably in the bar. At about half-past six her son came home, tired now, rather pale, and somewhat wretched. He was miserable, though he did not know it, because he had let her go alone. Since she had gone, he had not enjoyed his wakes. "Has my dad been?" he asked. "No," said the mother. "He's helping to wait at the Moon and Stars. I seed him through that black tin stuff wi' holes in, on the window, wi' his sleeves rolled up." "Ha!" exclaimed the mother shortly. "He's got no money. An' he'll be satisfied if he gets his 'lowance, whether they give him more or not." When the light was fading, and Mrs. Morel could see no more to sew, she rose and went to the door. Everywhere was the sound of excitement, the restlessness of the holiday, that at last infected her. She went out into the side garden. Women were coming home from the wakes, the children hugging a white lamb with green legs, or a wooden horse. Occasionally a man lurched past, almost as full as he could carry. Sometimes a good husband came along with his family, peacefully. But usually the women and children were alone. The stay-at-home mothers stood gossiping at the corners of the alley, as the twilight sank, folding their arms under their white aprons. Mrs. Morel was alone, but she was used to it. Her son and her little girl slept upstairs; so, it seemed, her home was there behind her, fixed and stable. But she felt wretched with the coming child. The world seemed a dreary place, where nothing else would happen for her at least until William grew up. But for herself, nothing but this dreary endurance till the children grew up. And the children! She could not afford to have this third. She did not want it. The father was serving beer in a public house, swilling himself drunk. She despised him, and was tied to him. This coming child was too much for her. If it were not for William and Annie, she was sick of it, the struggle with poverty and ugliness and meanness. She went into the front garden, feeling too heavy to take herself out, yet unable to stay indoors. The heat suffocated her. And looking ahead, the prospect of her life made her feel as if she were buried alive. The front garden was a small square with a privet hedge. There she stood, trying to soothe herself with the scent of flowers and the fading, beautiful evening. Opposite her small gate was the stile that led uphill, under the tall hedge between the burning glow of the cut pastures. The sky overhead throbbed and pulsed with light. The glow sank quickly off the field; the earth and the hedges smoked dusk. As it grew dark, a ruddy glare came out on the hilltop, and out of the glare the diminished commotion of the fair. Sometimes, down the trough of darkness formed by the path under the hedges, men came lurching home. One young man lapsed into a run down the steep bit that ended the hill, and went with a crash into the stile. Mrs. Morel shuddered. He picked himself up, swearing viciously, rather pathetically, as if he thought the stile had wanted to hurt him. She went indoors, wondering if things were never going to alter. She was beginning by now to realise that they would not. She seemed so far away from her girlhood, she wondered if it were the same person walking heavily up the back garden at the Bottoms as had run so lightly up the breakwater at Sheerness ten years before. "What have I to do with it?" she said to herself. "What have I to do with all this? Even the child I am going to have! It doesn't seem as if I were taken into account." Sometimes life takes hold of one, carries the body along, accomplishes one's history, and yet is not real, but leaves oneself as it were slurred over. "I wait," Mrs. Morel said to herself "I wait, and what I wait for can never come." Then she straightened the kitchen, lit the lamp, mended the fire, looked out the washing for the next day, and put it to soak. After which she sat down to her sewing. Through the long hours her needle flashed regularly through the stuff. Occasionally she sighed, moving to relieve herself. And all the time she was thinking how to make the most of what she had, for the children's sakes. At half-past eleven her husband came. His cheeks were very red and very shiny above his black moustache. His head nodded slightly. He was pleased with himself. "Oh! Oh! waitin' for me, lass? I've bin 'elpin' Anthony, an' what's think he's gen me? Nowt b'r a lousy hae'fcrown, an' that's ivry penny""He thinks you've made the rest up in beer," she said shortly. "An' I 'aven't that I 'aven't. You b'lieve me, I've 'ad very little this day, I have an' all." His voice went tender. "Here, an' I browt thee a bit o' brandysnap, an' a cocoanut for th' children." He laid the gingerbread and the cocoanut, a hairy object, on the table. "Nay, tha niver said thankyer for nowt i' thy life, did ter?" As a compromise, she picked up the cocoanut and shook it, to see if it had any milk. "It's a good 'un, you may back yer life o' that. I got it fra' Bill Hodgkisson. 'Bill,' I says, 'tha non wants them three nuts, does ter? Arena ter for gi' ein' me one for my bit of a lad an' wench?' 'I ham, Walter, my lad,' 'e says; 'ta'e which on 'em ter's a mind.' An' so I took one, an' thanked 'im. I didn't like ter shake it afore 'is eyes, but 'e says, 'Tha'd better ma'e sure it's a good un, Walt.' An' so, yer see, I knowed it was. He's a nice chap, is Bill Hodgkisson, 'e's a nice chap!""A man will part with anything so long as he's drunk, and you're drunk along with him," said Mrs.

Morel.