

PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA  
MINISTRY OF HIGHER EDUCATION AND SCIENTIFIQC RESEARCH  
UNIVERITY ABDELHAMID IBN BADIS – MOSTAGANEM-

FACULTY OF FOREIGN LANGUAGUES  
DEPARTMENT OF ENGLISH



MASTER  
« British Studies »

**The Conception of Love in  
Thomas Hardy's *Jude the Obscure* (1830)  
and D.H. Lawrence's *Sons and Lovers*(1913)**

**Presented by :**

**SAIM Sabah**

**Board of Examiners:**

**Chairperson:** Mrs. GHARNOUT Soumia

University of Mostaganem

**Supervisor:** Mrs. BENMAATI Fatima Zahra

University of Mostaganem

**Examiner:** Mrs. ABDELHADI Nadia

University of Mostaganem

**Academic Year 2016/2017**

## **Dedication**

To my dear parents,  
may Allah give them long life.

To my brothers, my sisters and all my family,  
may Allah protect them.

To my supervisor Mrs Benmaati Fatima zohra for her guidnace and support

To all my teachers, and my faithful friends  
who supported me along my studies.

To Asma and Karima

## Acknowledgements

First of all, the greatest gratitude goes to Allah, the Most Generous,  
who helped me to finish this study.

Then, a unique recognition should go to my supervisor  
*Mrs. BENMAATI Fatima Zahra* for her great guidance and help and  
especially for being patient with me in preparing the present work.

I would like to express my sincere thanks to all teachers of English Department .

A special thank goes to the members of the jury for proof-reading and  
examining my paper.

## Abstract

This dissertation investigates the conception of love in the Victorian and Edwardian ages taking Thomas Hardy's *Jude the Obscure* and D.H. Lawrence's *Sons and Lovers* as an examples . In the first novel love was prohibited, just for self-interest and sexual desire, relationships were controlled by society and the conventional marriage. , in the second novel which was marked by the changes of the British society from the conservative to the permissive one. Love was permitted, thus it was abnormal in the same time; as new kind of love had emerged. The controversial issue this dissertation seeks to answer is the distinction between the 19<sup>th</sup> and 20<sup>th</sup> century England in terms of social facts and literary representations, together with the shifted of British society to a permissive one, pointing on, the difference between Hardy's and Lawrence's visions of love is explored . This research aims to show the difference between love in the Victorian and the Edwardian eras by analysing the two works refering to society norms and beliefs..

**Keywords:** Love conception, Thomas Hardy, *Jude the Obscure*, D.H. Lawrence, *Sons and Lovers*.

## Table of Contents

<b>Dedication .....</b>	<b>I</b>
<b>Acknowledgements.....</b>	<b>II</b>
<b>Abstract .....</b>	<b>III</b>
<b>Table of Contents .....</b>	<b>IV</b>
<b>General Introduction .....</b>	<b>1</b>
 <b>Chapter One : Historical Background</b>	
1.1 The English society in the nineteenth century.....	3
1.1 The English conservative society.....	5
1.2 conventional relationships in the nineteenth century.....	6
1.2 The English literature in the Nineteenth Century.....	7
1.3The English society in the twentieth century.....	10
3.1 The English permissive society.....	11
3.2 unconventional relationships in the twentieth century.....	11
1.4 The English literature in the twentieth century.....	12
 <b>Chapter Two: Hardy's Vision of Love in <i>Jude the Obscure</i></b>	
2.1 Thomas Hardy Biography.....	15
2.2Jude the obscure.....	17
2. 2.1 Love in Jude the Obscure.....	18
2. 2.2 Jude-Arabella Love relationship.....	19
2.2.3 Jude –Sue Love relationship.....	20
2. 2.4 Sue – Phillstone Love relationship .....	22
2.3 Hardy’s Love Vision.....	23
 <b>Chapter Three: Lawrence's Vision of Love in <i>Sons and Lovers</i></b>	
3.1Biography of D.H Lawrence .....	26
3.2 Sons and lovers.....	27
2.1 The portrayal of love in sons lovers.....	29
2.1.1 Mrs. Moral-Paul love relationship.....	29
2.1.2 Paul-Mrs. Moral Love relationship .....	31
2.1.3 Paul and Miriam love relationship .....	32
2.1.4 Paul – Clara love relationship.....	33

3.3 Lawrence's Love Vision .....	34
<b>General Conclusion .....</b>	<b>36</b>
<b>Works Cited .....</b>	<b>37</b>

## General Introduction

The 19<sup>th</sup> century was the cradle of significant literary works of significant writers. In Britain, the joint of Victorian and Edwardian eras witnessed the prominence of some novelists. Thomas Hardy is a great Victorian novelist whose works contributed to the world of literature. As for the Edwardian period, David Harbert Lawrence made his significant touches and contributions. Readers and critics were interested in the similarities of both writers. Thus, much interest was in the themes of their works.

The connection between Hardy and Lawrence has remained a viable source of discussion. They both lived in different times. The first lived in the Victorian realist period of literature. Towards the 20<sup>th</sup> century, the modernist literature had recorded the social and historical ramifications in the time of new concepts, ideologies, policies, technologies, mass warfare ...etc. Also, people at that time live the effect of industrial revolution and science on the perception of religion. In addition, the call for rights and freedom urged people to have double identities in their relationships.

Considering the literature from the Victorian era to the age of the new tendency of modernism, there were many great writers and novelists who lived and witnessed that crucial transition period. Among them, it is necessary to mention Lawrence. The texts of Hardy and Lawrence provided a literary bridge between two different periods of time: the end of the Victorian era and the beginning of Modernism.

A personal previous study had been conducted in third year level for the degree of Licence at Mostaganem University. Its topic was about the status of women during the nineteenth century. Further studies in Master degree urged my interest in uncovering the status of man-woman relationships and its evolution in both reality and fiction throughout two variant periods. The choice of the writers is also important. As Hardy and Lawrence

were among the significant ones, it was a valuable challenge to work on their writings.

This research work aims at studying the notion of love and the nature of relationships in Thomas Hardy's *Jude the Obscure* (1895) and D.H. Lawrence's *Sons and Lovers* (1913). Also, it explores the themes of the novels and the fictional style of both writers. The main question of this paper is: how is the conception of love represented in Hardy's *Jude the Obscure* and Lawrence's *Sons and Lovers*? In addition, the study highlights the differences and similarities of both novels' themes with reflecting them to the social life of both writers. In this respect, the study attempts to confirm the proposed hypothesis. It is hypothesized that Hardy and Lawrence represented the love conception in *Jude the Obscure* and *Sons and Lovers*. To a considerable extent, the narrative features of both writers are highlighted in relation to reality, their personal experiences and the social status of their times.

The present paper is divided into three chapters. The first chapter consists of two parts. Its first part is an introduction to the Victorian society and literature. Also, it concentrates on the nature of relationships in reality and fiction at that time. Its second part introduces the English society and literature in the 20<sup>th</sup> century. It, also, focuses on the nature of relationships at that time in both fiction and reality. Although it seems to be a contrastive study of both realists and modernists, but the study requires exploring both eras of both writers to study the themes of both novels in the light of their times. The second chapter is devoted to citing a brief biography of Thomas Hardy, noting the themes of *Jude the Obscure*, and revealing the representations of marriage and love in the novel. Likewise, The last chapter is devoted to citing a brief biography of D.H. Lawrence, noting the themes of *Sons and Lovers*, and revealing the representations of marriage and love in the novel.



# **Chapter One:**

## Historical Background

## **Introduction**

Before studying a literary work, it is necessary to make an investigation about the period and society, where the author lived on, as he experienced the same situations, he might also be impacted by some issues or influenced his environment. This chapter explores two different eras: the Victorian and Edwardian age. It highlights the aspects of society in both periods of time. In addition, it talks about literature which was dominated by realism in the Victorian Age and modernism in the Edwardian. It also seeks the way relations were represented at both period, without neglecting the fact that the alteration from a conservative society to a permissive one the center cause.

### **1. The English society in the nineteenth century**

The Victorian period took its name from the Queen Victoria, she ruled England from 1837 to 1901. According to Fletcher, many changes happened at that time. This was the reason why the reign of Victoria was considered the most development in English history. These changes surrounded the political and the economical fields and also society; as a result this was so productive in life.

Britain's political system at that time was not democratic. As a monarchy, the beginning of Victoria's reign, about a fifth of adult males were entitled to vote. That means not everyone had the right to vote. Voting depended on their social classes and wealth. The upper class men, for instance, were wealthy so they could vote. In the other side, the working class people had no right to vote.

Also, no woman could legally vote in parliamentary elections. Women did, however, play an important role in locally elected schools and poor law boards and in local government from the 1870s onwards. There were change in law; schools were provided for all children

ages 5 to 10, but poor parents could not pay for their education. By 1891, schools were free, and from 1899 all children had to stay at school until they were 12. (Watts, 19).

Also, in this period, Britain witnessed significant reform of the political system. The first one in 1832.it extended vote to all men who owned property. The second reform Act in 1867 gave the right to vote to working class men except agricultural workers. Generally, Great Britain during the Victorian era enjoyed remarkable stability. It was considered the superpower of the world.

As an age that was described by the age of paradoxes, the Victorian age lived the aspects of religion and irreligion, poverty and progress, optimism and pessimism, male domination and female emancipation. The era of Queen Victoria lived what is impossible to be possible, and also what is possible to be impossible. It is necessary to mention in this part of the study how, at that time. men regarded women and vice versa. Also, it is important to describe the women\s roles and their revolution against the exploitation and prejudices.

In British, the Victorians are the people who faced many obstacles in their societies. In fact, Britain had witnessed many innovations in different field such as, science ,philosophy and technology; “it was the period of the industrial revolution that made England known top nation; thanks to the development in trade and industry”( Williams, 2005).This revolution had changed the Victorians life and brand new world to the Victorians. It was also a period of reformation and reconstructions that improved also the position of certain classes such as the middle class that became more powerful; and the working class that imposed itself successfully.

Although it may have been an era of achievement and progress; it also was a period of poverty and anxiety (Pollard, 1993). It was an era of unemployment and poverty and bad working conditions for women and also children.Britain turned to be the great power; in the

nineteenth century it became powerful and self confident after the industrial revolution, “also thanks to its empire in which England enjoy a strong place after the defeat of Napoleon” (McDowell, 1989). So, the British society became the most industrialized society in the world which had result the massive movement of people from countryside to towns and industrial employers.

As for the role of women, it had its aspect despite the changes. Women turned to be necessary members in the society. Also, they had the right to occupy any professions they want. Women relocate their place in society; in the political, economical and social aspects. In short, they started to achieve their independence as workers and also as real women that had their own rights and duties.

The Victorian age was an age of progress, new ideas and inventions showed up very fast; Britain became the first modern industrial country with railways providing efficient transport and large factories making goods of every kind (Watts, 4). Britain was the first to use the power of steam, that is why this period also is named as the age of steam, Victorians use it in made steam ship and steam ship which made the commerce activities easy and minimized distance. “By the 1880s steam power was also being used to turn dynamos in power stations in order to make electricity”.(Watts, 7).

It was also an age of enlightenment, they started to use electric light, in which after they were used the dim, yellow gas light and candle light. (Watts. 8).Industry replaced agriculture and machines replaced hand working, all this supported the growth of the Victorian economy; so the Victorian era was a time of major social, economic and technological progress around the world. In the light of all what has been mentioned, the Victorian literature also had its significance and aspects.

Religion and boundaries made by society led the Victorians to live a double identity. That was embodied in misunderstanding religion, hypocrisy, and selfishness . People then believed that science control the world. Eventually, feminist movement or women laboration movement which dealt and tackled the issues as violence against women and laboration. Scholars have divided feminist movement into three waves that have dealt with several aspects of feminism, yet in different ways.

The first wave of feminism had initiated between the 19<sup>th</sup> and 20<sup>th</sup> centuries and it was mainly concerned with the suffrage movement. The second wave of feminism was the period between the 1960s and 1980s in which feminists dealt with discrimination against women in society and law. It had the basic idea of the first wave feminism which is to struggle and improve the conditions of women. The third wave demanded a higher wages for poorly paid women and wages for housewives. Their aims were much wider than the earlier women groups. They focused on issues such as the recognition of women rights to have the same sexual freedom as men, to be able to enjoy sex before marriage and to use contraceptives whenever they choose to do so.

### **1.1 The English conservative society**

Conservatism had always been as a social fact throughout history. People become or seem more conservative in the time of shifting or sudden changes. As for the English people in the Victorian age, there were many images of conservatism. An example is the domesticity and motherhood for the case of women status and place. English women, then, were ideally housewives and mothers that keep their purity as far as they keep themselves away from the public spheres. Victorian women's femininity and purity was favorable to most of Victorians.

There were many representations of the male domination over Victorian women that strengthened the conservative belief. Those representations also showed how inevitable the

separation of men-and-women spheres of duty is. Lord Tennyson (1809-1892) in his poem *The Princess* conveyed that belief saying:

*Man for the field, woman for the hearth,*

*Man for the sword and for the needle she:*

*Man with the head and woman with the heart,*

*Man to command and woman to obey.* (qtd. In Briggs 284)

Furthermore, the urban nation in the time of transformation into industrial society lived its effects on the perception of women roles. On one hand, Victorian wives used to build a stable and long-living conditions at home. That allowed them get their husbands' respect and satisfaction. Victorian husbands, on the other hand, used to escape from life's monotony and harshness to their homes and wives as refuges. Damrosch added that Victorian women were obliged to be sexually attractive and tireless to “soothe the savage beast her husband might become as he fought in the jungle of free trade” (579).

## **1.2 Conventional relationships in the nineteenth century**

Among the human relationships, man and woman relationships is the most important for humanity. In the Victorian age, money and real property remained important aspects when choosing the future companion. Also, the social class, that the future partners came from, played an important role but “the arranged marriage in which parents carried out all the negotiations and the bride and groom had never seen each other before their wedding day had no place in any level of British society”(Thompson 110).

Couples were estimated to come from the same social class and most often did. Thompson claimed that:

"The middle class image of marriage was clearly one of a union between social equals with a penchant for welcoming the good fortune of the occasional lucky alliance with a social superior and to be unforgiving if a son or daughter became entangled with inferior." (99).

In addition, parents were careful of the companies their children were keeping. There were some activities that introduces partners to each other. A tennis match, a tea party and home balls are instance of those introductions as ideal and respectful space for conventional relationships. According to Thompson, the perfect age for the Victorian age to marry was twenty five and late twenties or early thirties respectively (100).

## **2. The English literature in the nineteenth century**

The significance of such era was not restricted only in economical and social life. As a high point in the English literature, the Victorian time appears. In the extent of Queen Victoria's reign, the Victorian literature coincides, represents and covers the nineteenth century Britain. This significant period of literature came after the significant era of romanticism. It, also, links the romantic period and the modern literature of the twentieth century.

The Victorian literature was written in England during the reign of the Queen Victoria. Thus, it is largely characterized by the struggle of working people that was found in the society at that time. It also dealt with the triumph of right over wrong. The Victorian literature showed a big growth and changes in its genre what made the Victorian era often regarded as a greatest age of English literature. It is a literature that portrays an age that showed many changes in political, economic and social life.

As that age witnessed various aspects of change in many fields, the literature of that age contained a lot of works that talked about that age and its changes. The nineteenth century

age, or the Victorian time, had been reflected in the literature of that time. Particularly, the Victorian literature reflected the intellectual patterns, society, law, and industrialism. The Victorian literature, thus, was a mirror that has its functions. Also, it had a main mission of pointing the finger at social problems to raise people consciousness (Fletcher.2002).

The novel, as Cuddon (1999) confirmed. Was the dominant genre in Victorian literature. To mention the prominent novelists and poets of that era, it is necessary to include: Matthew Arnold, the Bronte sisters, Christina Rossetti, Robert Browning, Elizabeth Barrett Browning, Joseph Conrad, Charles Dickens, George Eliot, George Meredith, Thomas Hardy, William Thackeray, Benjamin Disraeli, Thomas Carlyle, Oscar Wilde, Lewis Carroll and Elizabeth Gaskell. Their works are considered as legacies that became ubiquitous with continuing appeal (Carter and McRae, 2001).

As the novel was the major dominant genre in the Victorian literature, it was the most fashionable vehicle for the transmission of literature. Other than that, the Victorian literature had another main genre. That genre was poetry. The first names that the Victorian poems bring to the mind are that of Lord Alfred Tennyson and Robert Browning. Their poems are still regarded as aspirations of Victorianism (Walter Pater, 1910).

There were many themes in the Victorian literature. As it has been mentioned earlier, the Victorian literature speaks of the Victorian society. It also portrays the status of Victorian people especially women rights and the difficulties that faced them in their life. Instances on that like finding jobs and working for a long time for low salaries. Moreover, children were forced to work in very young age and in bad conditions. The Victorian literature contained love stories and moral lessons at the end of the plots.

The Victorian novels tend to be idealized portraits of difficult lives in which hard work perseverance, love and luck win out in the end. Therefore, such literature was realistic, it



described the real life. It was a reaction against romanticism. Realism was the dominant paradigm in literature during the second half of the nineteenth century. Further, various plots of Victorian novels revolved around questions of money, the making and losing of fortunes. Various themes were presented in a huge number of novels with different styles.

Regarding the styles, the Victorian novels tend to be idealized portraits of different norms. Many novels shaped the main character in their plot of fiction in which the title reflects the protagonist. Those novels also portrayed realistic figures of Victorian society. For that, they were known as industrial novels, social novels or social problem novels. Also, they reflected the positions of women in society and the writer's inner self.

The Victorian novel was not written only by men. Women, also, entered the domain of literature. Female novelists produced very successful novels that expressed their feelings and status. They also expressed the problems they lived and faced from their childhood. Jane Austen and the Bronte sisters "Charlotte, Emily and Anne" are the greatest women novelists of the nineteenth century. They challenged male novelists and could achieve success and put their touch in the history of literature.

Female novelists helped the growth of the novel and enriched the Victorian literature. Elizabeth Gaskell is also a famous female novelist of that time. Although the Victorian female novelists faced problems of publishing their works, they did not stop writing. They gave all what they had in order to make their voice heard. Particularly, for the middle class and working women novelists, they used male names to publish their works because they were forbidden from writing. By contrast, the aristocrats female novelists used their real names.

Women's works were popularly dealing with social issues and problems happening at that time. One of the most important subjects treated in women's works, in the Victorian era, were women's situations that had been their first concern. In addition, they were expressing

views on and evaluations of certain objects related to women resulted from their negligence from social life. Themes of female novelists also included women's oppression and the individual existence in society. Even women's victory and pride were included. Those works, depicted by women writers, represent their life, including the feeling of suffering, illegality and dependence on men.

### **3. The English society in the twentieth century**

An end of the era that reflected critical religious, social, and intellectual issues was marked by the death of Queen Victoria in 1901. Hence, the age of the post-Victorians brought various new concepts and issues in different areas such as physics, philosophy, biology, and particularly psychology. As for the passing era, it is believed that people, if they seek a general title or idea about the Victorian age, may find a paradoxical results. That is because Victorians were materialistic but very religious, they have a self-esteem but insecure, they dedicated themselves to human reforms (Damrosh&Dettama, 590).

However, the end of such contradictions marked the emergence of a new era in the beginning of the new century. The twentieth century had started with the so called wave "modernism". Of course, the term 'modern' is used accordingly and differently throughout history. Yet, it is usually applicable to the literature products from the late of the nineteenth century, the start of the twentieth century, and during the World War I. The British Empire, at that time, started facing some troubles that threaten it to collapse. The early two decades of the twentieth century witnessed challenging and rebellious ideas, namely in psychology.

Britain, after the time of Victoria, was characterized by a systematic lack of power. Also, British people started to lose faith. They were seeking, without any considerations to God, any meaningful ground. The new era of modernism, moreover, witnessed the reject of literary norms and traditions that were included in novels. In line with this, it is argued that

Victorians were the basis of modernity as they were the first who confronted it (Rubbins, 397). As a continuity, modernism era is considered to be transitional. Also, it is not a sudden break between the Victorian and post-Victorian times.

The British society, in the Edwardian era, witnessed a noticeable change. The world's leadership seemed to be fading away from the imperialist and capitalist Britain. Hence, there were shifts also in the attitudes of British people towards life. British people, moreover, started to live the social problems that the industrial time brought. Among those problems, it is necessary to include the poor conditions of work, the collapse of the Christian faith, the pollution... etc. However, those negative effects of the industrial civilization had already been criticized in the late of the nineteenth century (Wu, 1516).

### **3.1 The English permissive society**

During the Victorian and post-Victorian eras, women lived hard times of keeping the same hard activities at home. Hence, they suffered not only from the prejudice, but also from the burden of the major responsibilities of the house. Liddington described them as “chancellors of the domestic exchequer” (32). To prevent their husbands from bankruptcy, working class wives used to take control of using money and to be frugal. Victorians described women as good, and they succeeded in pushing them to accept easily the despotic principles of the “patriarchal ideology” (Eagleton 43).

In the early twentieth century, there was half a million women more than men in the English society. Thus, the problem of “surplus woman” emerged (Lerner 176). That created an imbalance between both men and women in the society. A considerable number of women, therefore, could not find husbands. That had pushed them to prostitution in order to earn their own livings. The beginning of the twentieth century lived a growing number of the

middle class feminists who began to question women's role and tried to redirect the opinion of the Victorian society towards a new implication of women in all domains of life.

### **3.2 Unconventional relationships in the twentieth century**

Women, in the Edwardian era, were asking for freedom. They wanted to live like men, to have the right of voting, and to have their own control over their bodies. The times that the earlier generation of women faced pushed women to call for equality of all rights. The way to emancipation became easier and shorter to them. For that such change in conservatism was a prominent example and image of the overall change in the post-Victorian time onwards. Unlike the conservative society, new kinds of relationships and lifestyles had become the aspects of the new, permissive society.

It was not conservative since marriage had no longer been the most important institution which can allow a serious relationship to develop between men and women. One might think that conventionality in relationships started to fade in that time. That could be true, yet it is better to consider that conventionality with the emergence of its opposite. As unexpected from women to change their ideas, there was a space for other concepts to appear. Unconventionality in relationships was one of them. It was found in mother-son, father-daughter, man-man, and woman-woman relations.

### **4. The English literature in the twentieth century**

As in any change in historical, social and intellectual period through time, there is always a change in literature. During the late nineteenth century and early twentieth century, British literature experienced many metamorphoses. A widely spread movement has flourished in literature known as modernism. For the case of modernism, various changes were taking place after the end of Victorian literature. Changes were in subject matters, forms and styles. In any given piece of literature, there was a focus on unconventional issues and

concepts. Even the character, as the main part of novels and stories, could be introduced as an animal or a figure that tends to convey a message (Rubbins 344).

However, the character, as a prominent element in any novel, had many types in modern literature. Developmental and functional characters are the main types. Referring to its progress in the degree of complexity, the first type is drawn through development of incidents. In modernism, the character appears to be more unconventional. That is to say, characters are engaged or involved in murders, alcohol, possession. Further, moral judgments do not explain or reflect the stature of the character. Thus, unconventionality of characters in modernism was the outcome of separating the artist from the community, the resistance towards materialism, and the industrialization of the Victorians.

A movement that is culturally and literarily conscious implied radical changes and significant shifts from the conventionality and morality of the Victorian era (Levens 220). Also, various creative novels and stories with new and unconventional themes were flourishing after the emergence of many challenging theories in the world such as Freud's ideology on the unconscious personalities, Darwin's evolution theory, and Einstein's relativity theory. Modernism declared that it is possible to individuals to achieve a broader standpoint. That means people to practice their ideas in life. Generally, that was a responding view to the world's complexity that viewed individuals as being offered ideas by society or their history. (Lewis, 2)

Authors of this era started to question the relationships between men and their social environment. They sought talking about unconventionality through implementing new style and content. The theories of the famous psychoanalyst, Freud, influenced on the themes and representations of modernist works. The latter became widely known and spread noticeably between the two world wars. As modernism, also, became very noticeable literary movement

that continued through the 1940's. Bradbury confirmed that "It was in 1915 that the old world ended, many of the fruits of the pre-war experiment had come to birth. So had a new world, bitter and empty, made out of cultural disorder and European ruins" (282).

### **Conclusion**

To sum up, this chapter has revealed the characteristics of the nineteenth and twentieth century society. It has confirmed the differences between the two. These deviations led to the variation in the literary themes, as they depicted what the society was like, and this will issue will be much explained in the second chapter, which will shed the light on the relations on the Victorian era based on Thomas Hardy's novel "*Jude the obscure*".

# **Chapter Two:**

Hardy's Vision of Love  
in *Jude the Obscure*

After noting a historical background on both eras of Queen Victoria and King Edward in terms of social and literary features. This part of the study tries to investigate the representation of unconventional relationships in Thomas Hardy's *Jude the Obscure*. First, the chapter introduces the author, then provides a summary of the novel. Also, the present chapter highlights the major themes of Hardy's literature, namely the target novel. Finally, light will be shed on the relationships represented in the novel.

## **2.1 Thomas Hardy Biography**

As one of the major prominent writers in the British literature, Thomas Hardy (1840-1928) was another Victorian author worthy of attention and he was one of the few writers who succeed as both major novelist and poet. Was born in Dorset into an upper working class family. Hardy is known for his pastoral novels and the majority of them were set in Wessex that is in the South West of England. First, Hardy worked as an architect for church restoration, but when his novel *Far from the Madding Crowd* met success, he left architecture and devoted his time to writing (Stouyk 05).

Thanks to the success of his first works, Hardy established his reputation as the greatest and the most read novelist of the Victorian era. Moreover, Hardy was inspired by his reading of Darwin's *Origin of Species*, J.S. Mill's *On Liberty*, Herbert Spencer's *First Principles* and Arthur Schopenhauer's *The World as Will and Representation*.

Hardy's agnosticism was often characterized by deep pessimism and "resignation" (Gilmour 89). One thing worth mentioning is that Hardy broke with the Victorian belief in the optimism and progress and went so far as to explore the tragic character of human life. For him, the human life is under the determination of forces beyond individual control. These forces are represented by the outer pressures of society and the inner constraints of human character.



The willingness to unfold the powers that drive the lives of his characters, led Hardy towards a realistic examination of love and sexuality. “The darkening tendency of Hardy's writing” (Parker 24). Hardy hurt his readers and put in danger his reputation as a writer (Poupard 214). Even though many readers do not regard Hardy as a "social novelist" , the majority of his novels dealt with social issues such as: working class education, agricultural conditions, and the marriage laws. Hardy believes that bringing reform to these areas is going to better human condition (Barnar 133).

The first novel to be written by Hardy was *The Poor Man and the Lady* in 1867. It was a satire of class distinctions, but for many reasons it was never published and the manuscript had been lost forever. *Desperate Remedies* (1871) deals with class conflict and *Under the Greenwood Tree* (1872) is a pastoral comedy that shows Hardy's feeling of sympathy towards people of the countryside. *A Pair of Blue Eyes* (1873) treats youthful love and class difference; it also expresses the Darwinian assumption that man lives in an uncaring universe.

As one of the greatest writers of the Victorian era, Hardy sought to diagnose human ills in his novels, and then endeavored to find a remedy to them. The setting of his novel was most of the time in rural England where the Industrial Revolution had already brought changes to the lifestyle of the countryside. Consequently, the new urban lifestyle had swallowed the pastoral values. All that appeared in the literature of that era, including the shifting wave of the countryside people to the cities. Likewise, the invention of railways that brought all the regions of Britain together as one socio-cultural system, was represented in Hardy's works.

## ***2.2 Jude the Obscure***

In Hardy's *Jude the Obscure*: the hero Jude is an orphan boy, he lives in a small village, he dreams in studying at the university. Unfortunately, he gets tricked to marry a young lady named Arbela who made his life more complicated and full of sadness, this problem resolves when Arbela left Jude; this gave him the chance to go to Christminster to meet his schoolmaster Richard Phillotson.

Though; he meets his cousin Sue and falls in love with her; so in order to keep her safe he introduce her to Phillotson, whom arranged to marry her. After Jude discovers the marriage of the love of his life, he decides to confess to her with his love, where he got surprised to know that she is unhappy. Meanwhile, Arbela tells Jude that he has a son.

Sue got divorce and decided to spend her life with Jude raising his child, they spend their lives moving from a place to another afraid of people to discover that they are not married. Time passes and they got three children, one night one they were in hotel Sue with the children and Jude by himself, little Jude hears their argument and kills his brothers and himself.

The novel closes with Sue's resignation and return to her legal husband Phillotson, and Jude's forced and unconscious escape to Arabella and then his tragic death. Unlike other novels by Hardy, *Jude the Obscure* treats life from different aspects, be it a Victorian life or a universal one. Among the most important themes discussed by this novel: the marriage question and the New Women, the will and resignation, aspirations and class prejudice, fate and the flaws of personality and the conflict between the ideal and the social.

### **2.2.1 Love in *Jude the Obscure***

The stonemason, Jude, fell in love with his cousin, Sue. He also considered marriage as an ill-fated venture in his family. Thus, loving Sue, as he believed, would curse him much since both of them belonged to one big family. Noticeably, love is identified as a central theme in the novel, yet it is represented in the social institution of marriage. As others saw, Jude and Sue were unhappily married and then drawn by an inevitable bond that pulls them together. However, that relationship was troubled by tragedy because of the family curse. Another potential reason was that the society seemed unwillingly to accept that they were legitimately married.

The climax of the novel, in addition, showed that Sue and Jude are pushed to go back to their old states of marriage. Sue and Jude, then, were stuck in an endlessly cycling oppression. Also, there was a preference, by Sue and Jude, of being confined in the constraints that their previous errors had shaped. Sue and Jude's unconventionality was faced by reluctant society, thus avoided intentionally. Jude's son senses wrongdoing in his own conception and acts in a way that he thinks will help his parents and his siblings. The children are the victims of society's unwillingness to accept Jude and Sue as man and wife, and Sue's own feelings of shame from her divorce.

Jude's initial failure to attend the university becomes less important as the novel progresses, but his obsession with Christminster remains. Christminster is the site of Jude's first encounters with Sue, the tragedy that dominates the book, and Jude's final moments and death. It acts upon Jude, Sue, and their family as a representation of the unattainable and dangerous things to which Jude aspires.

### 2.2.2 Jude- Arabella love relationship

Arabella was Jude's first love, she represent the familiarity and accessibility of marriage to Jude, he thought that she is the domestic woman, whom he will have children and construct beautiful life. thus Arabella didn't loved Jude, she considered his as a naïve country boy whom she can trick to marry her, as she was a prostitute and no one could do that.

'You've made him care for you,' said the one called Anny.

'Yes,' answered Arabella in a low, hungry voice. 'But I want more than that. I want him to have me, to marry me!'

'Well he's an honest countryman. You can get him if you go about it in the right way'. (Hardy 45)

In this conversation among Arabella and her friends, she showed her aim of being with Jude, as she wants more than love, she wants marriage and a husband; the only way to succeed in that was to make a sexual relation with Jude and tricked him to marry her.

After Jude's marriage, he couldn't a doubt living with her, as she was not the woman he hoped, she made a lot of problem, as Jude was poor and couldn't satisfy her wants like buying dresses, the only thing he could do to rant a cottage for them.

One day Jude knew about Arabella's plan to marry him and decided to separate with he as he couldn't live with her any more, meanwhile Arabella's family moved to Australia; this made Jude finally free to go to Christminster, and construct a new life at university, where he met Sue.

Despite his love for Sue, Jude still retains some tenderness for Arabella, when she return once even spends the night with her, than meeting Sue at the morning. Knowing that he

cannot have Sue while she is married, Arabella portrays the solution to the repression of his sexuality enforced by his legal marriage and separation.

Even after the death of his children, and the separation with Sue. he returns to Arabella, who cares about him:

Arabella suddenly seemed to have some money again. She bought him more drinks, stronger drinks. And whenever Jude said, 'I don't care what happens to me,' she replied, 'But I do, very much!' When closing time came, she guided him out onto the street. (68)

Even after his illness she took care of him and stood by him side:

'You were clever,' said Arabella, 'to get yourself a nurse by marrying me! I suppose you want to see your Sue'? 'No. Don't tell her that I'm ill. Let her go!'(72)

### **2.2.3 Jude- Sue love relationship**

Jude had this love and desire to enter university, but he couldn't accomplish this dream, as he came from a middle class; though when he had the chance to visit it, he got astonished to meet his cousin Sue there, like if she finally completed his dream. "To an impressionable and lonely young man the consciousness of having at last found anchorage for his thoughts which promised to supply both social and spiritual possibilities, was like the dew of Hermon, and he remained throughout the service in a sustaining atmosphere of ecstasy" (Davis 33).

This paves the way for him to have a relationship with her, but just love relation not marriage as he explored an unhappy one before, Hassett stated that: "Jude's initial conscious intention always seems the attainment of spiritual ideals, yet simultaneously there is a need

for realistic form” (Davis 85); Jude intention was mainly spiritual and physical relation toward Sue.

“Jude argues on marrying Sue, because he wants a different life with her; in their conversation he declared: “people go on marrying because they can’t resist natural forces, although many of them may know perfectly well that they are possibly buying a month’s of pleasure with a life’s discomfort... but you Sue are such a phantasmal, bodiless creature... has so little animal passion in you” (Hardy: 42)

Sue on the other hand represents the intellectual, classic woman, who falls in love with Jude, but she is obliged to marry Phillotson due to the oppression of the society. Though, she left her lawful husband and preferred to live with Jude in sign seeking love and unknown future. She chose Jude due to the fact that they excite each other's sympathy, and communicate with each other by feelings.

Sue thinks that Jude is the love of her life; she wants to live with him freely, creating no borders. Even after the death of her children; when Sue decided to go back to Phillotson, she kept the same desire and love toward Jude and promises of meeting him:

I mustn't stay? Not just once more, as it has been so many times? Oh, Sue, my wife, why not? . . . Very well. Perhaps it's all been my fault. Perhaps I spoilt one of the purest loves that ever existed between man and woman! This breaks my heart,' she said, her face wet with tears. 'Oh, kiss me. He took her in his arms and covered her tears with kisses We'll see each other sometimes, won't we, Jude?' she said, freeing herself. 'We'll be dear friends just the same?' (Hardy: 62-63).

Sue represents rationality for Jude, as she encouraged him to study in university; they also share the same desire in reading and talking about literature. While, Jude represents the love Sue searches for, and which didn't find with Phillotson.

Despite the fact that Sue loves Jude more, after the death of her children she broke up with him, and returns to live with Philloston, and swear that she will never see Jude again; Even when he asks her several times before his death, she keeps her promise and don't even text him.

#### **2.2.4 Sue-Philloston love Relationship**

Sue chose to marry Pilloston, Even though she loves Jude; because she is searching for an intellectual person like her to understand her; she is in a need of a partner who is a good friend and not a lover, “her rationality prevails her emotions because she fears to loose her self- restraint, so she blocks her longing for a relationship which oversteps the boundaries of a friendship” (Bastug: 2009).

She preferred Philloston due to the fact that he will be Besides her and as he encourage her in every occasion , and will protect her reputation, he would give her the friendship she is longing for. They would work together at a school, spending much time together. In his company Sue can continue her education, feels accepted and encouraged to actualize her ideals. Nevertheless, she does not find happiness she expected beside her new husband. So she misses Jude and the emotions she refused in his presence, and decided to go with him; the reason for her contradictory behaviour might be her hopeless waver between her mind and her heart.. First, she believes that a marriage with Phillotson would be reasonable but she misses Jude and the desire which she refused.

Sue informs Jude about the fact that, she must return to the man she first married in the eyes of God in order to make amends for her sins against the institution of marriage. However, on another level, she might feel that she needs to punish herself for the suffering of her children by forcing herself into a life of unhappiness.

'I thought there was something wrong, Sue'.

'There's nothing wrong, except the awful contract to give myself to this man whenever he wishes. He does nothing wrong, except that he has become a little cold since he found out my feelings. That's why he didn't come today. Oh, I'm so unhappy!

Don't come near me, Jude. You mustn't!' (Hardy 40)

Philloston accepted the return of Sue, because she regretted about what she did and he is a kind person as Sue described him in conversation with Jude:

How could you go back to Phillotson'?

He's a kind husband to me. And I've struggled and prayed and I've nearly made myself accept him. You mustn't wake —' (69)

### **2.3 Hardy's Vision of Love**

Thomas Hardy associated with the notion of love as it lost its pure meaning. He witnessed The emergence of the feminist movement that broke with the Victorian values. The fact that paved the way to the Victorian women to gain not only a respectable position in society, but also to aspire to higher ambitions.

In *Jude the Obscure*, Thomas Hardy creates the character Sue Bridehead, who represents the 'New Woman' who seeks to reach freedom and self-improvement. In order to keep her moral and intellectual integrity, this character strives throughout the novel to oppose the conventional marriage and the sexual submission to man.

Sue can be categorized as a feminist figure, as she is intellectual and university student; in addition she chooses to live in an illegitimate relationship with Jude, rather than sticking in legitimate marriage with her husband, as a rebellious and self-conscious girl.



According to Miss Fawley, Sue experienced a childhood different from that of her fellow girls and that if the latter succumbed to the limits traced to their femininity, Sue surpassed those limits and managed to do things that only boys do, as a rule. She adds that Sue reading of Mill taught her a masculine behavior, enlightened her intellect, and facilitated her conversion to manliness as a source of light, freedom and instruction. So, Sue might be the kind of girl, who follows her own ideals, becoming prototypical of the Victorian 'New Woman'.

The day of Sue and Phillotson marriage, she sends a letter to Jude asking him to carry her to the church, saying: "according to the ceremony as there printed, my bridegroom chooses me of his own will and pleasure; but I don't choose him. Somebody *gives* me to him, like a she-ass or she-goat, or any other domestic animal" (Hardy: 31). Sue describes her marriage in church as a negotiation in the market place. Sue points on the way Victorian people saw women as merely properties, neglecting their emotions and feeling. In this sense, the British novelist D.H. Lawrence argues that Sue considers marriage as "a submission, a service [and] slavery" (Guerard 71). After her marriage with Phillotson, she discovers how disgusting is marriage and how incompatible

Throughout the novel, Sue questions both legal and religious doctrines of the nineteenth century and she tries to envision different moral code that is the one which is not based on religion or law but on the principle of individual happiness and equality for women. Unlike Sue who strives to gain freedom and independency, Arabella is not interested in whether she is free or not, but her only goal is to satisfy her sexual desires and flatters society so as not to be alienated from it. Throughout the novel Arabella remains constant in her attitude and seeks only for sexuality.

Thomas Hardy is one of the greatest writers of the Eighteenth Century; he depicted the society's problems in his works. His master piece *Jude the Obscure* namely the one that portrayed what was happening in the Victorian era. He presented the image of new women whom seek freedom and a status in society; he also dramatized relationships at that era, shedding the light on the failure of love relations Sue and Jude relation, together with legitimate relation depicted in the marriages of Sue and Philloston, Jude and Arabella marriage, which was due to materialism or absence of love which is different from that D.H Lawrence. s

# **Chapter Three:**

Lawrence's Vision of Love  
in *Sons and Lovers*

Relationships has diverse since the Victorian and the Edwardian Era, the aspect of society has no Value in the twentieth century. All what was forbidden became possible; even mother son relationship. D.H Lawrence in his novel *Sons and Lovers* presents a picture of the permissive society during the twentieth century presenting abnormal relations; he depicted a love affair between the mother Mrs. Morel and her Son Paul. This chapter wills height the various relationships within the novel, referring to the biography of the author, as the play regarded as his own story of life.

### **3.1. Biography of D. H. Lawrence:**

David Herbert Lawrence is the fourth child of the coal miner John Arthur, Lydia Beardsall. He was born on September 11<sup>th</sup>, 1885 in the mining town of Eastwood, Nottinghamshire, London ( Briat & Lh  r  t  , 302). Lawrence seemed to live a poor life since the first day he saw the light, as he told his friend: “My mother never wanted me to be born.” (Meyers 20).

Lawrence was interested in writing thanks to his mother that he developed his talent. By the age of 12, the young boy won a scholarship to Nottingham High School. Leaving his hometown; Lawrence after that worked as a teacher there, paving the way for his working career to have a start (32). Meanwhile; it was the time for him to start producing his own texts presented by the first novel entitled *The White Peacock*, but his glory did not last longer due to the death of his mother in 1910 (54). Response to that; Lawrence stopped writing and entered a state of depression, as he had a special relation-ship with his mother, yet it urged him later to reflect his inner grief in his literary works, like *Son and Lovers*.

The year 1912 was quite special for Lawrence and different from the previous ones. As, he fell in love with Frieda the German wife of his former professor at the University Mr Ernest (77). At the beginning, the young couple kept their relationship private, but they no longer could bear how people look to them, since the relation between Britain and Germany was on its high turmoil, the years before of WWII. Seeking peace, the couple intended leaving England for Italy, United States, and Australia; where he continued producing his literary works (99-104). However, Lawrence couldn't bear living far from home. So they decided to return back to his homeland at the beginning of the First World War; where, he wrote two of his greatest novels: *The Rainbow* (1915) and *Woman in Love* (1916) (119).

The two works created a wide controversy in the British society, because of the depiction of homosexuality within the text that was not common in Lawrence's time, and came to be considered as pornographic. In addition, Lawrence's reputation was getting worse during the course of the war, and accused of spying for German, the fact that gave them impetus to go about other lands instead of staying there (124).

Trough his various and long journeys from place to place, Lawrence was drawing his own success and shining in the literary world, by the producing of several successful works using different genres, including short stories, poems, and paintings. Lawrence also dominated the world of literature in Italy, as he wrote several novels in Italian to writing novels in Italy this time, Lawrence made the great triumph by the publication of *The Virgin and The Gipsy* (1930), and then his major novel *Lady Chatterley's Lover* (1928); after this, he wrote his autobiography *Sons and Lovers*(1913). Where, he portrayed the emergence of a new love relationship among mother and their sons.

In spite of experiencing glorious moments and appearing to be the popular writer of his time, Lawrence's health was coming to deteriorate as it was afflicted with tuberculosis, and he eventually passed away on March 2<sup>nd</sup>, 1930 in France (.

### ***3.2. Sons and Lovers***

D.H Lawrence's master piece *sons and lovers* was writing in 1910, and first published in 1913 as his autobiography. The story tells a story about the emergence of new kind of love in the moral family, during the years of the development of industrialization.

The novel takes place in a town like the town Lawrence grew up. It starts with narrating the failure of Mr. Moral marriage, as her husband was a drinker, so the mother Mrs. Moral directs her love and interest toward her children, especially her eldest son William. The reason why she gets into a depression after the death of her son William, not even noticing how close she gets to loss her second son Paul.

After this, Paul becomes the center of Mrs. Moral's entire life. though Paul has an interest in loving other women; he first falls in love with Miriam Leivers for several years, though his mother doesn't approve this relation-ship, as she sees Miriam as threat for her to lose her son.

The second love of Paul is Clara Dawes, who is separated from her husband due to Miriam. After Paul's separation with this latter, he starts loving Clara, though their relation can't be ended with marriage, as Clara has no intentions to divorce with her husband.

Actually, Paul can't compare his mother to other women, as they live for each other, so he cannot separate himself from her. Mrs. Morel's, on the other hand extreme possessiveness of Paul made it impossible for him to have any relation, or to feel normal emotional and sexual desires toward other woman.

At the end Mrs. Morel feels very ill: as, she is affected by cancer, but she does not want to die (Lawrence 294). She feels that she must finally leave Paul. One night, when she suffers too much from her pains, Paul decides to put an end to her suffering by putting morphia in her milk to (Lawrence 341). Though, after her death Paul was longing for his own death.

Finally, Paul Morel, like Lawrence himself is a lonely man:

an artist searching for identity and meaning in his world. Paul must find his own answers from his background in the mining community, from industrial England, and from the strong influence of his mother. Paul has lived a life of struggle and despair in the mining community, but he has also wondered at the beauty and miracle of the earth and all the growing things that surround him in the pastoral countryside where he shows that he preferred the agrarian England as opposed to the dehumanizing and mechanized modern world. (DeMott, 08).

## **2.1 The portrayal of love in *Sons and Lovers***

### **2.1.1 Mrs. Morel - Paul love relationship**

The love relationship between the mother and her sons is very natural and special, as they are bonded with a powerful link that lasts for a long time. Though it is important for mothers to let their sons live their relations and to feel love and passion toward other women.

However; D.H Lawrence in his novel *Sons and Lovers* presents a compulsive relation between the mother and her son. Mrs. Morel seems to be a strong character throughout the play, she is a powerful woman, who controls her sons' life especially Paul.

Gertrude was a loving mother and always seeks to protect her children, she used to defend herself and children, when her husband was drunk; though she was very protective toward William. "The first time she stops William from getting into a fight with Walter even

though William knows he can beat him. The second time is when a neighbor accused William of ripping her son's clothes. Gertrude takes William's side and Walter takes the neighbors' side and eventually Walter backs down. From this it is evident that Gertrude is a strong figure that holds the family together" (23).

From the day of his birth, Mrs. Morel feel attached to him as he inherited the same physical appearances as it mentioned in the novel ""It had blue eyes like her own, which seemed to bring out her most secret thoughts. She no longer loved her husband. She had not wanted this child and there it lay in her arms and pulled at her heart. A wave of hot love went out of her towards the child she held it close to her face and breast...she would love it all the more" (08).

Mrs. Morel felt a love toward her son Paul; she felt that he will be the leader of the house, the day of his birth, "she looked at him with her blue eyes full of delighted love" (Lawrence 14). Though, her abnormal love can be traced when Paul and Mrs. Morel were shopping and he makes a comment on something that she was going to buy. Mrs. Morel responds with, "I'll jowl your head for impudence," (Lawrence 88). This does not seem like the loving mother that she was previously

Lawrence describes the way Paul and his mother walks on the street or shopping, like those of lovers, he stated: "mother and son walked down Station Street feeling the excitement of lovers sharing an adventure" (Lawrence 14).

Mrs. Morel didn't allow Paul to have any relation with other women, she felt jealous and threaten. Mrs. Morel was also jealous of Miriam and felt that if she and Paul should become heavily involved and marry, in conversation with Paul, she said: "I can't bear it. I could let another woman—but not her. She'd leave me no room, not a bit of room" (326).



When Paul wanted to read a poem to Miriam, Gertrude felt really jealous. Lawrence describe this saying that: “Mrs. Morel sat jealously in her own chair. She was going to listen too,” (201). Mrs. Paul was a controlling mother she made the life of her son miserable, she didn't have a relation with any person. Which left him alone at the end after her death, as he lost the love of his life.

### **2.1.2 Paul – Mrs. Morel Love relationship**

Paul is the second son of the Morel family; he was his mother's favorite after the death of his brother William. The relationship between him and his mother was more than that of a mother to her son.

Paul was also jealous of William, the first beloved son of Mrs. Paul. After his death Paul was very ill, as his mother was depressed, and didn't talk to him, “Mrs. Morel's emotion turned into sudden hate of the drunkard who had come in thus upon her” (327). Until, she woke up from her grief. Paul became more companion with his mother. The two became friends and told all their troubles and 'he took it in as best he could' as a child and a man “the two knitted together in perfect intimacy. Mrs. Morel's life now rooted itself in Paul” (318).

The character Gertrude is presented as a materialistic person, who dominated Paul's life, she controls all his life: “she obliged and pushed him to work at early age in order to secure stable life” (63). Other in conversation, She asked him about his career :

“What do you want to be”, he replied “Anything”, “that's no answer”, Said Mrs. Morel .

In the end, Gertrude's health fails until she is in a lot of pain and suffering. She knows that she is dying and Paul is miserable because of it. He is also miserable because he does not have Miriam, so his creative mind is at rest. He can't stand to see his mother, who was so

strong and was always there for him in so much pain. He and Annie agree to put her out of her misery by giving her morphine pills crushed in her milk. After this, Paul was in agony. He could not function without his mother because he was so reliable on her. The following lines show the agony that Paul was in: “She was the only thing that held him up, himself, amid all this. And she was gone, intermingled herself. He wanted her to touch him, have him alongside with her,” (Lawrence 473).

### **2.1.3 Paul- Miriam love relationship**

Paul in addition to the love of his mother, he loved a girl named Miriam. Paul first met her at her family’s farm, where his mother took him thinking that fresh air in the country help his lungs heal quicker from the pneumonia.

Lawrence portrayed Miriam as a complex character, she is overpowering, parallel to Paul’s mother, which may be the reason he was attracted to her. Miriam want Paul to give all his life to her, “She could easily sacrifice herself. But dare she assert herself? [...] But no; she dared not”

It is this aspect of her that Miriam was the inspiration of Paul’s artwork. She was the cause to make very beautiful paintings that eventually get bought and marveled at.

The couple eventually falls in love and started writing love letters to each other. They also used to go in romantic walks, where they both shared the fascination of nature, which was an inspiring to Paul pieces of art. Paul also taught Miriam French to speak in their own language.

They used to discuss serious topics about love and marriage. One thing that neither could do was having sexual relations with the other, Paul did not force himself to love her that way; but, Miriam gave herself up to him, but Paul did not want her unless she wanted it too.

Secretly they both wanted to have a physical relationship, but they couldn't. Both of them asked the other to marry them, but they were both denied. Miriam also makes many sacrifices to Paul. She stays loyal to him even when he ignores her or gets angry with her because his mother makes him that way. "It seemed to him that to sacrifice himself in a marriage he did not want would be degrading, and would undo all his life, make it a nullity. He would try what he could do". (427)

The problem with Miriam is that, despite her cleverness, she is like all the woman of her times want many opportunities in life, she gets way too concerned about superficial things, like appearing prim and proper and making sure that men love her, and ready to do anything for her.

Paul on the other hand was detective to his mother, whom was always complaining about Miriam and Paul relation and meetings,

"if I want you to go out on Friday night, you say you are too tired", "but you're never too tired to go if she come for you", (Lawrence :21)

"...hen why does she come? Because you want her"

"No, mother, I really don't love her. I talk to her but I want to come home to you"

"It's too much. I could let another woman but not her. And I've never-you know, Paul-I've never had a husband, not really" (Lawrence: 22).

#### **2.1.4 Paul – Clara love relationship:**

Paul after his separation with Miriam knew Clara Miriam's friend, who was a married woman. Thus; she was separated from him during their first contact with Paul. Paul did not

hide his relation from his mother “At home he told his mother about Clara: that she was poor, that she lived with her mother, that she was thirty years old” (Lawrence: 371).

Paul considered Clara as satisfaction of his sexual needs; especially when she declared that she is to give her body to him. Though after several meeting Paul discovered that Clara is not a suitable girl for him,

He spent the week with her, and wore her out with his passion before it was gone. He had always, almost willfully, to put her out of count, and act from the brute strength of his own feelings. And he could not do it often, and there remained afterwards always the sense of failure and of death. If he were really with her, he had to put aside himself and his desire. If he would have her, he had to put her aside. (Lawrence 444)

Paul was very passionate to his mother, when he returned back home after he fought with Clara’s husband, his mother looked at him surprising , because of his worse situation, but when he saw her, his feelings were strong “Her blue eyes! They are all wanted to see. She was there, he was in her hands” (Lawrence 34)

Paul and Clara come to an end as Clara seems that she will never given up on her estranged husband. However, the major reason behind Paul's break-ups is the long shadow of his mother domination over his relations; no woman can ever equal her in his eyes, and he can never free himself from her possession.

### **3.3 Hardy and Lawrence's vision of love**

The connection between Thomas Hardy and D.H Lawrence is regarded as available source of discussion, as their texts provide a literary bridge between two distinct periods of time: the end of the Victorian era and the beginning of Modernism. On the one hand, Hardy lived the old traditions of the 19th century; on the other hand, Lawrence lived during the early

20 th century. Lawrence is categorized as one of the modernist writers, though his writing revealed a significant influence from the Victorian writers. By comparing the novel of Thomas Hardy *Jude the Obscure*, which was published in 1895; and *Sons and Lovers* which was released in 1913 by D.H Lawrence, the one can figure some similarities. Hardy tackled topics about love and sexuality, while Lawrence expanded in these themes. Thus, the first focused on themes and characters, the second linked it to psychology somehow. Though each author wrote in his own style, *Jude the Obscure*, and *Sons and Lovers*. Hardy in *Jude the Obscure* discusses the idea of love which was absent in the Victorian Era legitimate relationships, the couple marry just for materialism like Sue and Phillston's marriage, or to gain a status in society like Jude and Arabella's marriage ; while love was for a mere sexual relation, such as Sue and Jude love story. Though; the love relation won't last for long, due to the values of the Victorian, religious society Lawrence in *Sons and Lovers* portrays two kind of love. The first between: Paul and Miriam, Paul and Clara; the first was innocent love, while the second for just sexuality. The other kind of love, which is abnormal, is the son mother love between Paul and his mother Mrs. Morel this love had no future or a chance to take it first step, due to the society as well. All in all, through reading both the novels the one can figure the similarities between the two. They both discuss two kind of love, one is forbidden, and the second is normal but not happy. In addition both the protagonist Paul and Jude are alone at end of the story suffering.

D.H. Lawrence in this novel *Sons and Lovers* tends to depict the mother love, who turn to a lover to fulfill the emptiness of her heart. Mrs. Morel is the reason of the loneliness and the miserable life of her son Paul after her death, as she used to control his life, giving him no space to have other relations. Though he has the chance to be with a lovable girl Miriam. Throughout the present chapter, thus, the notion of love and its representation in

Lawrence's *Sons and Lovers* has been explored. Moreover, Lawrence's own vision of love in his novel has been illustrated from his novel and life.

## General Conclusion

Thomas Hardy and D.H. Lawrence were significant writers. They wrote how they really felt. They wanted to invent something new not only to surprise readers, they knew that some of their novels will be difficult to read but they did not care about how readers would think of them. The major theme they tackled was the relationships between men and women.

The present study revealed that the conception of love was represented in both novels of both writers. Thus, that proves the distinction between the two eras. Those variant eras witnessed, however, similar themes and writers like Lawrence and Hardy. The objective of the study is sought and illustrations from both novels has been discussed. Moreover, it seems that Hardy paved the way to Lawrence to carry on dealing with the notions of sexuality and relationships.

The aforementioned chapters reviewed a historical backgrounds on the society and literature of both centuries 19<sup>th</sup> and 20<sup>th</sup>. They also highlighted the representations of love and men-women relationships in both Hardy's *Jude the Obscure* and Lawrence's *Sons and Lovers*. The study tended to note the evolution of the conception of love from the nineteenth to the twentieth century through demonstrations from both novels.

All in all, writers affect readers. The latter can be writers and the influence of the first writers appear in their writings. Other examples of Lawrence's literary works can be studied in comparison to Hardy's ones. In addition, the idea of examining the society through its literature is worth the application on other literary works of other authors.

## Works Cited

- Barnard, Robert. *A Short History of English Literature*. Britain: Basil Blackwell Inc, 1984.
- Bradbury, Malcolm. "The Opening World 1900-1915" .*Edwardian and Georgian Fiction*. By Harold Bloom. Ed. Philadelphia: Chelsea House Publishers. 2005. 279-308. Print.
- Briat, Jean and Annie Lh  r  t  . *The Best of English Literature*. Paris: Ophrys-Ploton, 2001.
- Briggs, Asa. *A Social History of England*. 2nd .ed. England: Penguin Books, 1985.
- Carter, R. & McRae, J. *The Penguin Guide to Literature in English .Britain and Ireland*. London: Penguin Book. 2001.
- Cuddon, J. A. *The Penguin Dictionary of Literary Terms and Literary Theory*. 4th. Ed. England: Penguin Books Ltd, 1999.
- Damrosh, David and J. H. Dettama, Kevin. *Masters of British Literature*. Vol. B. London: Pearson Education Inc, 2008.
- Davis, Holly. "Romanticism in *Jude the Obscure*". Vol. 4. University of Otago, 1998.
- DeMott, Benjamin. Introduction. *Sons and Lovers*. By D.H. Lawrence. New York: Penguin Books, 1985.
- Fletcher, R. H. (2002) *.History of English Literature*
- Guerard, Albert J. *Hardy: A Collection of Critical Essays*. London: Prentice-Hall International (UK) Ltd, 1986.
- Gilmour, Robin, *The Idea of the Gentleman in the Victorian Novel* (London: George Allen & Unwin, 1981)
- Liddington, Jill. , Jill Morris. *One Hand Tied Behind Us: The Rise of the Women" s Suffrage Movement*. London: Virago History, 1978.
- Levens, Michael H. *A Genealogy of Modernism : A Study of English Literary Doctrine 1908-1922*. Cambridge: Cambridge University Press, 1984. Print.



Lewis, Pericles. *Modernism, Nationalism And The Novel*. Cambridge: Cambridge University Press, 2004. Print.

Meyers, Jeffrey. *D.H. Lawrence: A Biography*. United State: the national Book Library, 1992.

Parker, Sue. English Literature and English Language and Literature. Edexcel Foundation, 2000.

Pollard, A. *The Victorians the Penguin History of Literature* .London: Penguin book. 1993.

Poupard, Dennis. "Thomas Hardy (1840-1928)." *Twentieth –Century Literary Criticism*. Vol 10, Detroit: Gale Research 1983.

Rubins, Ruth. "Conclusions? Rainbow's End: The Janus Period" . *Edwardian and Georgian Fiction*. Bloom, Harold, ed. Philadelphia, Chelsea House Publishers. 2005. 397-414. Print.

Williams, Merryn. *A Preface to Hardy* [M]. Beijing: PekingUniversity Press, 2005.

Wu, Hongzhi. An Interpretation of the Natural Scenes in *Sons and Lovers*. Theory and Practice in Language Studies, Vol. 4, No. 7, pp. 1516-1519, Finland: 2014.