

SOCIO-PSYCHOLOGICAL DEVELOPMENT OF WILLIAM MOREL AND PAUL MOREL AS THE EFFECT OF PARENTS' DIFFERENT SOCIAL CLASS BACKGROUNDS IN D. H. LAWRENCE'S *SONS AND LOVERS*

Rr. Arielia Yustisiana

Fakultas Sastra

Universitas Widya Mandala Madiun

ABSTRAK

Tujuan penulisan artikel ini yaitu untuk menemukan perkembangan sosio-psikologi William Morel dan Paul Morel yang dipengaruhi oleh latar belakang perbedaan kelas sosial Walter Morel dan Gertrude Morel dengan menggunakan teori Psikoanalisis Erich Fromm tentang perkembangan kepribadian manusia. Analisis psikologi membantu mengungkapkan sifat dan konflik pribadi yang dialami oleh William Morel dan Paul Morel. William Morel dan Paul Morel berkembang menjadi pribadi yang melakukan segala sesuatu berdasarkan keinginan ibu mereka. Ibu mereka yang berasal dari kelas menengah menuntut mereka terlalu tinggi tetapi mereka gagal melakukannya. Mereka hidup dalam keluarga yang tidak produktif dan dalam kondisi ekonomi yang tidak menguntungkan. Apa yang ibu mereka inginkan membuat mereka berkembang menjadi pribadi-pribadi yang tidak mereka inginkan. Inilah yang akhirnya menghancurkan hidup mereka.

Kata kunci : *psychoanalytic theory, socio-psychological development, symbiotic and withdrawing families.*

A. Introduction

D.H. Lawrence is considered one of the Twentieth Century's greatest and most imaginative English novelists. One of his wonderful novels is *Sons and Lovers*. The first of his major novel is based on his own early life in Midlands coal-mining village of Eastwood (Nottinghamshire), on his relationship with his mother and his father who was a mineworker, and on those with his early woman friends (Moore and Roberts, 1988). The novel made famous the tutored conditions of Lawrence's upbringing: his uneducated father's 'pit-and-pub life', his mother's contempt for this and her self-sacrifice in order that her children might avoid it. The main

character in *Sons and Lovers*, Paul Morel (the second son of Walter Morel and Gertrude Morel's) stands for Lawrence himself and this novel tells about the first twenty-five years of his life, about his family and friends and society in which he grew up (Beal, 1961: 1).

The writer uses Erich Fromm's theory of psychoanalysis in which he elucidates that the family is the medium through which the society or the social class stamps its specific structure on the child, and hence on the adult (Elliott, 2002: 48). For Fromm, the family plays a key role in the emergence of repression, that is, the winning of parental love entails the repression and denial

of inner selfhood and an adaptation to socially prescribed patterns of behavior. This article is an attempt to observe the socio-psychological development of William Morel and Paul Morel that is influenced by their parents' different social class backgrounds.

The writer chooses to analyze the characters of William Morel and Paul Morel in D. H. Lawrence's *Sons and Lovers* as a focus because the two characters are the most dominant children characters of the Morels. In the novel, D.H. Lawrence presents the characters of William Morel and Paul Morel, that are the protagonists of the novel, and the characters' lives are followed from infancy to their early twenties. Furthermore, William Morel and Paul Morel are really influenced by the parents, especially, the mother, Gertrude Morel. Mrs. Morel, who comes from an aristocrat middle class, does not want her children to follow the father's condition and environment. Mrs. Morel sacrifices herself in order that she can get her children away from the father's bad behavior and environment.

Sons and Lovers is the first great novel of English working class life, and there is still nothing in English fiction to match the depth and sympathy with which the everyday life of the Morel household is depicted. Therefore, *Sons and Lovers* can be seen as a triumphant culmination of the many nineteenth-century efforts to give a true and full picture of the industrial life.

B. Erich Fromm's Psychoanalytic Theory of Human's Personality Development

Erich Fromm is a post-Freudian theorist. In his early writing associated with the Frankfurt School, Fromm attempts to integrate Freud's theory of

the unconscious with Marxist social theory. According to Fromm, Freudian theory needs supplement of Marxism theory in order to grasp how social structures influence and shape selfhood. Fromm states that parents are regarded as the most influential figures in the personality development of child (Elliott, 2002: 48). For Fromm, the family plays a key role in the emergence of repression. Fromm outlines two kinds of unproductive families. They are *symbiotic families* and *withdrawing families*. 'Symbiotic' derives from the word, symbiosis meaning that the relationship between two organisms without which they cannot live each other. 'In a symbiotic family, some members of the family are "swallowed up" or dominated by other members, so that they do not fully develop personalities of their own" (Fromm, 1956: 19). The more obvious example is the case where the parent swallows or dominates the child, so that the child's personality is merely reflections of the parent's wishes. The other example is the case where the child swallows or dominates the parent. In this case, the child dominates or manipulates the parent, who exists essentially to serve the child.

Withdrawing families means that parents are very demanding of their children, who are expected to live up to high, well-defined standards. Punishment is cold-blooded, done for children's own good. Alternatively, a culture may use guilt and withdrawal of affection as punishment. Either way, children in this culture become rather strongly driven to succeed in whatever their culture defines as success. Changes in attitudes about child rearing have led many people to shudder at the use of physical punishment and guilt in raising children. The

newer idea is to raise children as parent's equals. A father should be a boy's best buddy; a mother should be a daughter's soul mate. Nevertheless, in the process of controlling their emotions, the parents become coolly indifferent. They are, in fact, no longer really parents, just cohabitants with their children.

Furthermore, what makes up a good, healthy, productive family? In his *The Art of Loving*, Fromm suggests it is a family where parents take the responsibility to teach their children reasonable and right things in an atmosphere of love. Parents teach things to their children and do not insist anything if their children conduct the wrong doing, and as parents, their affection leads their children to do the right things and they never get the children wrong if they conduct something which is not appropriate to parents' willingness. Growing up in the sort of family, children learn to acknowledge their freedom and to take responsibility for them and ultimately for society as a whole. The child who struggles for autonomy may feel lonely and helpless without its parents; the society that struggles for freedom may feel even more endangered by isolation from other nation. Freedom thus becomes a burden. Fromm's prescription is one can unite with other people in the spirit of love and shared work, thereby creating mutual bonds and responsibilities and a better society.

Human beings have developed needs that represent their especially human characteristics. Four of these needs are as the following:

1. *Relatedness – rootedness*, the need to join with other loving beings, to be part of something, to belong. The human being's irrational desires to maintain his/her relationship, with

the mother, must be translated into a feeling of solidarity with others. The most satisfying relations are based on love, caring, responsibility, respect, and understanding of the others.

2. *Transcendence*, the need to rise above one's animal nature, to move from being a creature to being a creator. It is only when the need to create is thwarted that the need to destroy arises.
3. *Unity*, the need to remedy the existential split one's animal and non animal natures. Only the effort to become fully human, by sharing in love and work with other human beings, can bring about unity.
4. *Identity*, the need to develop a sense of individuality. This goal can be achieved through identifying with others or through individual creative efforts (Hall, 1985: 168).

The human infant is born not only helplessly but with minimal instinct, thus it must learn how to behave. Fromm figures out social character types below:

1. *The receptive orientation*, these people expect to get what they need; if they do not get it immediately, they wait for it. They believe that all goods and satisfactions come from outside themselves. This orientation is associated with symbolic families, especially where children are swallowed by parents.
2. *Exploitative orientation*, these people expect to have to take what they need. In fact, things increase in value to the extent that they are taken from others. The exploitative orientation is associated with the swallowing side of the symbiotic family.

3. *Hoarding orientation*, these people expect to keep. They see the world as possessions and potential possessions. Even loved ones are things to possess, to keep, or to buy. Hoarding is associated with the cold form of withdrawing family, and with destructiveness.
4. *The marketing orientation*, the marketing orientation expects to sell. Success is matter of how well one can tell oneself. Families, schools, jobs, clothes are all an advertisement, and must be right. Even love is thought of as a transaction. This modern type comes out of the cool withdrawing family, and tends to use automaton conformity as its escape from freedom.
5. *The productive orientation*, there is a healthy personality as well, which Fromm occasionally refers to as the person without a mask (<http://www.duq.edu/facultyhome/burston/lagacy.html>). This person comes out of a family that loves without overwhelming the individual that prefers reason to rules, and freedom to conformity. The productive orientation lives in the being mode. One lives without a mask, experiencing life, relating to people, being oneself (1985: 169).

How society molds character is the task of parents and educators to make children want to act, as they must in order to keep a given society going. The child's first social environment is the home in which he lives. The family and home will determine child's first attitudes towards people and social activities. In other words, children's early social experiences play the dominant role in shaping the children's personality patterns. The winning of parental love entails the repression and

denial of inner selfhood and an adaptation to socially prescribed patterns of behavior (Elliott, 2002: 48).

One's personality development is also shaped and influenced by his environment in which individual lives. This means that people outside the home may have a role to shape one's personality development (Hurlock, 1974: 234). The children with whom they associate might influence the social attitudes and behavior of the children. When the child begins to get in touch with others outside the family, in this respect, the environment, he starts to implement rules and attitudes he receives from his parents to further his life. For Fromm, interacting with others in the society, depends upon one selfhood. Fromm claims, selfhood is best understood in terms of interpersonal processes (Fromm, 1991: 31). From his angle, psychical life is composed of emotional configurations derived from relations between self and others in the society. The central feature of Fromm's theory is that helplessness; isolation and aloneness are key building blocks in relation between the self and others.

C. Discussion

1. Socio-psychological Development of William Morel

Erich Fromm states that 'for most children before the age of eight and a half to ten, the child responds gratefully, joyfully to being loved, and for the first time, the child thinks of giving something to mother, of producing something' (1956: 40). This perspective refers to William Morel's psychological development. As a son of the family that has a close relation to his mother and is loved by his mother, young William responds his mother's feeling against his by giving her something that makes

her proud of him. For instance, William shows her the moss roses he has won at the fair.

He pulled from his pocket two eggcups, 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—'aepenny a go—they've got moss-roses on, look here. I wanted these.' She knew he wanted them for her (Lawrence, 1993: 05).

Young William is shaped to be the substitute of a husband to Mrs. Gertrude Morel. Since his growth from little boy to maturity, he faces the psychological tension of what happens to his parents' unsuitable manners in the family. As the eldest son of the family, he has higher responsibility for his mother and siblings.

As Mrs. Morel turns from her husband to her eldest son, William, the boy who has hitherto remained rather a shadowy figure, begins to assume a definite identity of his own. The tension between his mother's need of him and his own developing awareness of himself and the world about him makes the character of William become real. He is largely built and has a flashing temper like Morel Senior and has the latter's love of dancing and girls. Walter Morel, the father of the family was once a humorous and lively man, and loved dancing. Lower class people, especially coal-miners, like dancing and sitting in the pub and drinking to entertain themselves. He danced well, as if it were natural and joyous in him to dance (Lawrence, 1993: 10). Like his father, William is fond of dancing and he meets girls in that dancing party. Naturally, defending her Puritanism, Mrs. Morel disapproves. Not everybody can dance,

but here William's talent to be a good dancer is destroyed by his mother. Partly, Mrs. Morel is jealous of his girlfriends but even more strongly, she is afraid of her sons going the same way as his father.

'Is Mr. Morel in?' the damsel would ask appealingly....

'I don't approve of the girls my son meets at dances....

Then he came home angry with his mother for having turned the girl away so rudely. He was a careless, yet eager-looking fellow, who walked with long strides, sometimes frowning, often with his cap pushed jollily to the back of his head. Now he came frowning. He threw his cap on the sofa, and took his strong jaw in his hand, and glared down at his mother (Lawrence, 1993: 48).

As a woman who comes from aristocrat-middle class, Mrs. Morel tries hard to put her children in the position that is out of what the people of lower class, like her husband, has done to earn their living. The way of life his mother has taught to him changes him into a person, who only sees someone from his or her performances without learning their behavior and attitude.

But now the young man talked only of the dances to which he went with his betrothed, and the different resplendent clothes she wore; or he told his mother with glee how they went to the theatre like great swells (Lawrence, 1993: 101).

It seems that William is eager to get something different unconsciously, but he does not realize that. He has forced himself to be a well-to-do man but exactly he fails. He feels unsettled by

all the change, he does not stand firm on his own feet, but seems to spin rather giddily on the quick current of new life just as his mother expects him to. He has been helpless and feels isolated by the society which he chooses. Mrs. Morel shapes her children's personality into 'mother-like' qualities. For example, as what William Morel to his princess-like girlfriend, Lily; William's open rudeness to the girl is unforgivable, and presented as such, and it is regarded as an unconscious sign of the mother's dominance. Mrs. Morel disapproves violently, fearing that the girl will trap her son in an unsuitable marriage. William's sarcastic words to his girlfriend remind of those of Mrs. Morel's to her husband.

'Well, I'll bet she didn't read ten lines of it.'

'You are mistaken,' said his mother. All the time Lily sat miserably on the sofa. He turned to her swiftly.

'Did you read any?' he asked.

'Yes, I did,' she replied.

'How much?'

'I don't know how many pages.'

'Tell me one thing you read.'

She could not (Lawrence, 1993: 115)

'My boy, remember you're taking your life in your hands,' said Mrs. Morel. '*Nothing* is as bad as a marriage that's a hopeless failure. Mine was bad enough, God knows, and ought to teach you something; but it might have been worse by long chalk.' (Lawrence, 1993: 116)

The relationship between William Morel and his girlfriend, Lily, like the relationship between the Morels, is one of struggle and conflict. But in this case the main conflict is internal: it is William's struggle against himself, the battle between his sexual attraction to

Lily and his intellectual contempt for her. There is also important struggle between William and his mother over his relationship with Lily.

Like his mother, William Morel chooses the people with whom he gets along in the society. Mrs. Morel's middle-class aristocrat figure, who is downward genetically to William, makes him afford to put himself, in society he should interact with. He grows to be ambitious, but he still realizes his responsibility toward his family.

He gave all his money to his mother. When he earned fourteen shillings a week, she gave him back two for himself, and, as he never drank, he felt himself rich. He went about with the bourgeois of Bestwood... All the life that Bestwood offered he enjoyed, from sixpenny-hops down Church Street, to sports and billiards (Lawrence, 1993: 48).

Then, William attempts to encounter his freedom through going to London, to start a new life. He struggles to be free and to master his environment in London. He has a good deal living in London and easily makes friends there. William, who struggles for autonomy, feels lonely without his mother. He has to burden himself with many things that must be done by him. As what Fromm says, being separate means being cut off, without any capacity to use many human powers (1956: 8). Hence, to separate means to be helpless, unable to grasp the world-things and people, actively. Thus, the separateness is the source of intense anxiety. Beyond that, it arouses shame and the feeling of guilt. From this perspective, William Morel pays his freedom by burdening himself.

William's attitudes toward people and social activities with which he has associated are merely his mother's wishes. His middle-class mother has shaped him into a well-educated person, who must get along with some middle-class even high-class people. And, due to his first relationship with mother, in order to achieve his need of relatedness-rootedness, meaning that the need to join with other loving beings, to be part of something, to belong William interacts with people, who do not come from his society but the people of somewhat higher.

In London he found that he could associate with men far above his Bestwood friends in station. Some of the clerks at the office had studied for the law, and were more or less going through a kind of apprenticeship. William always made friends among men wherever he went, he was so jolly. Therefore, he was soon visiting and staying in houses of men in Bestwood, would have looked down on the unapproachable bank manager, and would merely have called indifferently on the Rector. Therefore, he began to fancy himself as a great gun. He was, indeed, rather surprised at the ease with which he became a gentleman (Lawrence, 1993: 80).

William moves into the role, which his father, Walter Morel, has so conspicuously failed to play, that of breadwinner and responsible head of the household. However, for all his docility and dutifulness, he cannot find fulfilment only with his mother. Then, William Morel achieves his need of identity through identifying himself with others. Not only has he succeeded to

get along with the people, who are in somewhat higher position than his in the new society, but engaged to his brunette, Lily whom he has met at the party.

The society of middle class with which William Morel interacts makes him develop to be a person who is more devoted to his own career because he wants to be accepted as the member of such society. Because of his high class relationship, he has to have the same lifestyle as theirs. He is supposed to be the breadwinner of his family then he uses his money for his personal life in order to adapt himself with them. If he does not focus on it, he will not be regarded as the member of this society, he tries hard to be a person his mother wishes to be.

2. Socio-psychological Development of Paul Morel

From childhood to adolescence, Paul's growth is influenced by his family's suffering of economic deprivation and his father physical treatment to his mother. Referring to this condition Erich Fromm's claims quoted by Diane Papalia and Sally Wendkos Olds state that 'our parents' attitudes and behaviors towards us become a major element of our emotional environment and an important influence on the expression of personality (1986: 225). Paul, then, grows to be a hypersensitive one and is conscious of what other people feel, particularly his mother. He feels his mother's suffering and anxiety and, the atmosphere of constant strife between his parents, Walter Morel and Gertrude Morel, and even more, the tension of always waiting creates in Paul the twin feelings of protectiveness and helplessness towards his mother.

'Has my dad come?' he asked.

'You can see he hasn't, said Mrs. Morel, cross with the futility of the question.

Then the boy dawdled about near his mother. They shared the same anxiety. Presently Mrs. Morel went out and strained the potatoes.

'They're ruined and black,' she said, 'but what do I care?'

Not many words were spoken. Paul almost hated his mother for suffering because his father did not come home from work.

'What do you bother yourself for?' he said. 'If he wants to stop and get drunk, why don't you let him?'

'Let him!' flashed Mrs. Morel. 'You may well say "let him".'

She knew that the man who stops on the way home from work is on a quick way ruining himself and his home. The children were yet young, and depended on the breadwinner (Lawrence, 1993: 55-56).

Paul, however, is quite a clear young man; nothing he has is of any commercial value. He feels he has to go out into life, and goes through agonies of shrinking self-consciousness; in addition, he is not strong enough for heavy manual work. Through Mrs. Morel, Paul is changed into a young man, who has to be ready to make money.

'Then,' said his mother, 'you must look in the paper for the advertisements.'

He looked at her. It seemed to him a bitter humiliation and an anguish to go through. Nevertheless, he said nothing. When he got up in the morning, his whole being was knotted up over this one thought.

'I've got to go and look for advertisement for a job.'

It stood in front of the morning, that thought, killing all joy and even life, for him. His heart felt like a tight knot (Lawrence, 1993: 79).

Paul has lived in the economically disadvantaged family. His middle-class educated mother transforms him into a well-mannered man. Still, he realizes his position in the society. His father's social class status as a collier influences his way of thinking. Although Paul has developed his need of Transcendence, to move from being a creature to being a creator (Hall, 1985: 168), he learns his place. This need for Transcendence referring to Erich Fromm's theory is one of the most basic needs of man, rooted in the fact of his self-awareness, in the fact that he is not satisfied with the role of the creature, he needs to feel as the creator, as one of transcending the passive role of being created. He is nothing, but he produces something useful either for himself or for his family. He earns enough money to fulfil his family's need by working hard and producing paintings, which are able to make him well placed in the society. He realizes his position in the place, which his father puts him in.

'You know,' he said to his mother. 'I don't want to belong to the well-to-do middle class. I like common people isn't in their class, but in themselves. Only from the middle-class one gets ideas, and from the common people—life itself warmth (Lawrence, 1993: 223),

Paul Morel is man alone. As an artist, searching for identity and meaning in his world, Paul must find his own answers from his backgrounds in the mining community, from industrial England, and from the strong influences

of his puritan and aristocrat mother. He has lived a life struggle and despair in the mining community, but he has also wandered at the beauty and miracle of the earth

Despite the fact that Paul has manifested his need of identity, still he is a mother-centered figure. Growing up in the typical unproductive family in which the mother dominates the son and the son has a weak and uninterested father; Paul remains fixed at a very attachment, and depends on his mother, feels helpless and has the characteristic of receptive orientation.

The receptive orientation, these are people who expect to get what they need. If they do not get it immediately, they wait for it. They believe that all goods and satisfaction come from outside themselves. This orientation is associated with symbiotic family, especially where children are swallowed by parents (Hall, 1985: 169).

Death at last accomplishes what life could not contrive to do; it frees Paul from his mother's imprisoning life. Now that he is free, Paul hardly knows what to do with him. Due to his very attachment to his mother, Paul has lack of fatherly qualities—discipline, independence, and an ability to master life by himself. Still, he expects to get something from others. Paul feels anxious because of his separateness with his mother. Fromm says that the deepest need of man is the need to overcome his separateness to leave the prison of his aloneness (1956: 9). The absolute failure to achieve this aim means insanity, because the panic of complete isolation can be overcome by such a withdrawal from the world outside that the feeling of separateness disappears.

Paul felt crumpled up and lonely. His mother had really supported his life. He had loved her, they two had, in fact, faced the world together. Now she was gone, and forever behind him was the gap in life, the tear in the veil, through which his life seemed to drift slowly, as if he were drawn towards death. He wanted someone of their own free initiative to help him. The lesser things he began to let go from him, for fear of this big thing, the lapse towards death, following in the wake of his beloved. (Lawrence, 1993: 354).

He drew himself together smaller and smaller. He did not want to die, he would not give in. But he was not afraid of death. If nobody would help he would go on alone (Lawrence, 1993: 355).

Paul's inner conflicts are reflected through his parents' very different personalities and class backgrounds. He combines his father's working class simplicity, spontaneity, and sensuality with his mother's middle class steadfastness, intellectualism, and social ambition. Paul can be viewed as the volatile offspring of both the lower and the middle classes.

One of Paul's most traumatic childhood occurrences is the weekly experience of going to pick up his father's salary in the mining company office. This job, which passes from one child to the next as each outgrows it, is one which Paul especially hates. He hates being jammed into the crowded waiting room, among a packed group of common and hateful men. Moreover, even more, he hates being lectured and condescended to by the clerk who doles out little sermons along with the pay. This occurrence to Paul brings out both his

growing sense of isolation from the community and the sensitive nature, which is the root-cause of this isolation.

Paul was suffering convulsions of self-consciousness, and could not or would not shout. The backs of the men obliterated him. Then Mr. Winterbottom came to the rescue... 'Haven't you got a tongue in your head?'

Paul bit his lip and pushed forward some more silver.

'Don't they teach you to count at the Board-school' he asked.

'Nowt but Algibbra an' French,' said a collier.

'An' cheek an' impidence,' said another.

Paul was keeping someone waiting. With trembling fingers he got his money into the bag and slid out. He suffered the tortures of the damned on these occasions (Lawrence, 1993: 63-64).

Paul feels irritable surrounded by the people, who are merely like his father. Paul is used to witnessing rude attitudes done by his father in the family, and these affect on Paul's behavior. Paul presumes that all coal-miners are like his father, in this sense, Paul feels isolated by the people around him.

Raised by the parents, who have no in common either social class status or attitudes and behavior, Paul respects more to his mother than to his father. Due to his close relation to his mother, Paul enjoys making friends with women rather than men. Similarly to William, by Mrs. Morel's help, Paul is placed as a 'white-collar' employee in the Jordan's Manufacture of Surgical Appliances. Then, he begins to interact with the people whose class status is not far different from his mother's. He accepts

it and can adapt himself into a new surrounding in which he starts to work and makes new friends easily with the girls in the factory.

Erich Fromm states that human beings have developed needs that represent their human characteristics, and one of the needs is 'Relatedness-Rootedness' which means the need to join with other loving beings, to be part of something, to belong (Hall, 1985: 168). Moreover, the human being's irrational desire to maintain his or her first relationship, with the mother, must be translated into a feeling of solidarity with others. From this perspective, Paul builds his relationship with the people surrounding specially the women in the factory in which he works. Due to his childhood and close relationship with his mother, Paul finds easier way to make acquaintance with women than with the men.

However, Paul liked the girls best. The men seemed common and rather dull. The girls all liked to hear him talk. They often gathered in a little circle while he sat on a bench, and held forth to them, laughing. Some of them regarded him as curious little creature, so serious, yet so bright and jolly, and always so delicate in his way with them. They all liked him, and he adored them. Polly he felt he belonged to. Then Connie, with her mane of red hair, her face of apple-blossom, her murmuring voice, such a lady in her shabby black frock, appealed to his romantic side (Lawrence, 1993: 97).

In addition to his need of relatedness-rootedness, Paul shares a healthy companionship with other men. It helps him appreciate the everyday joys of life

and escape his brooding tendencies. Paul Morel makes friend with Baxter Dawes, who is an unmitigated villain of Paul. This is because Clara, Baxter's wife, is Paul's passionate lover. Due to his feeling of guilt and solidarity, Paul rejoins Baxter and Clara. Then, Paul and Baxter achieve a mutual respect for each other, because respect is one of the bases of the most satisfying relation in the need of relatedness-rootedness. Coincidentally, Paul Morel also develops his need of unity. This is because unity can be brought by fulfilling the need to remedy. In order to achieve his need of unity (Hall, 1985: 168), Paul Morel remedies his relationship with Baxter Dawes by reconciling Clara and Baxter.

'What—' said Dawes, suggestively.

'Yes—fit your old home together again.'

Dawes hid his face and shook his head.

'Couldn't be done,' he said, and he looked up with an ironic smile.

'Why? Because you don't want?'

'Perhaps.'

'You mean you don't want her?' asked Paul.

Dawes stared up at the picture with a caustic expression on his face.

'I hardly know,' he said.

'I believe she wants you,' said Paul.

'Do you?' replied the other, soft, satirical, abstract (Lawrence, 1993: 351).

Paul also easily gets along with other women who become his lovers then. The influence of Mr. Morel's cruelty towards woman on Paul's behavior and attitude makes it clearer in Paul's relationship with Miriam. Similarly to Mrs. Morel, Paul feels that he is superior when he is with woman. He treats Miriam the same way as Mr.

Morel treats Mrs. Morel. Paul does anything he likes in order to cover his anger and shame at his loss of temper.

He was often cruelly ashamed. But still again his anger burst like a bubble surcharged; and still, when he saw her anger, silent, as it were, blind face, he felt he wanted to throw the pencil in it; and still, when he saw her hand trembling and her mouth parted with suffering, his heart was scalded with pain for her (Lawrence, 1993: 138).

Against his mother's ambition, Paul's stumbling insistence on 'life itself-warmth' recalls his father in him, the father who has shrunk into a shadow. Paul Morel lives more comfortably surrounded by the people who have the same social class status as he does. He does not even try to put himself in a place of higher social class status. The need of identity has already been achieved through identifying himself with others.

Fromm states that human being has developed the need of identity that represents his or her especially human characteristics (www.duq.edu/faculty-home/burston/legacy.html). Paul Morel achieves his need of identity, that is, the need to develop a sense of individuality through either identifying himself with others or his creative effort. His effort is to achieve his identity by winning the first prize in an art show and his painting is bought for twenty guineas by a prominent local citizen and everyone looks at him with new respect. Paul, however, keeps feeling happier living near the people who have exactly the same social status as he does. He feels prouder when not all his girl friends in the factory forget his birthday than

when he is invited for dinner by Mr. Jordan.

'You didn't think we'd forgot you?' she asked, reproachful.

'Why?' he asked. He had forgotten his birthday himself.

'Why,' he says! Why! Why, look here!' she pointed to the calendar, and she saw; surrounding the big black number '21' hundreds of little crosses in blacklead...

He opened his eyes. Fanny, her long cheeks flushed, her blue eyes shining, was gazing at him. There was a little bundle of paint-tubes on the bench before him. He turned pale.

'No, Fanny,' he said quickly.

'From us all,' she answered hastily (Lawrence, 1993: 234).

William Morel and Paul Morel have exactly been born to be members of lower social class. Yet, their mother tries hard to put them in somewhat higher position in the society, but they still belong to their father's social class. William Morel and Paul Morel feel uncomfortable and unsettled living in and getting along with the people having higher social class status than them. Achieving the need of relatedness-rootedness, William gets acquaintance with people and engaged to women, who somewhat belong to higher social class status. Still, inside his heart William feels unsettled. He tries hard to achieve something as his mother wishes him to, but he is not strong enough to face it. He lives in despair, and then finally he is dead.

Unlikely, achieving the needs that represent his human characteristics, Paul gets along with the people, who belong to common people. Mrs. Morel

has succeeded to bring her sons to be the white-collar workers, but still, either William or Paul chooses his own way of life getting along with the people, who somewhat have higher social class status for William but he feels uncomfortable and, who somewhat belong to common people for Paul.

It is clear enough that parents' different social class backgrounds influence the children's development. Both William and Paul maintain their first relationship with their mother. They have uninterested and uninfluential father in the family. William Morel and Paul Morel tend to retain their motherly conscience; they are apt to lose judgment and to hinder themselves in their development. They live as persons whom their mother wishes. They cannot desire what they really want. They depend on their mother entirely. Without their mother, they cannot conduct anything, and become helpless and feel isolated from the society in which they choose to survive.

The Morels are the example of the unproductive family. Fromm claims that there are two types of unproductive family, Symbiosis and Withdrawing families. The Morels are both symbiosis and withdrawing family. The characteristic of symbiosis family is parents dominate children or vice-versa. The Morels are the example of family in which the parents dominate children. The very strong figure in the Morels is Mrs. Morel, a wife of a coal-miner, Walter Morel and a mother of 4 children. Mrs. Morel dominates her children, especially her two sons, William Morel and Paul Morel. William Morel's and Paul Morel's personality is merely the reflection of Mrs. Morel's wishes. Mrs. Morel is eager to raise her sons to be 'white-collar' workers instead of colliers

with whom they actually live in the surrounding. Because of their mother-centered figure, William Morel and Paul Morel depend on Mrs. Morel for everything. Mrs. Morel is a mother who decides with whom and in which society their children should interact. Therefore, neither William Morel nor Paul Morel fully develops personality of his own.

Characterized as a withdrawing family, the children of the Morels are very demanded by parents. The parents, especially, Mrs. Morel expects the children to live up to high and well-defined standards. As a well-educated woman, Mrs. Morel succeeds to raise her two sons up to be well-expected supporters of the family. She raises them as her equality. A mother in a family becomes dominant; it is because of parents' different social class background. As a member of middle-class aristocrat, Mrs. Morel succeeds to get her sons rid of their father's environment of coal-miners. In return, Mrs. Morel keeps and possesses her sons for not to go the same way as their father. This distinction of social class background of Walter Morel and Gertrude Morel, as the parents of the family, further influences William Morel's and Paul Morel's socio-psychological development.

D. Conclusion

Sons and Lovers was published in 1913. *Sons and Lovers* begins at a time when industrialism still lived more or

less at ease with the older rural order. It is the magnificent work of D.H. Lawrence's early period. *Sons and Lovers* intensely autobiographical novel recounts the story of Paul Morel, a young artist growing to manhood in a British working class family life with conflict. The author's vivid evocation of life in a Nottingham mining village in the years before the First World War and his depiction of the all-consuming nature of possessive love and sexual attraction make this work his most powerful novel.

The article focuses on socio-psychological developments of the children, especially, William Morel and Paul Morel in D.H. Lawrence's *Sons and Lovers*. These developments are influenced by their parents' different social class background. This research applies the theory of psychoanalysis of Erich Fromm to observe the characters' development.

Erich Fromm's psychoanalytic theory of Human's Personality Development is used to meet William Morel's and Paul Morel's socio-psychological developments that are influenced by their parents' different social background. Since their growth from little boys to maturity, they face the psychological tension to what happens to their parents' unsuitable manners in the family. What happens to the children is the result of their parents' trait. Psychological analysis helps to reveal the inner trait and conflict experienced by William Morel and Paul Morel.

REFERENCES

- Beal, Anthony. 1961. *Writers and Critics: D.H. Lawrence*. London: Oliver and Boyd Ltd.
- Elliot, Anthony. 2002. *Psychoanalytic Theory: An Introduction*. New York: Palgrave.
- Fromm, Erich. 1956. *The Art of Loving*. New York: Harper and Brothers Publishers.
- _____. 1991. *The Sane Society*. London: Routledge.
- Hall, Calvin, S. 1985. *Introduction to Theories of Personality*. New York: John Wiley and Sons, Inc.
- Hurlock, Elizabeth. 1974. *Personality Development*. New York: Mc. Grow Hill Company.
- Lawrence, D. H. 1993. *Sons and Lovers*. Hertfordshire: Wordsworth Editions Ltd.
- Moore, Harry T. and Warren Roberts. 1988. *D.H. Lawrence*. Hampshire: Thames and Hudson Ltd.
- Papalia, Diane. E and Sally W. Olds. 1986. *Human Development*. The Third Edition. New York: McGraw Hill, Inc.
- <http://www.duq.edu/facultyhome/burston/legaly.html>. It was accessed on November 13, 2004.