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husband to the child. At the sight of his mother Paul's heart 'contracts with love'. He exists for her and whatever he does, he does for his mother. When Morel is admitted to a hospital, he joyfully plays the husband - "I'm the man in the house now". He is happiest when he is alone with her. In the end she shares everything with him. Lawrence says - "The two shared lives". Thus Lawrence releases the personal tension of his heart through the depiction of an oedipal situation. This explains why the relationship between the father and the son is one of hatred. Mrs Morel's overmothering of Paul excites much jealousy in the mind of husband. Mrs Morel is jealous. She is jealous of Miriam. She suddenly says: "And I've never - you know, Paul - I've never had a husband - not really -" Paul strokes his mother's hair and his mouth is on her throat. She kisses him a long, fervent kiss, which is followed by a gentle stroking of her face by Paul.

Such a relation is bound to affect the wholesome sexual relationship with any other woman. Paul fails to develop any fruitful relationship with either Miriam or Clara Dawes both spiritually and physically. Paul is glued to his mother. The pull she wields is too strong to allow any other centre of attraction in the field to retain any vitality. Paul must be seeking for mother-image in his woman.

Lawrence has the capacity to make a research into his childhood days by the substantiation of Oedipal situation. He tries to explore the hidden truth in his family experiences — the love of the son for his mother and the love of mother for her son. Mrs Morel, with her tough realism, her high energy and her bitter anger at ~~the~~ being married to a callous man is present in the creation of desperate women who live in Lawrence's fiction. So Morel, the coal miner, with his mute manliness is to be found in the darkly self-protective men of Lawrence's stories.