ISSN E: 2709-8273
ISSN P:2709-8265
JOURNAL OF APPLIED LINGUISTICS AND TESOL
JALT

JOURNAL OF APPLIED LINGUISTICS AND TESOL (JALT)

Vol.8. No.3 2025

Feminist Elements in the Opening Chapters of D. H. Lawrence's *Sons and Lovers*

1. **Zainab Rahim**
   zaibagulla55@gmail.com
   M.Phil. Scholar, Department of English, University of Abdul Wali Khan Mardan, KPK, Pakistan
2. **Marwa Afzal**
   marwafzal2020@gmail.com
   M.Phil. Scholar, Department of English, University of Abdul Wali Khan Mardan, KPK, Pakistan
3. **Kashmala Aziz**
   kashmalaaziz30@gmail.com
   M.Phil. Scholar, Department of English, University of Abdul Wali Khan Mardan, KPK, Pakistan
4. **Syeda Mahnoor**
   7567syeda@gamil.com
   M.Phil. Scholar, Department of English, University of Abdul Wali Khan Mardan, KPK, Pakistan

ABSTRACT

Feminism has been a prevailing theme in the study of literature, with virtually all literary works bearing some traces of women experiences, struggle, and survival. Sons and Lovers by Lawrence is the tragic and miserable life of Mrs. Morel, the main female character of the novel, which provides a very fertile area to feminist analysis. The following small-scale study, Elements of Feminism in the First Three Chapters of D. H. Lawrence's Sons and Lovers, is a qualitative study using close reading and theoretical framework of feminism. It concentrates on the first three chapters of the novel to explore how feminist issues are entrenched in the novel. The discussion shows that the story is full of feministic elements especially in terms of portraying the domestic violence, marriage conflict and the miserable life of Mrs. Morel. Additionally, it highlights the larger picture of the position of women in a patriarchal society, in depicting how women are subjugated, swindled, intimidated, and exploited by men. Accordingly, the paper presents the way Lawrence quietly but extensively explores the issue of feminism at the beginning of the novel.

Keywords: Feminism, domestic violence, patriarchal society, subjugate, swindle, exploite

1. INTRODUCTION

1.1. Background of the Study

Any piece of literature contains aspects that are directly or indirectly related to human life, since literature has always been considered to be a mirror and a reflection of life (Wellek and Warren, 1949). The literature texts not only depict the facts on the society but also question the social norms, cultural practices, and human values. Feminism, or as other scholars call it feminism, is

ISSN E: 2709-8273
ISSN P:2709-8265
JOURNAL OF APPLIED LINGUISTICS AND TESOL
JALT
JOURNAL OF APPLIED LINGUISTICS AND TESOL (JALT)
Vol.8. No.3 2025

one of the most powerful and most talked about recurrent themes that literature deals with. The idea of feminism holds a significant role in world literature due to its role in highlighting the status of women in society, the concept of power relations, gender inequality, and identity search (Moi, 2002; Tong, 2009). Literature has been a platform to reveal the struggles, agency and rebellion of women in relation to patriarchal restrictions by writers in various cultural and historical backgrounds. Feminist criticism, therefore, is now a very important tool that can be used to read and interpret literary texts.

Among such a general literary universe, one can distinguish the works of D. H. Lawrence who was active in literature and wrote about the depth of gender relations and the intricacies of human interactions. Despite his habitual controversies in his treatment of sexuality and marital friction, Lawrence makes insightful observations into the actualities of life in early twentieth-century England as experienced by women. Questions of domesticity, motherhood, matrimonial conflict, and the plight of women to make themselves felt in an unyieldingly patriarchal framework are recurrent themes in his novels (Kinkead-Weekes, 1996). Specifically, the book Sons and Lovers by Lawrence (1913) is considered not only a semi-autobiographical novel but also an in-depth account of the female subjectivity and agony in the form of a character of Mrs. Morel. Their unhappy marriage, her silent submission to domestic violence and her emotional dependency on her sons speaks of not only the restraints placed on women and their resistance to it in small ways.

The current study thus aims at examining the aspects of feminism in the first three chapters of Sons and Lovers. Through an analysis of the opening sections of this novel, this paper has demonstrated how Lawrence brings out the feminist issues at the outset of the story. The study focuses on the representation of the struggles of Mrs. Morel, the strains of her marriage and the patriarchal frameworks that exist within her existence through a qualitative approach of close reading within the context of feminist literary criticism. By so doing, this paper adds to the greater knowledge of how feminist aspects are reflected in the fiction created by Lawrence and how literature can be used to expose social injustices against women.

1.2. D. H. Lawrence's Biography

David Herbert Lawrence was born in 1885 in Eastwood, Nottinghamshire, fourth child of Arthur Lawrence who was also a coal-miner, and Lydia Beardsall who had been a former school-teacher (Worthen, 1991). He attended Beauvale Board School, but won a scholarship to Nottingham High School. After leaving school in 1901 he took a short period as a clerk with the Nottingham company Haywards who produced surgical appliances. Since 1902 he has been a pupil teacher at the British School at Eastwood (Ellis, 1998).

Lawrence was a prolific author whose writing career included novels, short stories, poetry, plays, essays and literary criticism. His writings are characterized by autobiography as his childhood life in Nottinghamshire has had a long lasting impact on his creative imagination (Worthen, 1991). Well known were Sons and Lovers (1913), The Rainbow (1915), Women in Love (1920), John Thomas and Lady Jane (1927), and Lady Chatterley Lover (1928).

1.3. Plot of the Novel

ISSN E: 2709-8273
ISSN P:2709-8265
JOURNAL OF APPLIED LINGUISTICS AND TESOL
JOURNAL OF APPLIED LINGUISTICS AND TESOL (JALT)
Vol.8. No.3 2025

Sons and Lovers by D. H. Lawrence is a narrative of the Morel family, but specifically of the main male character, Paul Morel. The novel begins by giving an account of Gertrude Morel (née Coppard) and Walter Morel who accidentally meet each other and they marrying results in a tragedy that turns out to be very tragic. Gertrude is an intelligent, competent and refined woman with a relatively well to do family, unlike her husband, Walter, who is an uneducated coal miner prone to drinking, irresponsibility and frequent violence. Their marriage reveals a vast divide of social status, principles, and personality, and there is hardly any chance that they should know each other. Gertrude, as a result, starts to feel more and more dissatisfied with her marriage and starts to dedicate all her love, care and ambitions to her children.

Chapter one sets the stage of the setting of the book, The Bottoms, the home of the miners where the Morels live. The family in this stage is composed of Mr. and Mrs. Morel (the latter is pregnant with her third child), William, a seven-year-old boy and Annie, a five-year-old girl. It starts with the "wakes" -local fair. William leaves in the morning to go to the fair and later comes back with gifts to his mother including two egg-cups that he has won. At the fair, Gertrude, William and Annie get to spend some time together, but William opts to remain. This little event prefigures Gertrude having a deeply emotional attachment to her children, a bond that proves to slowly take the place of the affection of her husband, who she no longer loves.

The story turns into that of Gertrude in the past, where she is shown growing up in a poor yet respectable family and also how she had a youthful friendship with John Field, where he once gave her a Bible which she holds dear. Lawrence portrays her as a strong-willed woman who, at some time, says that had she been a man, she would pursue her own wishes. This statement is a precursor of how she will feel trapped in a patriarchal marriage. Then the flashback tells about her encounter with Walter Morel at a Christmas party. She found his vivacity appealing, and by the contrast he made to her sour father, she consented to marry him the next year. Their initial marriage life was happy, however, soon they felt betrayed as Gertrude found out about unpaid bills and financial difficulties. As Gertrude felt betrayed further, Walter mom explained to her that the house they were living was hers. Henceforth she grew cooler and more aloof towards her husband, seeking comfort instead to her children.

A number of events underline the growing distance between the two characters. There is one such incident when Walter goes ahead and cuts the hair of their son William without consulting Gertrude. This personal but consistent betrayal is still imprinted in her mind as an unhealed wound. Walter later on in another wakes holiday goes out drinking with his friend Jerry Purdy. He slams Gertrude out of the door at the height of a fight and sleeps at the table after having drunk and quarrelled and she spends hours in the yard before she can eventually rouse him. These scenes show the cycles of violence, irresponsibility, and neglect, which characterize the miserable married life of Gertrude and precondition her emotional dependence on her children and, specifically, Paul.

1.4. Statement of the Problem

This study is relatively small and focuses on only the first three chapters of Sons and Lovers by D. H. Lawrence. This paper seeks to examine the aspects of feminism as they manifest in these chapters and the presentation of the plight of Mrs. Morel especially. The story by Lawrence

ISSN E: 2709-8273
ISSN P:2709-8265
JOURNAL OF APPLIED LINGUISTICS AND TESOL
JALT
JOURNAL OF APPLIED LINGUISTICS AND TESOL (JALT)
Vol.8. No.3 2025

reveals the miserable existence of women who are victims of unhappy marriages and patriarchal social structures. The novel is both a portrayal of the individual plight of Gertrude Morel as well as a symbol of the collective mistreatment, alienation, and oppression of women in early twentieth-century England.

1.5. Objectives of the Study

The objectives of this research are:

1. To identify the elements of feminism in the first three chapters of D. H. Lawrence's *Sons and Lovers*.
2. To explore the impact of patriarchal structures on women's lives as reflected in the early chapters of the novel.

1.6. Research Questions

The study seeks to address the following research questions:

1. What are the elements of feminism in the first three chapters of D. H. Lawrence's *Sons and Lovers*?
2. How does the novelist depict women and their struggles in these chapters?

1.7. Significance of the Study

The significance of the study lies in the fact that it discusses the topic of feminism in the first chapters of the Sons and Lovers by D. H. Lawrence. The novel, through the experiences of Mrs. Morel, does not only present the readers with the scenario of a single woman in a repressive marriage, but also the big picture of the efforts of all women in a patriarchal arrangement. What is important about this research is that, the issue of gender inequality, domestic violence and marital discord, which is still pertinent in the society today, is brought to the fore by the narrative of Lawrence.

Besides, the analysis assists in developing a greater understanding of the Sons and Lovers, the feminist analysis of the novel. Such an attitude provides a reader and a scholar with an opportunity to treat the novel as a semi-autobiographical narrative and critique of social injustice and gender-based relations of power. It is in this way that it broadens the literary criticism and shapes the interpretative boundaries of the work by Lawrence.

In practical terms, the work is invaluably useful to any student of literature due to its input in providing an example of how a feminist theory is applicable in the investigation of an example of a canonical English novel. It will also be instrumental to other scholars in the future who may want to delve into the theme of feminism in other works of Lawrence or within the same literary background. Moreover, when discussing the dilemma of women and their struggle to gain independence, the work can teach something that may inspire the female readership of it and make them cogitate on the issue of gender suppression and strive to attain improved social status. Thus, the work is not only a scholarly but a socially important work of literature because it concludes not only issues of the literary interpretation but also draws attention to the need of gender equality.

2. LITERATURE REVIEW

Sons and Lovers have been extensively researched on different topics especially in relation to sexuality, family set ups, and Oedipus complex (Balbert, 1989; Devi, 2012). The current paper

however is unique in the sense that it is dedicated to the discussion of feminism in the first three chapters of the novel. Majority of the scholarship studies the novel as a whole, whereas this study limits its scope and focuses on the initial part of the novel to emphasize the feminist issues that are entrenched in the very beginning.

As an example, in her work Strained Marriage Relationships in Ibsen A Dolls House and Lawrence Sons and Lovers A Critical Analysis, Haque (2020) draws parallels between Ibsen, whose Nora is unhappy in her marriage, and Lawrence, whose Gertrude Morel is unhappy in her marriage. Her results imply that cultural, social, financial, and psychological aspects all put pressure on marital relationships, which results in discontent and female suffering.

In a similar fashion, Singha (2018), in her article The Re-exploration of the Essence of Feminism in Sons and Lovers by D. H. Lawrence, highlights how patriarchy discriminates against women in the story by Lawrence. The study of the role of women in the entire novel is enhanced with the problems of marginalization, domestic violence and subordination of women as a system. The present study, on the other hand, concentrates on the first chapter only, thus, examining the origins of these feminist apprehensions at the very beginning of the novel.

In her thesis The Portrait of the Relationships among English Youth and Early Adulthood in Modern Era as Reflected in D.H. Lawrence Sons and Lovers: A Psychological Analysis, Devi (2012) used the Freudian theory when discussing psychological development in early adulthood. She finds that her novel is infused with moral, cultural and psychological concerns about English youth, but her work was not based on feminist theory.

In his work, Balbert (1989) discussed the issue of sexuality according to Lawrence in Sons and Lovers regarding the idea of sexual transcendence by Norman Mailer. According to him, the relations that Paul had with women like Miriam, Clara, and Gertrude pose a threat to his self-identity and autonomy because they restrain his phallic imagination. Despite the fact that this is a view of male subjectivity, it ignores the female oppression that feminist readings revolve around.

In her work on the three main characters of the novel, Mrs. Morel, Miriam and Clara, Liying (2017) has also added to the feminist scholarship on the novel. She sees these women as victims, stepping-stones in the life path of Paul. Her discourse brings out the tragic aspects of women roles in patriarchal society and how the female characters in Lawrence are reduced to subordination to male development.

Together, these works support the diversity of the work of Lawrence as the object of the feminist critique. But none of them has focused so much on the initial three chapters of the novel where the roots of Gertrude unhappiness and patriarchal oppression are well established. This is an achievement of the current study as it examines feminism in these introductory sections.

Feminist literary theory is the one adopted by the current research. Feminism as a movement and a critical approach was a protest against a patriarchal system which discriminated against women in systematic ways. It is a social, political and intellectual movement, which acknowledges the oppression of women and fights with their emancipation and equality (Offen, 1988; Walker, 1990, 1992). Feminism is trying to break the gender bias, resist social injustices and promote equality in political, economic and cultural spheres (Dar, 2013).

ISSN E: 2709-8273
ISSN P:2709-8265
JOURNAL OF APPLIED LINGUISTICS AND TESOL
JOURNAL OF APPLIED LINGUISTICS AND TESOL (JALT)
Vol.8. No.3 2025

Most scholars divide feminism into three waves (Chafetz & Dworkin, 1986; Pateman, 1989; Walker, 1992). The first wave (18481920s) was focused on the human nature of women, their legal status and the right to vote. The second wave (1960s1980s) was aimed at equality (social, economic, and political) and challenged the conventional roles of wife and mother. The third wave, which started in the 1990s and is still ongoing, extends feminist discourse to the concepts of intersectionality and experience of women who represent different cultural, racial, and class groups.

The origins of patriarchy have also been traced by the feminist theorists. According to Marx (2009), Engels (2008) and Beauvoir (1988), women are subjugated because the institution of monogamy and the nuclear family places men in a domineering status. The emergence of patriarchy was termed by Engels (2008) as the historic loss of the female sex (p. 67) which signaled the male to female systems. On the same note, Beauvoir (1988) in The Second Sex argues that it is not true that women are born, but made as through ideologies of patriarchy women are social constructs of inferiority (p. 295). She condemns marriage as a male institution which degrades women to property of their husbands, denying them the right to be independent and intellectuals.

Using this feminist theoretical prism as an analytical tool of Sons and Lovers, therefore, enables the current study to explore how Lawrence captures the plight of Gertrude Morel in her oppressive marriage and how the novel condemns the dominance of males in its initial chapters.

3. RESEARCH METHODOLOGY

The current study follows a qualitative research design because it is the interpretation of a piece of literature instead of statistical data. Qualitative research can be especially relevant in the literary studies as it enables the researcher to delve into the meanings, patterns, and themes of a text (Creswell, 2013; Flick, 2018). Close reading and textual perusal will be used in trying to establish the aspects of feminism hidden in the first three chapters of D. H. Lawrence Sons and Lovers (1913).

Close reading is an established literary criticism practice and is concerned with analyzing the text closely to reveal underlying ideologies, structures, and thematic foundations (Richards, 1929; Tyson, 2015). In this way, the study will address the feminist theme in the way female characters are represented by Lawrence, their roles, and their dynamics in the male-dominated environment of the novel.

Sons and Lovers has a vast table of critical issues including sexuality, psychology (Oedipus complex in particular), class struggles, and industrial life in the early 20th century England (Fernihough, 2001; Worthen, 2005). The present paper, however, is intentionally narrowed down to the aspects of feminism as reflected by the specific chapters entirely in the novel (1-3).

This limitation guarantees a narrow scope of the investigation of the ways in which Lawrence portrays women- especially Mrs. Morel and her initial difficulties- which precondition the further events in the story. Limiting the analysis to the introductory chapters, the research does not descend into general thematic categories but rather focuses on the feminist aspects that seem to be lost in the psychoanalytical or biographical interpretations that prevail in the existing literature.

ISSN E: 2709-8273
ISSN P:2709-8265
JOURNAL OF APPLIED LINGUISTICS AND TESOL
JOURNAL OF APPLIED LINGUISTICS AND TESOL (JALT)
Vol.8. No.3 2025

4. RESULTS AND DISCUSSION

Sons and Lovers (1913) by D. H. Lawrence is also considered to be a novel where the author tries to depict the intricate nature of family relationships with a special emphasis made on the strong emotional connection between Gertrude Morel and her son Paul. Although a good deal of critical commentary has centered on the Oedipal undertones and psychoanalytical implications of the text (Tanner, 1963; Aldington, 1985), the current paper shifts the emphasis into a feminist component of the novel that manifests in the first three chapters. Even though the story of Lawrence is not explicitly feminist in terms of its intent, there are abundant descriptions of how women fight against the limitations of patriarchy, marriage inequality, and financial reliance.

The first chapter foreshadows Gertrude Coppard, who is a well-bred and educated woman who is married below her social stand by marrying Walter Morel, a working miner. This failed marriage points to the gendered restrictions women were subjected to and in which marriage tended to determine their social and economic fate (Gilbert & Gubar, 1979). After being married, Gertrude becomes confined in her downgraded life as she resides in a small rented house and is reliant on the meager income of her husband. The disappointment she experiences illustrates the unequal demands of marriages in the Victorian and Edwardian era in which women were relegated to domesticity and had no financial independence (Beauvoir, 1988).

Gertrude, in spite of her subjugated situation, shows some agency. In her memoirs of John Field, she says that were she a man, she would do as she pleased and as such she is conscious of gender inequality and her passive resistance to the restrictions of the patriarch. This episode is reminiscent of feminist ideas that question social creation of gender roles (Moi, 2002). Although she eventually embraces her position as wife and mother, Gertrude is awakened to a sense of inequality through her voice, and thus forms an early form of feminist resistance in the novel.

The struggle of the two over Walter Morel within their home also highlights the feminist aspect of the text. Financial irresponsibility, drinking, and his trickery concerning debts confirm the patriarchal approach that finances were in the hands of men, and women had to suffer the impact of the unstable state of things. The fact that Gertrude confronts her husband and becomes cold towards him later depicts how she is slowly getting disillusioned with male authority. Emotional rejection and redirection of love to her children, especially William and then Paul, indicate it was possibly a strategy of coping with oppression in the marriage (Singha, 2018).

The other prominent female aspect is the depiction of domestic abuse and emotional abuse. When Morel, in an act of anger, locks Gertrude out of the house the act becomes symbolic of the patriarchal dominance men had over women, both in the social and spatial realms (Dobash and Dobash, 1992). The physical isolation of her own house reflects the larger isolation of women of autonomy, independence and dignity in patriarchal societies. The fact that Gertrude put up with this kind of treatment is yet another manifestation of the way suffering of women in working-class families of the first half of the 20 th century became normalized.

Combined, these moments in the initial chapters reveal how Lawrence approached the situation of women in marriage and in society rather subtly, yet certainly with a purpose. Gertrude is the representative of the fate of most women of her era, educated and competent, but stifled by the social norms, financial reliance, and marital servitude. The feminist quality in these chapters is

ISSN E: 2709-8273
ISSN P:2709-8265
JOURNAL OF APPLIED LINGUISTICS AND TESOL
JOURNAL OF APPLIED LINGUISTICS AND TESOL (JALT)
Vol.8. No.3 2025

not in a blatant subversion but in the portrayal of disappointment, implicit counteraction and emotional diversion. This is in accordance with the claim of Beauvoir (1988) that a woman is not born, but a woman that is shaped by social conditions restricting her free will.

The opening three chapters of Sons and Lovers are an exceptional depiction of the state of Gertrude Morel, who was confined in the shackles of marriage that embodies the stifling system of patriarchy. By the depiction offered by Lawrence of her plights, one can see what the women of the early twentieth century working-class family had to carry psychologically, emotionally, and socially.

Mrs. Morel is overwhelmed and miserable when she thinks about her third pregnancy:

And her home was fixed and stable behind. But she was miserable with the newborn baby. The world was a dull one … She was not able to afford to have this third. She did not want it. The father had been serving beer in a pub, and was swilling himself. She hated him, and was bound to him (Lawrence, 1913/1994, pp. 7 8).

In this case, Lawrence seizes the economic and emotional weakness of women particularly during motherhood. Gertrude does not perceive pregnancy as something happy but as another imposture of poverty and irresponsibility by men. Her hopelessness is an echo of Beauvoir (1988) who states that women were often turned into mere tools of reproduction, who did not have control over their bodies and their fate. This text indicates the patriarchal society in which women were bound to child bearing despite having no resources and hence they had to rely on untrustworthy husbands.

Gertrude later on finds out Walter has lied to her after finding bills he owes her not paid in his coat pocket:

These were in the pocket of your wedding-coat. And have you not paid the bills yet? … I do not take my seat on the chairs of another man, and dine at an unpaid table (Lawrence, 1913/1994, p. 15).

This scene depicts betrayal of money and the fact that women did not have an economic independence. The fact that Morel lies further exacerbates the feeling of insecurity in Gertrude, resonates with the argument by Engels (2008) who states that the economic control of men over women in patriarchal societies further supported the subordination of women. Here Lawrence highlights how women were denied dignity by their financial dependence which made marriage a place of resentment and disappointment.

The marriage enters into a war: the more Gertrude hates her husband, the more she hates his character.

She struggled to compel him to carry out his own actions … but he was too unlike her. his was nothing but sensuous, and she aimed at making him moral, religious. She was attempting to make him confront things. He was unable to bear it--it pushed him out of his mind" (Lawrence, 1913/1994, p. 18).

In this case, Gertrude turns out to be the beacon of morality and sanity in the family, and Morel represents irresponsibility and sensual escapism. Their conflict represents a power conflict in patriarchal marriage. The responsibility insisted on by Gertrude fits the criticism of second-wave

feminism (Pateman, 1989) that held that women frequently bore the dual burden of emotional and moral work as men shirked.

The constant wrangles degenerate into verbal violence:

"They were now at battle-pitch … She wept, starting up, hardly able to breathe. Do not address me by that name--you, the biggest scoundrel of all liars that ever stepped in shoe-leather (Lawrence, 1913/1994, p. 20).

This passionate dialogue reflects power relations between genders, where the husband employs verbal aggression to control the wife and the verbal aggression that the wife employs to fight back. These scenes resonate with the findings of Dobash and Dobash who (1992) noted that domestic violence (physically, or verbally) is part of patriarchal power, which involves putting women in their place. Mrs. Nevertheless, defiance by Morel gives the signs of feminist resistance since she cannot take degradation quietly.

Combined, such episodes show that Lawrence is skillful in his depiction of a woman being a prisoner of a patriarchal marriage. Gertrude is the conflicted female object in a sense of being intelligent, morally powerful and conscious of the gender inequality yet socially and economically reliant on her husband. These feminist aspects emphasize not just her own pain but structural oppression of women in the patriarchal society supporting the point made by Beauvoir (1988) that women are created to be the Other by the cultural, economic, and marriage institutions of the city.

Lawrence depicts vividly the gross miseries of Mrs. Morel in her affair with Walter Morel. Theirs was a love marriage but as Gertrude slowly comes to realize, her husband is a drunkard and in debt. One day Walter arrives home late one day, and she rebukes him, and they start arguing. Walter throws her out of the house violently in his anger, bolts the door against her even though she is pregnant.

This scene indicates the culmination of the torment that Mrs. Morel goes through as she is shown shivering outside in the cold humiliated and crying. In this episode, Lawrence reveals how women are vulnerable in a male dominated society and a wife can be left without her dignity, security, and even the fundamental human rights. Mrs. The situation in which Morel finds himself shows the superiority of the male figure within the home as well as the systemic vulnerability and subjugation of the women.

5. Conclusions and Recommendations

Conclusions

Upon scrutiny of the first three chapters of D.H. Lawrence novel, Sons and Lovers, a number of feminist components have been found. Most evident of them is a tense relationship between Gertrude Morel and Walter Morel, which demonstrates tension, confusion, and mutual disrespect in the father/mother relationship in patriarchal families. Another theme that appears is domestic violence whereby the physical and verbal abuse of the husband reveals the oppression of women in the home.

Furthermore, the novel depicts the social humiliation of women by those who control them, and how wives are humiliated, insulted, and humiliated by their husbands as depicted in the novel. The issue of mistreating and exploiting women is reiterated several times showing how unjust

women are under the watch of men. What is more, the text focuses on the economic and emotional dependence of the women on men, which prisons them in unhappy matrimonies and strengthens the patriarchal authority. All in all, the results indicate that male hegemony and female oppression are key themes of feminism in the opening chapters of the novel.

In relation to the first research question What are the elements of feminism in the first three chapters of Sons and Lovers, it can be said that feminism is expressed on multiple fronts, including poor marital relationships and domestic violence, social degradation, mistreatment, over-dependence of women on men, and overall domination of men over women. All these aspects demonstrate the plight of women in the patriarchal set-ups.

In connection with the second research question - How does the novelist represent women? - it can be concluded that Lawrence represents women in a real way, as they are miserable, dependent, and wretched in terms of patriarchal society. Nevertheless, their persistence and sacrifices are also indicative of their strength when faced with the oppression.

Recommendations

Following the findings and conclusions, there are a number of recommendations which could be made in future research. First, the discussion of feminist aspects must not be reduced to the first three chapters but be expanded to the whole novel since Lawrence constantly highlights feminine struggle in the story. Second, it is highly advised to conduct a psychoanalysis of the novel Sons and Lovers, as the novel is filled with profound psychological issues, and in particular, the mother-son complex between Gertrude and Paul. Thirdly, Marxist approach is also proposed, which would illuminate the overlap of the struggle of classes, economic struggles, and gendered disparity.

References

Balbert, P. H. (1989). Forging a feminism that Mailer calls sexual transcendence. *Contemporary Literature, 30*(2), 180–195.

Beauvoir, S. D. (1988). *The second sex* (H. M. Parshley, Trans.). London: Pan Books.

Beauvoir, S. de. (1988). *The second sex* (H. M. Parshley, Trans.). New York: Vintage Books.

Bourdieu, P. (1977). *Outline of a theory of practice*. Cambridge: Cambridge University Press.

Bourdieu, P. (1989). Social space and symbolic power. *Sociological Theory, 7*(1), 14–25.

Bourdieu, P. (1990). *In other words: Essays toward a reflexive sociology*. Stanford, CA: Stanford University Press.

Bourdieu, P., & Wacquant, L. J. (1992). *An invitation to reflexive sociology*. Cambridge: Polity Press.

Chafetz, S. J., & Dwarkin, A. G. (1986). *The female revolt*. London: Routledge.

Creswell, J. W. (2013). *Qualitative inquiry and research design: Choosing among five approaches* (3rd ed.). SAGE Publications.

Dar, S. (2013). Feminism and its relevance in contemporary society. *International Journal of Humanities and Social Science Invention, 2*(9), 52–56.

Dar, S. H. (2013, May). Bapsi Sidhwa's *Ice-Candy-Man*: A feminist perspective. *Galaxy: International Multidisciplinary Research Journal, 2*(3), 1–6.

Devi, K. (2012). *The portrait of the relationships among English youth and early adulthood in modern era as reflected in D. H. Lawrence's Sons and Lovers: A psychological analysis* [Master's thesis, Universitas Negeri Semarang]. UNNES Repository.

Dobash, R. E., & Dobash, R. (1992). *Women, violence and social change*. Routledge.

Engels, F. (2008). *The origin of the family, private property and the state*. Australia: Resistance Books.
Engels, F. (2008). *The origin of the family, private property and the state*. London: Penguin Classics. (Original work published 1884)
Fernihough, A. (2001). *D. H. Lawrence: A beginner's guide*. Hodder & Stoughton.
Flick, U. (2018). *An introduction to qualitative research* (6th ed.). SAGE Publications.
Haque, S. (2020). Strained marriage relationships in Ibsen's *A Doll's House* and Lawrence's *Sons and Lovers*: A critical analysis. *International Journal of English Research, 6*(1), 34–39.
Humm, M. (1990). Wave (definition). In *The dictionary of feminist theory*. Columbus: Ohio State University Press.
Kinkead-Weekes, M. (1996). *D. H. Lawrence: Triumph to exile, 1912–1922*. Cambridge University Press.
Lawrence, D. H. (1994). *Sons and lovers*. London: Penguin Classics. (Original work published 1913)
Liying, C. (2017). The tragic women in D. H. Lawrence's *Sons and Lovers*. *Journal of Literature and Linguistics, 7*(4), 112–118.
Manderson, L., & Bennett, L. R. (2003). *Violence against women in Asian societies*. London: Routledge.
Marx, K., & Engels, F. (2009). *Manifesto of the Communist Party*. New York: Cosimo, Inc.
Moi, T. (2002). *Sexual/textual politics: Feminist literary theory* (2nd ed.). Routledge.
Offen, K. (1988). Defining feminism: A comparative historical approach. *Signs: Journal of Women in Culture and Society, 14*(1), 119–157.
Pateman, C. (1989). Colonialism and postcolonialism. In *Stanford encyclopedia of philosophy*.
Pateman, C. (1989). *The disorder of women: Democracy, feminism and political theory*. Stanford University Press.
Richards, I. A. (1929). *Practical criticism: A study of literary judgment*. Routledge.
Singha, A. (2018). The re-exploration of the essence of feminism in D. H. Lawrence's *Sons and Lovers*. *IOSR Journal of Humanities and Social Science, 23*(2), 55–60.
Tong, R. (2009). *Feminist thought: A more comprehensive introduction* (3rd ed.). Westview Press.
Tyson, L. (2015). *Critical theory today: A user-friendly guide* (3rd ed.). Routledge.
Walker, A. (1990). Definition of womanism. In H. F. Caras (Ed.), *Making face, making soul*. San Francisco: Aunt Lute Books.
Walker, R. (1990). Becoming the third wave. *Ms. Magazine, 1*(2), 39–41.
Walker, R. (1992, January–February). Becoming the third wave. *Ms.*, 39–41.
Walker, R. (1992). *To be real: Telling the truth and changing the face of feminism*. Anchor.
Wellek, R., & Warren, A. (1949). *Theory of literature*. Harcourt, Brace & World.
Worthen, J. (1991). *D. H. Lawrence: The early years, 1885–1912*. Cambridge University Press.
Worthen, J. (2005). *D. H. Lawrence: The life of an outsider*. Allen Lane.