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A Comparative Study of *Sons and Lovers* and *Symphony of the Dead*

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ABSTRACT

This article compares D. H. Lawrence's *Sons and Lovers* with Abbas Maroufi's *Symphony of the Dead*. These two novels have striking similarities; they deal with the tragedy of two growing men whose mothers aroused in them, to full consciousness, the desires normally re-served for darling wives; their hatred of the father and what the father stands for in these two novels is also conspicuous. what binds these two novels, then, is psychological criticism.

Keywords: Comparative, Sons and Lovers, Symphony of the Dead, psychological criticism

1. INTRODUCTION

Literary works with similar themes is not a new phenomenon in literature. In all literatures of the world analogous themes have ensued simultaneously without the writers being aware of each other in their different culture. It is possible that two authors may have had similar love experience in a novel or in a poem or in a drama. Many of the concepts are common to all cultures, such as greed condemnation, piracy condemnation, hypocrisy, and hatred. It is highly likely that culturally different writers have created vengeful and greedy characters that are very similar to each other. Aside from these general concepts, there are certain concepts that can be shared.

For example, the issue of a human being metamorphosed into an animal has been seen in many literary works. Common archetypes among people in the history of human beings have invariably occurred in one way or another. This has made these patterns beyond the passing material time and has placed them beyond history of earth. Recovery of these common patterns, regardless of influences and cultural relationship is something in human nature and this discovery at times, shows a fact which is beyond meaning and in its objectivity becomes meaningful in the form of art and literature. To find common archetype or themes in two writers requires consideration of the most apparent similarities of forms, themes, and verbal expressions in their works and the various factors that explain the origins of such resemblances within the respective cultural settings of their creators.

The cultural environments, material and nonmaterial, which produced the two writers must be thoroughly investigated in order to delimit the common denominators, if any, which may exist in the early formation and later creativity of each artist, and which may account for an apparent comparison when in fact they have each separately arrived at similar artistic conclusions.

To begin with it is necessary to determine the essential differences, both material and nonmaterial, which exist between these two distinctly remote cultures. Next, it is necessary to relate each of the artists under investigation to their own peculiar culture and to determine their work's relation to, and place within, the sum total of his community's conception and perception of the category of art to which their work belongs. Once the similarities and differences are established, the researcher can then attempt to set the productions of the two artists over against one another and study them carefully, keeping in mind the sociolinguistic, artistic, and other cultural structural differences of the works under study. Only then, with extraneous elements eliminated, is a comparison possible.

1. 1. Methodology

The methodology of this thesis is comparative that seeks to examine two works from the perspective of the American Comparative Literature School. The American School of comparative literature, which was formed in the second half of the 20th century, considered aesthetics and attention to critique and analysis.

This school regards literature as a universal phenomenon and in relation to other branches of human knowledge and fine arts. Rene Wellek, the pioneer of the American comparative School, has reciprocated comparative works in comparative literature, and does not accept any boundaries in the field of comparative literature (ibid, 229). Wellek believes in the study of literature as a whole, and it is possible to compare literature with other arts and human sciences (ibid.). Rene Wellek believes that "any comparison and analysis is fundamentally critical in practice".

The other critic Alfred Owen Aldridge believes that comparative literature is a method that broadens the view of man in the study of literary works and is an approach to go beyond national boundaries. In general, from Aldridge's viewpoint of comparative literature, the study of literary phenomena is between two or more different literatures or the study of the relation between a literary phenomenon and various sciences. Claudio Guillén (1971) suggests that the comparativist's chief business should be the unearthing of correspondent and similar processes of literary development and that could be accredited to historical and social laws of worldwide legitimacy, and to the rudimentary belief of unity and symmetry noticeable in the growth of humanity at large.

Earl Miner believes and pays attention to the universal viewpoint of literature and compares Chinese literature with other literatures and believes that a type of Chinese lyric is comparable to the medieval Romance "alba,".

Dario Villanueva (2011) is in favor of reading closely in comparative literature and believes "personal and lingering reading, a sort of close reading — in the context of Islamic humanism shares the same goal as an unpronounceable humanist engagement to which comparative literature has much to contribute: teaching how to read well, which in our times means being a member of one's own literary tradition while remaining an eager visitor to the culture of the Other". Based on comparison of the two novels a binding theory along with comparative method is the psychological approach which brings about the similarities in terms of odipus complex and hatred of the father which find expression in both novels. Thus it is necessary to go through this method and point out its main points.

1. 1. 1. Psychological approach

The connection between psychoanalysis and literary criticism include much of the twentieth century. The basis of Freud's influence on modern psychology is his stress on the unconscious characteristics of the human consciousness. As a great psychologist, Freud provided substantial evidence, through his numerous cautiously documented case studies, that our maximum actions are inspired by psychological powers over which we have very inadequate control. He showed that the human mind is organized in a way that its great weight and density is behind the scenes.

In "The Anatomy of the Mental Personality," Freud categorizes the levels of conscious and unconscious psychological activity. Based on him we consider "unconscious" any emotional progression whose presence we should accept since we assume it in some mode from its impact-but of which we are not straight conscious.(99) Freud maintains that we deem a process "unconscious" when we have to accept that it was full of life at a certain time, even though at that time we were not at all aware of it. (100)

Freud additionally highlights the significance of the unconscious by calling attention to the fact that even the "most conscious processes are conscious for only a short period; quite soon they become latent, though they can easily become conscious again" (100). In consideration of this, Freud describes two classes of unconscious:

one which is transformed into conscious material easily and under conditions which frequently arise, and another in the case of which such a transformation is difficult, can only come about with a considerable expenditure of energy, or may never occur at all. . . . We call the unconscious which is only latent, and so can easily become conscious, the "preconscious," and keep the name "unconscious" for the other. (101)

That maximum of the individual's mental practices are comatose is consequently Freud's first chief principle. The second is that all human behavior is encouraged in the final analysis by sexuality. Freud describes the primary psychosomatic strength as libido, or sexual energy. His third most important principle is that on account of the powerful social prohibitions devoted to certain sexual compulsions, many of our desires and memories are suppressed and keenly omitted from conscious cognizance. Beginning with these three principles, several corollaries of Freudian theory can be elucidated.

Foremost among these is Freud's assignment of the psychological procedures to three psychosomatic zones: the id, the ego, and the superego. The id is the source of libido, the principal foundation of all intellectual dynamism. It functions to accomplish the embryonic life premise, which Freud regards to be the pleasure premise. Without consciousness or likeness of rational order, the id is considered by an incredible and shapeless liveliness. Speaking representationally, Freud elucidates this "obscure inaccessible part of our personality" as "a chaos, a cauldron of seething excitement [with] no organization and no unified will, only an impulsion to obtain satisfaction for the instinctual needs, in accordance with the pleasure principle" (103-4).

He further places a great deal of emphasis on the "laws of logic-above all, the law of contradiction do not hold for processes of the id. Contradictory impulses exist side by side without neutralizing each other or drawing apart. . . . Naturally, the id knows no values, no good and evil, no morality" (104-5).

The id is, to cut a long story short, the source of all our hostilities and yearnings. It is unruly, asocial, and unprincipled. Its purpose is to satisfy our dispositions for desire without regard for social concords, permissible morals, or ethical limitation. Unrestrained, it would lead us to any lengths-to devastation and even self-destruction to please its compulsions for desire. Wellbeing of the self and of others does not lie within the sphere of the id: its concern is completely for animal satisfaction, with no regard for the results.

Considering the id's hazardous abilities, it is obligatory that other psychic activities guard the individual and society. The first of these controlling tools, that which defends the individual, is the ego. This is the rational regulating manager of the psyche. Though the ego does not have the robust energy of the id, it controls the instinctive energies of the id so that they may be freed in nondestructive social designs. And although an enormous part of the ego is unconscious, the ego on the other hand encompasses what we normally come up with as the conscious mind. As Freud emphasizes in "The Dissection of the Psychical Personality," "To adopt a popular mode of speaking, we might say that the ego stands for reason and good sense while the id stands for the untamed passions" (76). Although the id is controlled exclusively by the pleasure drive, the ego is ruled by the reality standard. As a result, the ego functions as intermediary between the internal world and the external.

The other controlling means that which predominantly works to defend society, is the superego. The superego is fundamentally unconscious, and is the moral expurgating activity, the source of ethics and arrogance. In "The Anatomy of the Mental Personality," Freud defines it as the "representative of all moral restrictions, the advocate of the impulse toward perfection, in short it is as much as we have been able to apprehend psychologically of what people call the 'higher' things in human life" (95). Working either openly or through the ego, the superego functions to curb or hinder the energies of the id, to cordon off and thrust back into the unconscious those instincts toward desire that society esteems as intolerable, such as unconcealed violence, sexual desires, and the Oedipal predisposition.

Freud relates the growth of the superego to the parental inspiration that demonstrates itself in the form of chastisement for what society regards immoral manners and prize for what society deems upright conduct. An intense superego generates an unconscious sense of culpability. Although the id is under the control of the pleasure code and the ego under the control of the reality code, the superego is under the control of the morality code. Based on Freud's ideas we can say the id would make devils out of us, that the superego would make us act like angels, and that it is the ego which keep us hale and hearty human beings by

redressing the balance between these two disparate poles. Thus Freud placed a great deal of emphasis on this balance -not a comprehensive elimination of constraining aspects.

In literary works psychoanalytic criticism have a habit of understanding imagery in terms of sexuality. Following Freud's instance in his understanding of dreams, the psychoanalytic critics have a tendency to see all hollow images like ponds, flowers, cups or vases, caves, as female or yonic signs, and all imageries whose length go beyond their diameter like towers, mountain peaks, serpents, knives, spears, and rapiers as male or phallic codes. Conceivably even more obnoxious to some is the understanding of such happenings as dancing, riding, and flying as signs of erotic desire.

In opposition to outdated principles, Freud considered infancy and childhood a time of powerful sensual understanding, voluptuous in a sense much comprehensive than is frequently devoted to the period. In the course of the first five years of life, the child goes through a sequence of stages in amatory growth, each stage being considered by stress on a specific erogenous portion of the body in which sexual desire becomes localized. Freud showed three such zones: the oral, the anal, and the genital. These regions are related not only with desire in encouragement but also with the satisfaction of our necessary desires: eating, elimination, and reproduction. If for some reason the individual does not succeed in gratifying these needs during childhood, the grownup personality may be perverted consequently. For instance, adults who are instinctively particular may experience, according to the psychoanalyst, an anal obsession attributable to excessively austere toilet training during early infancy. Similarly, obsessive cigarette smoking may be understood as an indication of oral obsession attributable to early weaning. Even among "normal" adults, channeled comebacks happen when the individual is vicariously encouraged by images related with one of the main erogenous areas.

As stated by Freud, the child gets to the phase of genital primacy around age five, at which time the Oedipus complex demonstrates itself. To put it in simple words, the Oedipus complex originates from the boy's insentient competition with his father for the affection of his mother. Freud hired the term from the Oedipus the Rex a classic play written by Sophocles in which the hero unknowingly assassinates his father and marries his mother. This competition for the love of mother is described in The Ego and the Id, as follows:

... the boy deals with his father by identifying himself with him. For a time these two relationships [the child's devotion to his mother and identification with his father] proceed side by side, until the boy's sexual wishes in regard to his mother become more intense and his father is perceived as an obstacle to them; from this the Oedipus complex originates. His identification with his father then takes on a hostile colouring and changes into a wish to get rid of his father in order to take his place with his mother. Henceforward his relation to his father is ambivalent U it seems as if the ambivalence inherent in the identification from the beginning had become manifest. An ambivalent attitude to his father and an object-relation of a solely affectionate kind to his mother make up the content of the simple positive Oedipus complex in a boy. (27-22)

Further consequences of the Oedipus complex are a dread of castration and a classification and association of the father with severe authority in all methods; succeeding

aggression to authority is as a result related with the oedipal uncertainty which Freud discusses.

1. 2. Review of Literature

There are a lot of scholarship on the works *Sons and Lovers* and *Symphony of the Dead* in both and Abroad. John Worthen believes *Sons and Lovers* is not only obviously an autobiographical work it is also a book written out of a situation and a predicament which tries to find a form converting that situation and predicament into a novel. Worthen holds that the writer of *Sons and Lovers* also sees the situation as the disaster of many of the young men in England. Anushiravani and Ghafari in “A Comparative Study of the Proposed Function in a Modern Novel” discuss the similarities and evolution of literary practices in the literature of different lands.

The development and attention to the techniques of fiction in the twentieth century's novel is more appealing and has led to the development of several expressive means. An adaptation of its work is an example. One of these literary practices. The use of the 3rd Adventure by John Wayne has several functions in the creation of the novel, including the ideology and the comparison between the two texts. In the works of modern Persian literature, there are examples of structural adaptations, one of the most prominent of which is the novel of the *Symphony of the Dead*, which, by stylizing the story of Abel and Cain, as a prelude, sought to establish the co-authors of these two stories. In this essay, while comparing the work of Abbas Maroufi with his Western counterparts, and using the definitions and functions that John Wayt described for this literary adventure, the writers examine and measure the extent of success in using the prologue.

Richard D. Beards in the article “*Sons and Lovers* as Bildungsroman” argues there are two traditional approaches to *Sons and Lovers*: psychological study, which places a great deal of emphasis particularly on Paul's Oedipal complex; the second is the autobiographical approach which examines the numerous passages where Lawrence seems to be repeating his own experience fictionally. While psychological study risks tumbling the novel to a case history, the second has the hazard of damaging *Sons and Lovers*' effectiveness as fictional dream, changing it in its place into a confessional life history, and destroying Lawrence's accomplishment with plot, symbol, dramatic scene, and invented character.

Brian Edwards in “The Inhibited Temperament in *Sons and Lovers*” holds that the new psychological approaches to literary criticism permit us to dig a vast field of formerly undiscovered gem in *Sons and Lovers* that might eventually bring about even further examination of Lawrence's own variations in studying the novel. He seems to have inbred a self-conscious character, which might help to elucidate why Paul's character swerves so histrionically in the latter third of the novel, after Frieda provided Lawrence what Lydia had before she died, and what his frequent appointments suggest he needed to make him complete, and do away with his illness.

2. DISCUSSION

In our discussion we first go through the summaries of the two novels to point out the basic similarities in theory and then in practice we point out these similarities.

2. 1. Symphony of the Dead

The Symphony of the Dead was written by Abbas Maroufi in the 1984-68 period. It is the story of the confrontation of two brothers, Aydin and Orhan. They have different characters. The older brother Aydin is interested in learning and educating himself. The younger brother (Orhan), unlike Aydin, wants to fulfill his dreams and follow his father's path. Aydin's Father, Jaber, does not allow Aydin to follow what he likes. Jaber opposes Aydin's arrogant activity and constantly attacks him and does not want his son's hopes and wishes to come true, and in this way he will do his best to thwart him. The Family's daughter, Aida, twin sister of Aydin is a little girl who has been confined to the kitchen and gets married and commits suicide a few years after marriage. Yousef is the eldest son, who is later left permanently paralyzed by the Soviet invasion and continues to live his life in the story in such manner.

The mother of the family is nice to Aydin. Though she surrenders to the orders of the father, in the war between father and Aydin, she takes the side of Aydin. As Aydin and Orhan grow older, they grew distant from each other. Orhan joins his father more and more, Aydin takes refuge in books and steeped himself in reading them. Eventually, Aydin, who can no longer tolerate their tyranny, leaves home and hides in the basement of a Christian man's house.(symbolically a shelter away from Muslim Iran) After some time the beautiful daughter of this house, Sormeh falls in love with him. Aydin, keeps repeating to her they are not suitable for each other. Finally he acquiesces and the two marry after two years. Aydin's father dies and Aydin comes back to continue the path of the father according to the will of the father. His father's natural body dies but his symbolic authority remains in the form of the will to which Aydin feels committed.

That's why he comes home, but Orhan, who considers himself to be the real owner of Hijra, tries to convey to his brother that it is he(Orhan) who should be in charge. Aydin, who, after years of suffering, has tried, with the help of his wife, Sormeh, to do away with his depression, faces the death of his sister Aida and that of his beloved wife Sormeh. Once again he becomes depressed and finds himself in the depth of despair. Orhan, who has long been jealous of Aydin, poisons him. Aydin turns into a mentally sick person. Orhan governed totally by id and committed fratricide by killing his other brother Yousof, decides to uproot the other brother Aydin, but is prevented by the cold and heavy snow. Orhan suffers a mental disorder, by reviewing his memories and the oppressions he did to his brothers and his mother completely loses his connection to reality is suddenly drowned in water.

2. 2. Sons and Lovers

The story of *Sons and Lovers* copes with Gertrude Coppard, who is the daughter of a rich family and meets a miner, Walter Morel, at a Christmas dance and falls hopelessly and helplessly in love with him. However, having tied the knot, she comprehends she has done a great mistake as he is a shiftless person and it is easy to apportion the blame in their marriage as Walter seeks refuge to alcohol.

They fight and dive apart from each other and Gertrude finds herself in a predicament. Instead, she tries to love her children who are all sons. This love of her children makes her go along with the difficult situation in which she is and does her very best for her children. She loves her first son William very much. However, when William becomes old he leaves for London to land a job, and finally dies there.

She begins to love her second child who is Paul. It is Paul who is the point of comparison with Aydin of the *Symphony of the Dead*. Paul, in return, loves his mother. He is also fond of going out and communicating romantic messages to other girls. Intending to do so, he meets a girl called Miriam. They start their relation, and Paul cannot communicate very well with her partly because her mother does not like him to continue his relation with her. The two end their relation and he finds love in another girl called Clara Dawes, who loves to apparently defend the rights of women and has ended up her relation with her husband Baxter. However, he does not succeed in his relationship with Clara and ends his relations and returns to his mother who dies and he is left alone.

Lawrence summed up his novel *Sons and Lovers* in a letter to Edward Garnett on 12 November 1912:

It follows this idea: a woman of character and refinement goes into the lower class, and has no satisfaction in her own life. She has had a passion for her husband, so her children are born of passion, and have heaps of vitality. But as her sons grow up she selects them as lovers — first the eldest, then the second. These sons are *urged* into life by their reciprocal love of their mother — urged on and on. But when they come to manhood, they can't love, because their mother is the strongest power in their lives, and holds them. It's rather like Goethe and his mother and Frau von Stein and Christiana — As soon as the young men come into contact with women, there's a split. William gives his sex to a fribble, and his mother holds his soul. But the split kills him, because he doesn't know where he is. The next son gets a woman who fights for his soul — fights his mother. The son loves his mother — all the sons hate and are jealous of the father. The battle goes on between the mother and the girl, with the son as object. The mother gradually proves stronger, because of the ties of blood. The son decides to leave his soul in his mother's hands, and, like his elder brother go for passion. He gets passion. Then the split begins to tell again. But, almost unconsciously, the mother realises what is the matter, and begins to die. The son casts off his mistress, attends to his mother dying. He is left in the end naked of everything, with the drift towards death.

2. 3. Aydin/Paul

Aydin hates his father and does not want to follow his father's way of life. He is not the kind of boy whose father expects him to be. He does not act according to the wishes of the father, nor does he respect his wishes. For this reason, the father always tries to make him obey him. Aydin's mother loves Aydin more than all her sons, and respects Aydin and protects him in the face of his father's insults. The mother resists the burning of Aydin's books and poems, but cannot prevent them. She was very kind to Ayden even when she was just a kid. Mother was a source of protection for him. At the time when his father tried to whip him she tried to stop him. This love of the son for the mother becomes a stumbling block and makes Aydin suffer in his relationship with other girls. There are a countless girls who love him including among them is Sormeh who fall hopelessly and helpless in love with him but he keeps refusing her telling her he can make her happy.

Paul is quite similar to Aydin in this regard. He can't love any girl. The reason for this is his mother who is in love with him. The two characters is similar in many aspect: both Aydin and Paul are introvert and can't find love in others, they only and truly find an outlet

for love when their mothers die. Both Aydin and Paul don't like their fathers and don't want to set their fathers as their examples.

2. 4. Aydin and His relationship with his Father

Aydin's father considers Aydin to be completely futile, and he believes that Aydin, like Orhan, would have had to read up to grade eight, and then he would have stuck to work and business. His father constantly reprimands Aydin for his love for Sarma, the Armenian girl, for reading and studying. His father tears Aydin's books. It was the same night that he separated the room of Aydin and Orhan. His father separates Orhan from Aydin thinking Aydin might ruin Orhan. Father takes other books of Aydin to his chamber. There he discusses the content of the books of Aydin with the constabulary called Ayaz. They talk about Odyssey and the epicurean garden, and Ayaz says that the Epicure Gardens are for Communists where young people are corrupted. After discussing the books his frightened father stops work, and returns home with Orhan, and takes out all the books and sheets of Aydin from the basement, and burns all of them in the middle of the courtyard, irrespective of the cries of Aida and mother's screams.

2. 5. Aydin and His Mother

Aydin is fond of his mother. Aydin's mother loves him more than all his sons; she respects his wishes. Aydin's mother uses the phrase 'My Aydin' in the novel frequently. In the novel, there is a sentence that shows the peak of the unity of Aydin's mother with Aydin. This sentence is: "Aydin is my heart. All my sons on one side, Aydin on the other side "(Maroufi, 2009: 88). This is the one that Aydin has put into the world of mother and united with him. This incurs the envy of Aydin's brother Orhan who is saddened by his mother's affection for Aydin: "That gentle mother, who had hold all her love for Aydin, never even said: My Orhan". (24)." Initially, this relationship of Audin with his mother does not let Aydin communicate with girls as he is handsome and is loved by many girls. He cannot communicate with Sormeh who love him very much.

2. 6. Paul and Gertrude

Paul and Gertrude Morel in D.H. Lawrence's *Sons and Lovers* are highly similar to Aydin and his mother in *Symphony of the Dead*. Gertrude, who is a firm, strongminded and smart woman is correspondingly a woman who feels disappointed and unsatisfied with her own life. Therefore, she vicariously lives through the lives of her children whom she considers to have been born for bigger and better things than herself.

The problem is that Gertrude has a tremendous amount of energy which rubs off on her children, making her smother them with her care and protection. This takes away from the normal balance that should exist between a mother and a child, where roles are delineated and boundaries are respected. The result is that Gertrude literally interrupts the normal emotional growth that Paul inevitably needs to go on his way to maturity.

If we were to describe the connection between Paul and Gertrude in psychological jargon, we could straightforwardly announce Paul as a man who suffers from Oedipus Complex. This Freudian thought puts forward the mysterious fondness of a parent of the opposite sex and the abhorrence for the parent of the same sex. Paul exhibits these feelings word for word. He abominates his father and seems to be in a kind of rivalry with him.

The same thing occurs later on in his life when he observes in Baxter a competitor and also a father figure. Back to his oedipal side, nonetheless, Paul's desire and requirement of Gertrude borders on the unsuitable on account of the understandable requirement that Paul has for his mother's continuing manifestation, for her touch, and for her sustenance.

Paradoxically, Gertrude has the identical difficulty because she obsesses over Paul, distastes his girlfriends, and controls his sentiments. The reciprocated reliance absolutely makes their connection difficult to classify under any standard association specifically for the reason that their synergism results since none of them can go ahead. In not so many words, the relationship between Paul and Gertrude is abnormal because the need for each other's company is in no way symptomatic of a vigorous or supported connection. If anything, it signifies a connection that is entangled and nebulous. When Paul uses an extra amount of morphine on his mother's body at her deathbed he is not only trying to expedite her death, but he is in conclusion inaugurating the door to his freedom. That is how damagingly reliant on his life was to the life of his mother.

3. CONCLUSION

Sons and Lovers and *The Symphony of the Dead* have a lot of similarities and affinities. The writers in their diverse contexts have had similar experience. This is a common archetype that mothers are preferred by boys and they try to escape from the world of the father. Paul and Aydin escape from the world of the father and welcome the world of the fathers. Paul and Miriam on the one hand and Aydin and Sormeh on the other are together and are temporarily happy, but shortly afterward Paul and Aydin decide that they do not want to marry Miriam and Sormeh respectively, and so they breaks off with Miriam and Sormeh. The reason for this is their mothers who are responsible for this. Aydin and Paul share the feeling of complete aloneness, the feeling that they are outside time, and the consciousness of complete motionlessness even in the midst of movement. For Aydin and Paul there is as much horror. The both fail in their relationship with the women around them ho lobe them dearly and unconditionally. This failure pertains to the psychological state of the two characters. This failure is a clear indication that they suffer from Odipus complex.

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